

*A CAMELTHORN AND A RHINOHORN: A LABORATORY THEATRE EXPERIMENT
OF CRAFTING AND STAGING A DRAMATIC EVENT IN NAMIBIA*

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS (PERFORMING ARTS)

OF
THE UNIVERSITY OF NAMIBIA

BY

DAVID NDJAVERA

Student Number: 9336486

APRIL 2019

Main Supervisor: Prof A. G. Behrens

Co-Supervisor: Dr N. Shiweda

Declaration

I, David Ndjavera, declare hereby that this study is a true reflection of my own research, and that this work or part thereof has not been submitted for a degree in any other institution of higher education.

No part of this thesis may be reproduced, stored in any retrieval system, or transmitted in any form, or by means (e.g. electronic, mechanical, photocopying, recording or otherwise) without the prior permission of the author, or The University of Namibia in that behalf.

I, David Ndjavera, grant The University of Namibia the right to reproduce this thesis in whole or in part, in any manner or format, which The University of Namibia may deem fit, for any person or institution requiring it for study and research; providing that The University of Namibia shall waive this right if the whole thesis has been or is being published in a manner satisfactory to the University.

David Ndjavera

Date

DEDICATION

I dedicate this study to my wife Helena Ndjavera and, my mother, Mrs. Petrina Ndjavera, for their continued support while I undertook this research. I love you and thank you.

ACKNOWLEDGEMENTS

I thank God Almighty, my Strength and my Fortress, for having given me the mental strength and belief to complete this research. He deserves all the Glory! I also wish to express my gratitude and regards to a number of people for the support and assistance they have given me during my study.

In particular, I wish to express my special gratitude to my supervisors, Professor Aldo Behrens, and Dr Napandulwe Shiweda for their valuable comments, feedback, suggestions, and wisdom during the time of my study. Their tireless guidance, support, and encouragement have been of the greatest benefit to me. I also want to thank the fellow artist, who offered their time and expertise in realising the production of the production *A Camel thorn and a Rhino horn*. A special thank you is extended to Dr. Volker Winterfed for reviewing my work, Suzette Van der Smit and Professor Sarala Krishnamurthy for their efficiency, and skills in proofreading my work.

My deepest gratitude and a special word of appreciation goes to my friends, family, and children for their prayers, love, understanding and moral support before and throughout this study.

Abstract

The purpose of this study was to satisfy the quest of uplifting the practical skills and the theoretical background of Namibian untrained actors. This research was structured to address both practical and theoretical components of the theatre process using laboratory theatre principles. The approach, the pursuit of quality theatre, resulted in the production of a play *A Camel thorn and a Rhino horn*.

The challenge of the research was highlighting the need of the Namibian practising performing artists who had a backlog in systematic training/education in performance studies, which contributes to their limitations when performing as actors.

Laboratory Theatre provides the artist through practical experiments, (ex peri = beyond boundaries) scientifically based answers pertaining to the theatrical/dramatic elements of playwriting (a wright is a maker e.g. shipwright = a maker of ships; playwright= a maker of plays).

This practice-led research and implementation thereof followed and documented the creative process of staging *A Camel thorn and a Rhino horn*. Significant variables were identified in the study and where possible linked to a literature review.

The findings of the study validated the laboratory theatre strategies developed before and during the exploration process. As an ongoing process, it introduces the artist to new and systematic approaches to theatre making. Actors experienced and gained insight and knowledge and the envisaged objectives were obtained. Participants' testimonies recorded through interviews after the final presentation of the play attest to that. The theme to stage production allowed the researcher to critically engage the dramatic experience of the participants in the laboratory theatre process. The study recommends further utilisation of laboratory theatre elements in future dramatic events.

List of Images

1. Figure 1. Participants in action	59
2. Figure 2. The interpretation of character	62
3. Figure 3. The Tree spirit costume illustration	67
4. Figure 4. Fluksman Fleermuis costume illustration	69
5. Figure 5. The Burmese Monk (Brother)	70
6. Figure 6. The Sangoma (Tjarondo Muho the 1 st) costume illustration	71
7. Figure 7. Michy the Lawyer costume illustration	72
8. Figure 8. Journalist/Facilitator costume illustration	73
9. Figure 9. A Child of the Lord costume illustration	74
10. Figure 10. Trader/entrepreneur/Hunter costume illustration	75
11. Figure 11. The director costume illustration.	76
12. Figure 12. Scenes from the play.	78
13. Figure 13. Directors notes to the actors	85
14. Figure 14. Poster for <i>A Camel Thorn and a Rhino Horn</i>	88
15. Figure 15. Flyer used to market the play	89
16. Figure 16. The floor plan for the play <i>A Camel Thorn and a Rhino Horn</i>	90
17. Figure 17. The official programme of the play	94

TABLE OF CONTENTS

Declaration.....	i
DEDICATION.....	ii
List of Images	v
TABLE OF CONTENTS.....	vi
CHAPTER ONE INTRODUCTION	1
1.1 The orientation of the study	1
1.2 Statement of the research problem	5
1.3 Questions of the study	6
1.4 The significance of the study	6
1.5 Limitation of the study	7
CHAPTER TWO	9
LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK	9
2 Introduction.....	9
2.1Exploration of Laboratory theatre and other genres of drama	9
2.1 The application of the laboratory theatre to the play <i>A camel thorn and a rhino horn</i>	16
2.2The part of thought as the theory of creativity.....	18
2.3 Criticism of the model	20
2.4 Incorporating a creative research design as the vehicle to a practice-led research.....	21
2.5 The practice-led design as an empirical foundation	21
2.6 The James Cook University (JCU) model for practice-led research across the creative arts.....	22
2.8 Benefits and challenges of the laboratory theatre experiment in Namibia	27
2.9 Summary	30
CHAPTER 3	34
3. Research methodology.....	34
3.1 Introduction.....	34
3.1.1 Advantages of the model to the process of the laboratory experiment.....	34
3.2 Data analysis	38
3.2.1 Distinguishing between professional practice and research.	39
3.3 Research ethics.....	40

CHAPTER 4	42
Discussion of results	42
4.1 Introduction and back ground	42
4.2 Authors biographies	46
4.3 The story.....	47
4.4The content.....	50
4.5 The setting and background in which <i>A Camel Thorn and a Rhino Horn</i> is portrayed.	51
4.6 Super objective of the play	52
4.6.1Main theme	52
4.6.2 <i>A Camel thorn and a Rhino horn</i> as a memory play.....	53
4.6.3 The tragedy in <i>A Camel thorn and the Rhino horn</i>	53
4.6.5 The biographical element in <i>A Camel Thorn and a Rhino Horn</i>	54
4.7 Given Circumstances of characters and character list	55
4.8 Props list.....	64
4.9 Décor/Stage set.....	65
4.9 Lighting	66
4.10 Costumes.....	67
4.10.1 The Tree Spirit.....	67
4.10.2 FluksmanVleermuis.....	69
4.10.3 A Burmese Monk.....	70
4.10.4 A Sangoma	71
4.10.5 Michi the Lawyer.....	72
4.10.6 Journalist/Facilitator	73
4.10.7 A Child of the lord.....	74
4.10.8 Trader/entrepreneur/Hunter	76
4.10.9 The Director.....	77
4.11 Presentation/encenering	78
4.12 Rehearsals	80
4.12.1 Schedule.....	80
4.13 Process and challenges	81
4.14 Constraints	82
4.15 Solutions	82
4.16 Rehearsal notes	83
4.17 Budget.....	88
4.18Poster and fliers.....	88
4.18 Performance rights	90
4.19 Directors' text and plan.....	90

4.20 Set design	91
4.21 Technical requirements	92
4.22 Production and Post-production	92
4.23 The result	95
4.23.1 Suitability of the model in the Namibian context of the creative process	96
CHAPTER 5	103
SUMMARY, FINDINGS AND RECOMMENDATIONS	103
5.1 Introduction	103
5.2 Purpose and research objectives revisited	103
5.3 Research Methodology	103
5.4 Summary of Major Findings	105
5.5 New studies	106
References	108
ANNEXURES	114

CHAPTER ONE INTRODUCTION

1.1 The orientation of the study

The chapter introduces the research by providing an overview of the study, the research problems, limitations and significance of the study. A considerable number of Namibian practising actors never had the privilege of studying the art of their trade (Zeeman, 2000). Performing Arts (The Arts include Visual and Performing Arts) was taught and is still offered in schools to which only the small segment of artists have access.

Currently, the disadvantaged, untrained Namibian actors only rely on their natural talent and natural application to exercise the art of performance that is performing in theatre/drama (Mans, 2007; Krishnamurthy, 2012). This lack of formal training contributes to the artists' articulated limitations when performing as actors. Performing Arts are defined as the arts that are primarily performed before an audience, such as dance and drama (Collins, 2012). That said, performing art is referred to by Collins (2013) as when one person does/acts and one person looks/listens.

The Namibian arts fraternity still wrestles with the effects of the dynamics of colonialism which meant that one culture forced its values and belief systems, including its understanding of the functioning of art, onto another culture. The culture of the disadvantaged society is suppressed in many areas. This oppression was so extreme that the disadvantaged culture almost vanished and with it various valuable ways of seeing the world, and the manifestation of art in those areas. These values are visibly central in African artistic practices which all have a fluid and intertwined relationship with the aesthetic value. Lawson (2012) states, “research through making, is often made explicit within the context of academia” (p.2).

Therefore, the objective of this study is to develop new techniques, to acquire knowledge on the subject of improving performance skills and theoretical knowledge of untrained Namibian performers. The technique applied excluded talking about the making of art but making the art. (Talk might be necessary. What is essential is to walk the talk – empower the weakening words with action/movement/rhythm/lights/costumes/décor/make-up/etc.). The study focused on the production processes of *A Camel Thorn and a Rhino Horn* and took into account all the nuances; from theme to stage. This research did not explore the audience response of the final product; neither did it deal with the broader understanding of the practice of theatre in Namibia.

The structuring and presentation of the performance of the play *A Camel Thorn and a Rhino Horn* did not follow a prescribed format of literature. The creative experimentation that entailed expressions, movement, emotions, speech, sound, silences, rhythms, tempo, colour, line, diction, and inflection amongst other things, could unfortunately not be transcribed in a written text code system, in detail – the statement was supported by Antonin Artaud's statement *words alone are weakening* (Rowel, 1996).

Performing stories and enactment of events of significance are at the core of aesthetic activities in Africa. However, Peter Brook refers to aesthetic activities as immediate theatre (Brook, 1968). Aesthetic activities in Africa are used in rituals and for entertainment (Richard Schechner (1969) in *Public Domain*). Presently, performing dramas is a career option for theatre practitioners, demanding a sound level of theoretical knowledge, practical skills, and professionalism. The arts in Africa have always manifested through functional aspects of the community work. The visual and performing arts were found in both sacred and secular rituals such as fieldwork, weddings, festivals, education, rites and healing events (Mans, 2017). Bear in mind that the artist/actors the researcher worked with not all received primary, secondary or tertiary arts education in the course of their schooling. The aim was not to teach the

participating artist in a class situation, but place them on stage as part of the ensuing process; learning through the process of playmaking.

Hence, the untrained actor could only accumulate acting experience through actual participation in staging plays. The later could be attribute to the fact that the then Bantu Education Act of 1953, prevented people of African descent from receiving a comprehensive or comparable education in particular the arts subjects, to that taught in European schools in Namibia and South Africa (Salia-Bao, 1991).

Performance in a drama production on stage (indoors); in its current ways and shape, had its origin in Europe. Performance studies scholars who are also practicing artists in Europe, and often affiliated to the avant-garde of performers, were privileged to master a variety of non-Western and Western traditional forms of performance as reiterated by Muchopadhyay (2013), after Namibia's independence, the performing arts are still not part of the government formal education in the country.

In essence, Chifunyise and McLaren (2011) state that arts education for the colonial minority did not go further than conservative examples of the arts of the colonial power. A study by Mans (2007) and Krishnamurthy (2012) maintain that the introduction of the Namibia senior secondary school certificate cancelled the University of Cambridge exams that allowed for a choice in drama and prose, which in turn neglects theatre development in Namibia.

Performance in drama used to be at the core of aesthetic activities in Africa before the entertainment value took over. It is largely used in rituals for the sake of achieving spiritual enlightenment as it is entertaining and invigorating. Currently, performing arts has become a career option for most performers, thus demanding a sound level of knowledge and professional conduct. In a study by Spray (2001), it is claimed that it has become a vehicle of emancipation from old cultural and familiar scripts, allowing structuring an identity personally

and professionally. Acting is doing; therefore it is in this regard that the research does not imply that the actors rely solely from reading up on the techniques of acting, but that the actor do the acting and when they do that they gain the experience in the making of play production.

Therefore, what was aimed at was the process of performance (in performing arts), and its retraction on the continuing evolvement (script writing) of the script. This is achieved through the cooperation of performers and art director. This study concerned itself with the relationship of practice and research in general and the role of practice within research in particular regarding its use for the purpose of generating and communicating knowledge. This implied recording the process of theatre-making from theme to stage, which eventually could manifest into literature.

Similarly, an approach by Lawson (2012, p. 2) applies the aforementioned rule to the creative sciences: “creative practitioners who want to succeed in a world of tenure and peer review must appropriate the term practice-led”. For this research to be considered a contribution and even innovation in the creative field, the researcher applied the practice-led research in order to ensure that the performer is guided through the emotions and skills of the making of theatre production. This was achieved by recording the process of theatre-making from idea to stage. A script was written and then updated during the process of the making of the play. The research to date has tended to focus on the untrained actor’s ability to enhance his/her skills. The main argument for the study was that the Namibian untrained actor stands a chance to develop and improve acting skills at any stage of the actors’ existence. It might be required that the artist does the exercise a couple of times to obtain the objective.

The amount of literary value not offered to the performing artist at school level creates a knowledge gap that proves to be disadvantageous to the performer. The concept of laboratory theatre is pioneered by amongst others Grotowski who defines it as a place where theatre

happens through a process of experimentation (Barba, 2002). It is a platform that allows for the exploration of techniques that provide learning to actors that did not have the opportunity to obtain the necessary skills in their trade.

Studies have found that Grotowski and his team were primarily concerned with ‘detailed investigations of the actor-audience relationship considering the personal and scenic technique of the actor as the core of theatre art’ (Braun, 1982. p.191). As such, laboratory theatre does not only train actors to be professionals in their natural skills, but it allows them to become participants in the process of crafting and devising/writing and staging the play. The theme to stage production allowed the researcher to critically engage the dramatic experience of the participants in the laboratory theatre process.

1.2 Statement of the research problem

As indicated earlier the lack of performing arts education within Namibia’s mainstream education curricula is partly detrimental to the professional and academic output of the Namibian performing artist (actor). This research puts the laboratory theatre experiment center stage and challenged the perceived notion that a dramatic production cannot be appreciated as a credible part of a research process. The contribution of this study is resulting from the outcomes of the process of theatre-making. It can then be capitalized as guidelines to enhance the skills of the untrained Namibian actor, to be analysed, and assessed through the creative process which might result in the much-needed training of the untrained Namibian actors.

Based on the theme of the play *A Camel Thorn and a Rhino Horn*, the theatre experiment explored plots, crafted text and staged a dramatic production, the outcome of this research process was documented, analysed and assessed. The systems assessed ranged from skills development to the structuring of optimal exploration to guide participants to discover the best way of doing things. Munro (2007) reiterates that not only is there a supposed progression of

skills, knowledge or explorations that needs to occur in certain sequences, but these might be tied to the level of emotional or cognitive development of the untrained actor. Ways of measuring efficiently the ability of an actor in mastering such skills, knowledge or explorations is needed. If we measure by way of exploring enough specimens, we will be able to see patterns or structures emerging and predictions can be made and conclusions could be shared. This could result in direct and secondary achievements: community development.

1.3 Questions of the study

The study was guided by questions interrogating how the crafting of the play will enhance the performing skills of the artist. Furthermore, it sought clarity on how the experience could be utilised to assist the artist in reaching their optimum skills development. This study explored the approach which seems beneficial for the laboratory experimental theatre and its director to nurture and develop the performing abilities of an untrained artist. The enhancement of untrained theatre practitioner's skills; through the interactive exchange between the trained and untrained actors, interviews were investigated. It interrogated whether the reality of the lack of performing arts education is partly detrimental to the professional and academic output of the Namibian performing artist (actor). This study inter alia explored approaches and methods that would be beneficial in the laboratory theatre experiment and for its director to nurture and develop the performing abilities of an untrained artist. Testing the claims made about the purpose and function of art and the artwork becomes part of the production process.

1.4 The significance of the study

This practice-led research with the aid of laboratory theatre experiment, as an intervention tool, endeavoured through the application of the empirical knowledge of trained practitioners to narrow the performing skill gap between the trained and untrained performing artists.

The understanding of character was achieved through the application of empirical knowledge and the utilisation of the imaginary puissance (willing and creative strength) as a testimony of subjective involvement of the performer. Descartes (1637) declares; “I think therefore I am”. Fundamentally he is suggesting that the ability or capacity to think or reason provides one with the insights of existence. To put it another way, it is one’s conscious engagement with the world that brings one closer to the truth, not the engagement of the world with its consciousness. Thus, the art processes in this study are dealing with the dualism of form and content. Content, text, storyline and the plot would deal with what is planned.

This research focused on both the trained and untrained actor and took him/her through a participatory structure of theatre-making and exploration of performance styles. The creative/hands-on/practical experimentation explored compositions [plotting], characterization, gestures, articulations, diction, projections, movement, rhythm, costuming, make-up and all other ingredients, e.g. emotions which might have been overlooked during the performance processes.

1.5 Limitation of the study

The availability of reference to the produced literature as envisaged was not readily available for scrutiny. Little research has been done to map local art histories and to creatively engage with their existing archives. Although scholars have written about historical arts and cultural practices in Africa, Kerr and Chifunyise, (2004) and Mans (2017) reiterate that there is a large gap in knowledge on this subject in the Namibian context. Young and radical researchers will always be challenged by the size of the canon when it comes to existing archives of indigenous performance and art practices (Sylvester, 2015).

CHAPTER TWO

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2 Introduction

A crucial element of all research is the review of relevant literature to compare with other related studies. This chapter presents a review of the literature on laboratory theatre. It shows the current formulated knowledge available, relevant to this study's aim and the research questions outlined in Chapter One. Firstly, it studies different experimental versions of the laboratory theatre and then discusses trends and applications of the laboratory process in enterprises.

The chapter concludes with a review of the integration of the practice-led model in the creative research design. Incorporating a creative research design as the vehicle to practice-led research was imperative for this study as the researcher embarked on producing a dramatic play that was used as the basis upon which the study derived its findings pertaining to the research questions and problems.

The study used a collection of primary and secondary literature resources to obtain relevant background information. The literature discussed is categorised *inter alia* to accommodate the different aspects such as the laboratory theatre. The study focuses on the process of making theatre, from theme to stage and to theories, especially where the actor brings to life the characters imagined by the playwright. The Art of Thought as a theory of creativity as well as the practice-led design as an empirical foundation that underpins this thesis is discussed.

2.1 Exploration of Laboratory theatre and other genres of drama

This exploration of the process of theatre-making will be central to comparing and analysing the concept of laboratory theatre as applied in Namibia and elsewhere. Krishnamurthy and Vale

(2018) stated that all societies go through times of transition and transformation, and Namibia is no exception. They further continue by saying that after more than one hundred years of oppressive foreign rule, first under German colonialism (1884–1915) and then under the South African Administration (1915–1990) the education sector has suffered greatly as courses such as arts education were not offered in schools. The literature which emerged from these turbulent times reflects the very nature of the period.

Literature does not exist in a vacuum but reflects its social, historical, political, economic and cultural milieu not excluding the arts. Therefore the topic of laboratory theatre which is relatively new to theatre practice in Namibia also documents change in the approach to theatre-making. Story-telling and the fashioning of narratives are at the heart of all creative writing in any language and in any genre.

In addition, McGregor and Nuttall (2007) contend that the aftermath of apartheid brought an explosion of stories of trauma, within a broader horizon of hope. There the storyteller was a witness, and the time scape dealt with the immediate past. Making use of the available resources created a wealth of information to apply in the exploration process.

According to Krishnamurthy and Vale (2018) the new Arts, Culture and Heritage Policy for Namibia are currently undergoing a refinement. It speaks of concern for Intellectual Property Rights (IPRs) and mentions literary expression as an integral part of culture and heritage. Krishnamurthy and Vale (2018) further note that another playwright and filmmaker who shares this view is Vickson Hangula, since his satirical and award-winning play *The Show's not over until ...* (Zeeman, 2000) addresses the general struggle of actors and artists in Namibia to make a living. "Black writers choose their plots, characters, and literary styles; their themes choose them" (Gordimer, 1974. p. 11).

The production of *A Camel thorn and a Rhino horn* upon which this thesis is based attests to the previous statement. One can categorise several themes under the laboratory theatre experimentation style emerging from Namibian literary works, written both before and after 1990, into the following broadly overlapping areas according to Krishnamurthy and Vale (2018). The different genres that were produced in the style of Laboratory experimentation involving untrained actors in Namibia inter alia entail: locally authored plays under the theme of history concentrating especially on its re-interpretation and re-evaluation, the stage play *Katutura 59* authored by F.B. Philander was one of the pioneering productions in 1986, To cater to the theme of Plan fighters home and in exile during the liberation struggle, a satirical play *Still loyal* by L.M. Pieters scripted in 2005 educated and entertained the audiences. To interrogate the issues of gender; a play by Philippe Talavera in 2006 *Hostel monologues* was penned to create awareness and educate on human rights. For the theme of nationalism and identity; *Under the Camel thorn tree* a play by A. Behrens manifested in 2010. The play that tackled the critique of a post-independence society was titled *The show isn't over until*. It was a satire by V. Hangula and was staged in 1998.

In Namibia, theatre stalwarts have engaged in the production of experimental theatre that, in essence, explores the area of theatre experimentation. The theatre productions mentioned above all exhibit traces of some experimentation and exploration of themes. Their contribution to the development of theatre attests to the challenge faced in the performing arts sector in the country. They all employed the services of untrained Namibia actors. For the past seven years and more the Namibian Laboratory Theatre is firmly based on theories/directions/implementations of the work of reactionaries against Realism and Naturalism and a synergic interaction with various disciplines.

Notably, the Namibian experimental theatre's theories refer to the work of Lorenz, Huizinga, Turner, Schechner, Boal, Grotowski, Brook, and many other modern theatre wrights

(reactionaries against proscenium productions). In the Republic of South Africa, a renaissance in performing arts seems to be flourishing and brings inspiration to the Namibian theatre with productions such as *Nothing but the truth* by John Kani. The concept that leads to the utilisation of the Laboratory experiment derived from the established practice of theatrical exploration in Namibia.

It is essential to understand the importance of the first theme. History; (forming a great part of the production *A Camel thorn and a Rhino horn*) being fundamental to Namibian literature both before and after independence. The settings of many literary works go back to the past, even if they are also engaged with the present according to (Krishnamurthy & Vale, 2018). It is possible that in writing about the past the authors are able to exercise it in some way through the cathartic experience of re-envisaging it.

Both history and literature are human experiences which are embodied in language, and as pointed out by Brink (1996. p. 142.), “rather than putting the two concepts in opposing camps, one should see their interrelationship, their essential symbiosis”. This is because the story (literature) and history meet and mingle and the private experience (which is expressed in language) intersects the public, the social or the political (also experiences which are expressed in language).

Various productions resulted from this exercise in Namibia. Behrens (2014) in his explorations with similar concepts of the laboratory theatre reported them to the financial backers. Behrens reiterates that in 1997 he met Jo Decaluwe, a Flemish theatre owner cum director from Gent, Belgium. He commissioned him to direct *Genadendal* a theatre text in Afrikaans for the bi-annual Afrikaans Theatre Festival. The play emphasised the approach to theatre understanding according to Wright (1958: 28) who reiterates that theatre is a cooperative art, for only through

the genuine cooperation of the playwright, the actor, the technicians, the director and finally the audience can there exist the thrilling experience that we know as good theatre.

Genadendal starts with the character, Peter (the pearly gatekeeper) in conversation with the Angel of Death (AoD) at the pearly gates. He is constantly interrupted by some heavenly music from somewhere down-under – near the circle of Capricorn. He asked who was singing and one Jacobus Johannes Afrikaner – Koos for short – leader of the Bank Windhoek Kalahari Ensemble, answered in song.

According to Behrens's (2015) thinking, crafting and manifesting beyond clichéd articulations became a characterisation of the productions commissioned by Bank Windhoek. They offer an avant-garde approach towards theme and content in a total (experimentation with relevant issues pertaining to the concept of making theatre) theatre environment, encompassing text, movement, music, and song.

The productions such as *A whale in the Goreangab* and *Pontius who????* Staged two main events during the Bank Windhoek Summer fest at the Namib Primary School's Kulturaula from 22 – 30 December 2015 in Swakopmund, were not different. Behrens (2016) states that in the laboratory play *A Whale in the Goreangab* the team unashamedly named transgression trends and manifestations in an allegorical fashion. Audiences with imaginary puissance (*a state of belief owned only by the spectator*) had no problem naming the civil, political and religious transgressors. The production equipped with a message as old as life, ala Berthold Brecht in *Caucasian Chalk Circle*, taken from the play. It states in the play: give the children to the motherly that they might prosper, and give the land to the waterers that it might yield food.

Braun (1982) claims that Grotowski's *Theatre of Thirteen Rows* emphasises the importance of theoretical concepts in a research-orientated establishment. Drama as a literary genre could be explored solely for its literary values. Alternatively, it is to be studied as the ground plan for its

manifestation on stage, a manifestation that reflects on the/as per narrative of life in text, movement, composition, line and rhythm, and that amongst others reflects the laboratory teams' specific understanding.

Namibian practising/active performing artists have long experienced a backlog in systematic training in and through performance studies. This contributes to their limitations when performing as actors. Why then not follow the examples of theatre activists pursuing theatre that have influenced a beyond-ness in theatre approaches, such as Grotowski who belongs to the school of reactionaries against realism and naturalism. Also theatre stalwarts such as Appia; Craig; Meyerhold; Artaud; Brook; Boal; Bread and Puppet Theatre; Environmental Theatre, Schechner; Living Theatre; and Joan Littlewood. All these and many more have influenced this researcher and the approaches towards theatre to demonstrate that in doing, inter alia *A Camel thorn and Rhino Horn* is a manifestation and spin-off of some of the above-mentioned tendencies in theatre manifestations that reflect a certain extent of randomness and immediate theatre (Brook, 1968).

(Mushaandja as cited in Krishnamurthy & Vale, 2018) states that process is at the centre of applied arts praxis. He reiterates that Alex Mavrocordatos, who spent some time in Gibeon in the South of Namibia developing the Community Listening Theatre, asks the following vital question: "The question is where to begin the process, identifying the point of entry and initial engagement between partners, and the guiding principle or methodology that may be involved" (Mavrocordatos, 1998, p. 8).

The thinking around how the process of community engagement comes together beside what theatre practitioners discover in it is fundamental to the practice. As critical reflective practitioners coming from outside the given communities, theatre practitioners are required to

be mindful about how theatre practitioners negotiate processes with the communities that they work with. Munro (2007) claims that there is a parallel between working critically within a field and engaging with the field so as to teach individuals operating in the field to work more effectively. He also reiterates that there is a crossover between critically engaging with the field and creating new work in the field.

Today, in post-independence Namibia, performing in arts can be a way of life to the artist, and for some, it has become such. To survive economically, the artists need systematic training in the arts. Not that it would guarantee economic success. For most of the advanced performers returning to drama school is not an option. Mushaandja sustains this comment in (Krishnamurthy and Vale, 2018) by stating that the arts education curricula still remain detached from the grass roots communities. Higher education institutions are yet to commit themselves to decolonise their curricula and addressing their untransformed hierarchies of oppression which are projected to communities. The pending question of formal and informal training in the arts is urgent for evolution. There is a lack of rigorous explicit knowledge and research available on and for the Namibian arts sector, thus creating a major need for knowledge production and dissemination in different artistic areas.

The learning process starts with learning how to do simple technical things (Epskamp. 1992). Therefore he further states that learning by doing does not lead to competence until later age. Noteworthy, Epskamp in (Carton, 1984:57) suggests that apprenticeship is a process for transmitting know-how, since together with the transmission of knowledge, apprenticeship involves the practical application of this knowledge, i.e. the transmission of skill.

Schechner (1985, p.229-253) in wondering what the functions of a performing artist are in the context of apprenticeship learning distinguished six functions: (1) mastering the specific techniques, (2) mastering the score of the performance, (3) the development of self-expression,

(4) learning to operate in and as a group (5) the interpretation of the plot and of stylisation, and (6) the transmission of performance secrets. Black Namibian performers had no access to the theatre, to its programming, to its funding or to any of its subsidised training in theatre, just as they had no access to any institutional cultural controls according to Zeeman (2000). Setting out to explore a technique that will remedy the above situation is of utmost importance.

2.1 The application of the laboratory theatre to the play *A camel thorn and a rhino horn*

The concept of laboratory theatre is pioneered, amongst others by Grotowski who defines the laboratory as a place where theatre happens through a process of experimentation (Barba, 2002). That said, laboratory theatre does not only train actors in their natural skills, it also makes the actors professionals. It also crafts them as participants in the process of crafting (devising) the play. Stanislavsky's syllabus for the actor's training provides the instruments for the practitioner's professionalisation. His methods propose training in speech (articulation, diction, projection, and pronunciation), movement/dance, gesture, stage geography, and all the technical details. Stanislavski being an utter realist, a crafter of method acting and a super object, provides a method for actor training, hence including all actors, regardless of staging styles. There is a similarity in the approach used in the process applied in this project regarding technicalities.

The point here is that the process is started and managed by the community instead of the institution bringing the intervention to the people. In this sense, applied arts practitioners will consider attending to their craft because artistic spaces are also often in need of interventions. The idea as stipulated by (Hooks, 1994; Ellsworth, 1989) is to confront power relations and the community's own role in the production of knowledge on all levels of society.

WaThiong'o (2007, p.1, 4) maintains that "Richard Schechner brought about a paradigm shift in the conceptualisation of the art of performing". Theatre, with its strong focus on performing, brings out the obvious. In Schechner publications: *The end of humanism; Intercultural performance; Essays on performance theory; Public domain; Ritual, Play and performance*, he focuses on the experiment, derived from, ex meaning beyond, and peri meaning boundary. According to (Aristotle as cited in Covey, 2004:47) we are what we repeatedly do. Excellence, then, is not an act, but a habit. Habit is referred to as the intersection of knowledge, skill, and desire; where knowledge is *what to do*, skill is *how to do* and desire is to *want to do*. This fits snugly in the Laboratory (LAB) Theatre's ethos – *what to do, how to do & want to do...?* Untrained people are *dependent* – by *doing* they become *independent* and by *continuously doing* they become *interdependent*. People become what they regularly do – then acting becomes a habit. Performing embodies our relationship to reality and makes the invisible visible. Thus plotting the play *A Camel Thorn and a Rhino Horn*, the creators fashioned a scenario for the laboratory theatre production relying on inspiration, participation, and guidance.

Although experimental theatre work produces as a succession of inimitable productions, as Grotowski has set out, it also generated a route, one that provides the needed information, along which an actor may with confidence proceed towards excellence in his craft. The Polish theatre-maker questions the traditional requirements of theatre both ethically and technically. Ultimately rejecting their strict confines, he proposed a total re-evaluation of the relevance of theatre (Braun. 1994).

Generating the plot, the temptation to document atrocities committed by colonialists became extremely important to the crew of the play *A Camel Thorn and a Rhino Horn*. The team also incorporated ideas from a book by David Olosoga and Casper Erichsen (2010): *The Kaiser's Holocaust, Germany's Forgotten Genocide*. The team made an effort to combine the historical

genocide theme with a current manifestation of extinction of a species, the killing of Rhinos in Southern Africa. This added the conservancy angle to the main plot, a ‘*who dunnit-plot*,’ trying a pseudo-detective plot to determine who the culprit is. Investigating who exports Rhino horns to make potions that contain supernatural powers; who is constantly singing songs with culling powers (Chuck Palahniuk’s “*Lullaby*”), that was utilised as the leit motif.

2.2 The part of thought as the theory of creativity

Wallas in 1926 presented an insightful theory, pioneering a model of four stages of the creative process that the dramaturge must apply to bring his art to bear (Popova, 2013). The model was instrumental in guiding the production of the play *A Camel thorn and Rhino horn*. The four stages distinguish *preparation*, *incubation*, *illumination*, and *verification*. An on-the-ground-level manifestation of the four stages that articulates each stage in practical stage relevant declarations eludes that:

- The *preparation* stage is responsible for the accumulation of knowledge. It uncovers the logical rules emanating from the field of inquiry and eventually recommends a definite problem attitude. The process initiated by the researcher’s team observed the conceptualisation of a dramatic event. They looked at staging, costume, movement, speech and the design of a theme.
- The *incubation* stage allows adding subjects and themes other than the ones proposed by the script, re-arranging and re-orientating the problem field or to rest from any form of conscious thought. That is to not engage in any conscious action that will prompt a result during the period of incubation. At this stage, the continuing with what the process had on the table enabled the incubation of the problem statement. The research objective had no clear resolution as to the methodology to be applied while the team worked on reading the text and adapting it to suit the requirement of laboratory exploration, plotting, and support services.

- The *illumination* stage intimates a solution to the problem, giving the creative person a ‘feeling’ of the direction the production heads for. It traces the psychological process and protects it from interruption. The process revealed through illumination when the casting of the participants necessitated the revision of the levels of skills. Their petition and rehearsal period ensured the application of the stage successfully.
- *Verification* eventually reconsiders the rules identified at the preparation stage. At this stage, the performance of the process concluded the stages. In support, Wallas (2014), reiterates that a difficulty in the voluntary control of thoughts arises from the elusive character of emotions or effects. Sensation and imagery are less elusive than emotions though they can call up ideas. In poetic creation, intellectual influences come from the emotion of significance. The *Camel Thorn and Rhino Horn* team discussed the problem of the relation between thought and emotional association consciously imposing adherence to truth and to human values as a guideline.

The concept of *art of thought* modifies the natural form of human behaviour mainly by its association with ideas (Wallas, 2014). Wallas based his empirical observations on the accounts of famous inventors and polymaths. He was of the opinion that humans have a want for intellectual control. Hence, they require both effective thinking on particular problems, and improved art of thought, in which scientific explanation may overtake and rephrase empirical rules. Engaging with the *art of thought ensure* narratives and skills development on Wallas’s model of improved coordination of living elements in order to secure the good of the whole organism. Wallas (2014) further argues that the distribution of volitional control over the various factors in our organism is incomplete and arbitrary.

Creative thought dominated the team’s efforts, conceiving consciousness and will as simple and absolute unities. At the stage of applying the ‘*Art of thought*’, the researchers’ consciousness varied from full consciousness to unconsciousness (not actively partaking in any

conscious provocation of a solution to the situation), in order to accommodate the different periods, and from comparatively unified consciousness based on the premise that once the aha moment is reached or illumination is acquired it paves a way to co-consciousness. The latter being the willingness to verify the acquired solution to the researched issue.

The framework of the play '*Camel Thorn and a Rhino Horn*' issues a self-critique with regard to the notion of habit. Wallas (2014) warn against administrators often attempting to get a fresh point of intellectual departure by breaking their own mental habits and venture to record fringe-thoughts. The conflict between the stimulus of habit keeping and that of habit breaking is only part of the larger problem.

To substantiate the art of thought Wallas (2014) contents that its history has been greatly influenced by the invention of methods of producing the phenomenon of dissociated consciousness. Therefore, dissociation remains the most effective means of producing intellectual conviction by an act of will. Those who now desire to practice the will to believe are thrown back on the old problem of the validity of the conviction produced by dissociative methods. In the structuring of *A Camel thorn and a Rhino horn* dissociation is a consideration in the quest to practice the will to believe.

2.3 Criticism of the model

Possibly, the only criticism refers to the illumination stage. As Wallas stresses illumination cannot be forced. In his view, illumination cannot be restricted to an instantaneous flash. It is obvious that illumination cannot be influenced by a direct effort of will; Illumination can only bring the individual's will to bear upon psychological events, which lasts for an appreciable time. Even in systematically exploring the same problem, the mind may be unconsciously incubating one specific aspect, while it is consciously employed in preparing for another aspect.

Henceforth, the stages leading to success are not very easily fitted into a “problem and solution” scheme (Popova. 2013). In structuring processes cognitively and according to recipes, one stands a chance to erode randomness. That should be within the practitioners of arts, to challenge to fuse formal tuition with a free spirit, with beyond-ness, with immediate art.

2.4 Incorporating a creative research design as the vehicle to a practice-led research

The practice-led approach interrogates the huge debate portrayed by Munro (2007) whether art serves any function other than the aesthetic, or whether art should only be in the service of society. He explains that if art is investigated for art’s sake, then we are dealing with a process within the discipline itself. The process allowed the artist/actor to continuously evaluate his or her work while he or she is making it, judging its efficacy and trying to determine whether it is working or not. The performers/theatre makers during the execution of the process learned from one another and not just from their peers or the director.

Research through making is often made explicit within the academic context. Lawson (2012.p. 2) applies this rule to the creative sciences: “Creative practitioners who want to succeed in a world of tenure and peer review must appropriate the term practice-led”

2.5 The practice-led design as an empirical foundation

The motivation for using practice within research is of methodological nature, in that it raises questions about why it should be necessary to use practice within research and, if so how it could or should be used (Biggs, 2003).

In this regard, addressing the status of the disadvantaged actor allowed for a strategy of enhancing skills. In his study, Niedderer (2007) argued that practice is being used as a means of making tacit knowledge, available to research because it includes the empirical part of knowledge. The convention elevates communication by verbal or textual means and which is otherwise neglected by research because of the prioritisation of propositional knowledge

(Niedderer, 2007). While, Schechner (1985) made a very interesting comparison between theatre and ritual: the former entertains, and the latter seek results.

For this research to be considered a contribution and even innovation in the creative field, the researcher used practice-led research to guide the performer through the emotions and the intricacies of the making of theatre production. This move was motivated by Frayling (1993) who claimed that the creative practice containing a creative element allowed it to pass the Research Assessment exercise of 1992, prior to which art and design had been ineligible for research funding under its own categorization. For art and design the invention of ideas, images, performances, and artifacts including design, in a formal sense, constitutes a contribution to research where this leads to new or substantially improved insights (HEFCE 1992).

Another notion that needs clarification is the distinction between research and practice as used in this theses. Niedderer (2005) reiterates that research denotes the systematic inquiry to the end of gaining new knowledge by the researcher. Practice refers to professional and creative practice to produce work for purposes other than the deliberate acquisition of knowledge. Practitioner in laboratory theatre refers to anyone who pursues the professional/creative practice.

2.6 The James Cook University (JCU) model for practice-led research across the creative arts

In 2009 James Cook University (JCU) created a model intended to incorporate practice-led disciplines as stipulated by Fleischmann (2008a, 2008b, 2010), amongst them the creative arts, within the traditional degree programme of the academic institution. This study adopted the model for its capacity to provide rigorous research training consistent with the purpose of

research. As well, the model affords individual artists, designers, performers the scope to make a quantum leap in their practice. The creative freedom accorded the researcher is enabling.

The reasons, which led JCU to develop the model, are notable. Lendon (2000) states that in a creative arts curriculum student may progress through B.A. Honours to higher tertiary degrees without ever having to represent the ideas, methods, and contexts of their work directly in an assessment, or even in written form. He concludes that “in the matter of preparation to research higher degrees if this sample is representative, I do not believe that as a system we are doing a very good job” (Lendon, 2000, p. 7-21).

The researcher is of the opinion that the previous statement refers to the approach applied in this research, using a creative production to pursue the satisfaction of the research question. In relation to the creative arts Papastergiadis (2002) argues that the problem with developing a research culture in an art school is not to do with the angst of creativity. He argues that it has to do with the structure of research itself. Research culture must either define the character of the written component, rather than simply reflect the artistic practice. Papastergiadis further states that if not the latter, it should abandon the requirement for analytic writing altogether.

Papastergiadis is also of the opinion that if all we are concerned with is appreciating the intrinsic value of a given practice, then every artist who can demonstrate the development of a coherent body of ideas over a sustained period of time (in this case what the researcher has produced in this study) should be awarded the accolades. The very ideas of the development of a product geared towards enhancing the performance skills of an actor in Namibia find home in this argument.

JCU accepted the research imperative earlier than most, as Gillies (1998) acknowledged. It established its niche in the development of research courses of practical creative orientation and leads the way in fostering cross-disciplinary frameworks. The model was critical to

establish credibility for the creative arts. Similarly, the credibility sought in the implementation of the laboratory experiment of a theatrical production cannot be overemphasised as it provides the artist with a platform to enhance their performance skills.

At JCU, introducing research as the process leading to the production of original scholarly or creative works to be presented for obtaining a degree, was motivated by the need for their staff in these areas to gain postgraduate degrees. Adapting the model, the researcher to the current study addressed the following issues.

a) Generating a definition of research

National Council of Tertiary Music Schools (NACTMUS) proposes an umbrella definition of a cross-disciplinary and collegial process (Strand, 1998 p. 33). It takes account of the disparate nature of creative practice and the need to create a methodological framework to capture and interrogate that practice.

This study applied the interference of the mind in the working of the senses to the creative process undertaken to conceptualise and realise the dramatic event. The structures of the world may be in one's head not in the world itself. Humans structure what they see according to where they are in time and place in the world. Thus, to avoid a biased view a shared methodology needed to be developed that enables the actor to learn through the application of the process of making theatre.

b) Identifying an appropriate role for theory in modeling the processes of research

The capability of the participating artist in the production *A Camel thorn and a Rhino horn* to survey, synthesise and evaluate literature as an essential prelude to a clear identification of the specific problem field of research, paved the way to the training of the Namibian untrained actor. Across the creative – visual and performing- arts, the field encompasses both published

literature and performances. Hand in glove was the application of theory to the process of theatre-making in the attempt to produce a dramatic event. Deductively theory grew out of the practical process being:

Thesis = Knowledge; Antithesis = Skills; Synthesis = Knowledge + Skill equals Showtime

In reference to the aphorism; excellence is not an act, it's a habit. The un-educated masses make an effort to acquire know how through doing. Also spoken in the light of the attitudes in Laboratory Theatre that *just to be is an act of praise*, one might somewhere utilise another aphorism stating that *we are not human beings having a spiritual experience; we are spiritual beings having a human experience*. Employing text to stage is a human experience, and the more we do, the more our *abilities* increase.

c) Modeling the processes of research

Traditional concepts of research methodology appear alien to many artists. The Namibian artist not being an exception, hence, one of the challenges was using reflection on the process to structure a methodological framework. The Namibian actors alike reflect on their progress positively in this regard. Doing research through/utilising practical manifestation of staging a theatre show, that evolves from the theoretical (the conventional that generally would be based on a theory of some sorts) to the personal (that's derived from acquired and indigenous knowledge) to the public (that which is perceived as general knowledge accepted as a norm) facilitates a broad and holistic approach not often found in research. It is a way for the artist to examine his own practice as well as to enable him to look beyond the sanctioned methodologies of the profession for answers (Lendon, 2000).

Cross-referencing of ideas from a broad framework of human experience becomes important not only as a defence of the conventional theory but as advocacy of what the actor holds dear, the contemporary importance of the actor's discipline. This study incorporates a body of artistic

work with reflections on its origins, inspiration, artistic processes, and success. They go beyond that standard pattern to provide a philosophical and psychological argument and meditation about such matters as the nature of artistic cognition and feeling.

d) Managing the dual role of artist and researcher

The understanding is that all artists are involved in research to create/visualise/manifest a work of art – to be showcased or performed. Research as an academic discipline normally leads to academic publications/dissertations/thesis. The artist's and the researcher's roles are different but not incompatible. Some artists focus on their practice exclusively. At other times, they concentrate on writing. Some gravitate between the two allowing the one to fuel the other. For the study at hand, it was essential to recognise the existence of the two roles in order to manage them so as not to compromise the research. The studio practice, regardless of creative arts discipline, requires documentation. These capture the first-person moment and hence take a range of forms, e.g. sketchbooks, creative journals, diaries, tape-recorded reflections etc. These become data used by the researcher to exemplify, interrogate, or amplify the practice.

The capacity to manage these two voices of artist and researcher contributes to the objectivity of the research and guards against any sense of self-indulgence. The knowledgeable artist ensured that the latter be kept in check. The exhibited production reveals an energised and inquiring mind. Combined with an effective analytical methodology, it evidences the reflective and reflexive capacities referred to in the narratives of (Schon, 1983: Scrivener, 2000).

e) Contemplating future questions/directions

The capacity to recognise what one has achieved in a particular research project and what questions still beckon is critical to research and training. Recognition of achievements, detection of mistakes, identification of alternative pathways with the benefit of hindsight, as well as new questions, is imperative.

The evaluation of the model affirms that the James Cook University programme has allowed significant integration of theory and practice for their postgraduate students in the creative arts. This has led to a methodological route, which not only maintains parity between the key elements of reflective practice but also establishes a new approach to the documentation of creative arts practice as endorsed by Weston (2002)

2.8 Benefits and challenges of the laboratory theatre experiment in Namibia

As a point of departure, this study maintains that the proof of any theatre production lies in the viewing, and in the successful attraction of audience members. Performing arts are ephemeral. However, if the viewing has merit, then being a viewer during the performing of theatre production, correlates with reading. The observer/audience receives an approximate amount of information during the viewing of the play.

Teaching performance studies only in lower primary school education and in tertiary institutions is tantamount to the illiteracy of the adult performer/actor. The quantity of literary value not offered to the performing artist creates a knowledge gap that proves to be disadvantageous to the performer, and this gap will be addressed by the Lab experiment by engaging the actor in the process of playmaking. Introducing what Godowsky (Braun, 1982. p.191) and his team were primarily concerned with were “detailed investigations of the actor-audience relationship (considering) the personal and scenic technique of the actor as the core of theatre art”. The performer, whilst rehearsing should adopt the theory to subjectively immerse in the performing of their character to deliver a credible performance. A Study by Chifunyise and McLaren (2011) state that arts education existed for the colonial minority but its content did not go further than conservative examples of the hegemonic tradition of the arts of the colonial power.

This lack of formal training in performing arts offered – or rather, not offered – to the African majority of the population, limits the quality of performing as actors. The Bantu Education Act of 1953 prevented people of African descent from receiving comprehensive education comparable to that taught in European schools in Namibia and South Africa (Salia-Bao, 1991). Today, after twenty-eight years of independence, the performing arts are still not part of the formal education curricula in Namibia.

Performance, structured in its current ways and shapes, has its origin in Europe. Performance studies scholars who are also practising artists, and often affiliated to the avant-garde of performers, were privileged to master a variety of non-Western and Western traditional forms of performance as stated by Schechner, as cited in (Muchopadhyay, 2013, p.2). It is with this argument in mind that this study adopts the praxis approach where theory informs practice and practice informs theory. The study primarily engages with the artistic vision and does research at the same time.

This approach takes account of the fact that scholars examine texts not in themselves, but as players in the process of theatrical production. Thus, the approach centres in the growth of an actor as the core element of laboratory theatre. Nonetheless, Stanislavsky in his book “*An Actor Prepares*” (1937) which deals with linear theories as is in the laboratory experimental theatre advocates for a representational theatre, which aims to create and formulate theories to be empirically tested on stage. Contrary to Stanislavsky’s understanding, this research concurs with (Meyerhold as cited in Sparacino et al., 2002) who aimed for a theatrical approach that moved away from the realistic portrayal of life. That argument pertains to the produced production and not necessarily to the process of theatre-making.

Another theoretical strand sees research and art on contradictory terms, or at least as incompatible practices. In this view, artists are not researchers, and researchers are not artists.

According to Munro (2007), this argument is premised on two positions. Firstly, it refers to where artists did indeed do research in their own way. They placed their conclusions in the public domain, using a medium that was not considered the proper research medium. Researchers, on the other hand, argue that the results of their research can be widely disseminated through the printed word, whereas a work of art has a solitary existence. In retaliation, the artist defends his right to use the medium of choice. Professional/academic productions rely greatly on research.

The second position contrasting research and art revolves around the trustworthiness of information or the verifiability of conclusions. Classic positivistic research relying on quantitative methods forces the researcher to avoid as much as possible to be tainted by subjectivity, as far as structure and method in the process are concerned. However, fiction might relish on a subjective initiative, and escape idiosyncratic interpretation of results.

Even in qualitative research, operating along an interpretative paradigm where there is far less control over data, there is still an attempt to control interpretation. Indeed, the system of empirical data analysis, though rather complex, is potentially standard. Conversely, creative research design in this study makes rigorous demands for a postmodernist logic that confronts idiosyncrasies (Munro. 2007).

Similarly, Kemble and Nicholson (2001) contend “the education of drama and performance involves exploring and gaining insights into the nature of real life drama” (p. 1). Since all actors are supposed to be equipped with talent, as well as acquired knowledge, the approach towards improving their skill will consider both elements. Moreover, Aristotle is cited by Hodgson (1972) as stating that “by purging the emotions it excites, the drama makes a very positive contribution” (p. 57).

This study utilised the experiences of the participating artist as a foundation. Moreover, there is merit in Munro (2007) who reiterates the need for research in the area of indigenous

knowledge. Munro argues that the concept of indigenous knowledge systems wrestles with the dynamics of colonialism.

Alvarado (2007) claims that *immediate theatre*, which he describes as "common reality," exists only in the moment of performance and is lost once the lights go out. Immediate theatre becomes different in the minds of those experiencing it. It is a human function to express *feelings* and process through a medium that addresses all senses. The immediate theatre could include *rituals* initially not part of colonial design. The experimental theatre project recaptures and reinvigorates the *indigenous knowledge* systems.

Performing is and has always been, at the core of aesthetic/religious activities in Africa. *It is largely used in rituals and for entertainment*. Presently, performing to entertain has become a career option for most performers, thus demanding a sound level of related/applicable knowledge and professional conduct. As Spray (2001) claim, it has become as a vehicle of emancipation from old cultural and familiar scripts, allowing to structure a personal and professional identity. Venturing into writing and then performing provides a platform to concentrate on the body, on that site from which the story is generated.

Furthermore, Spray (2001) asserts that modern performing is built on a foundation of processes and technologies allowing full access and instrumented insight into all organisational resources. The results improve adaptability, access, and interaction among artists, peers, audiences, and mentors, independent of their location. Thus, the structure of an identity enterprise that would be applied to the laboratory experiment embarked on in this study is an emerging organisational form that resulted in a paradigm shift.

2.9 Summary

The representational acting of Stanislavsky was mainly used in rehearsals to challenge the uneducated actor to instinctively react to stimuli. In preparation of his role as Satin in *Lower*

Depths, Marlon Brando lived for six months in caves to mentally, physically and spiritually so-called *method acting*. To achieve the requirement of developing the skill of the untrained actor in Namibia some of the techniques of method acting in the process of theatre making were implemented.

The Americans with their naturalism linked on to this method acting and prime examples of actors using it were Lee Strasberg, Harold Clurman, and Marlon Brando. Highlighting the various reactions against realism and naturalism in this Summary, might deserve clearer articulation in the Literature Review. This especially refer to the works of stalwarts such as; Brook (*An Empty Space*), Boal (*Theatre of the Oppressed*), Echlin (*An Anatomy of Drama*), Schechner (*Public Domain*), Artaud (*The Theatre and its Double*), Grotowski, Turner (*From ritual to theatre + Social Drama and ritual metaphors*), Lorenz (*Habit, Ritual and Magic*), Huizinga (*Homo Ludens + Nature and Significance of Play as a Cultural Phenomenon*), Kernodle (*Huizinga's Ludens: The Play element in Drama*). In the pursuit to achieve the requirement of developing the skill of the untrained actor in Namibia some rhetoric arguments in the Conceptual Framework was applied in the process of theatre making that involved the participants in this study. The researcher reckons that knowledge and empirical experience of the above mentioned specialists, were part of the leaders' make up and preparation.

The production *A Camel thorn and a Rhino horn* showed some features of the Agit-prop theatre of the past. Mind you, agit-prop was but one strand of theatre in Europe after 1918, contrasting with the classical concept of theatre, also questioned by Brecht's epic theatre approach. The Agit-prop theatres task was to stimulate immediate action and was liable to be overtaken by changes in the political situation. Even though the production *A Camel thorn and a Rhino horn* did not fully use the concept but applied some of the approaches. Identical to the Agit prop the play *A Camel thorn and a Rhino horn* used the pointed sketch like situations, the songs and choruses directed at the audience, the thread-like dramaturgy, loosely linking scenes and songs.

Nonetheless, even though both play and production owed much to the Agit-prop theatre they remained distinct from it. The play *A Camel thorn and a Rhino horn* was meant to go further and teach the tactics of the making of theatre from theme to stage. Moreover, play and production brought people together in a process and development, a genuine story running through the play, which as the Agit-prop theatre normally lacks.

The researcher was to include Stanislavsky' methodological syllabus in the actors' training; speech (articulation, diction, projection, and pronunciation), movement/dance, gesture, stage geography and other technical details. Grotowski's heritage, amongst others through the laboratory theatre, was to entice actors to master as many performing skills as possible. A troupe of Polish actors performing Moliere's *Don Juan* in Edinburgh (1988) did everything: They mastered acting, singing, dancing, playing nearly every musical instrument (piano, guitar, sax, bassoon, violin, cello, and contra bass), gymnastics, circus acts like trapeze stunts, etc. All the above is instinctively part of the available expertise – one would think an absolute necessity for the Lab processes. Without that depth of know-how, such a Lab process might be somehow handicapped. Necessity ingredients:

- Untrained actors who crave knowledge, skill and desire; &
- Specialists with related knowledge

Acting is about doing. The Greek word *drama* signifies *an action*, derived from the verb *drao*, that is, *to do*. To do something meaningful, one needs to understand. To understand details working on intelligence, theoretically, on cognition, spirit, and body, on the human in totality. Grotowski propagated a seven-year process for actors to graduate. Only then could a team, director and actors alike, start thinking of a) holy, of b) immediate, of c) living, of d) environmental, of e) quality theatre. Good actors, good directors strive towards the ultimate

goal of quality staging, to en-scene the visible and the invisible. This was the intention of the production at hand.

CHAPTER 3

3. Research methodology

3.1 Introduction

This study applied practice-led research strategies and methodologies culminating in a creative work and the written thesis. Since this creative research advocates for the training of the previously disadvantaged actor, it adopts the reasoning by Munro (2007) that training and/or pedagogy (skills and knowledge development) should structure optimal explorations leading the artist to discover the right way of doing things. This study made use of the creative/practice-led research as the practice does not only focus on highlighting or solving a problem, but rather improving skills, and creating new techniques. The performers/theatre makers learned by virtue of exchanging knowledge and experience from one another and not only from the process or the director. Munro's approach is underpinned by Graham Wallas's theory of creativity. The study made use of a creative theoretical framework developed by Graham Wallas to demonstrate an understanding of contemporary critical thinking across the creative arts discipline of performing art.

3.1.1 Advantages of the model to the process of the laboratory experiment

The Art of thought model in the preparation stage allows for the problem of the untrained Namibian actor to be investigated in all directions, as the researcher prepares mentally for the hypothetical conclusion that would lead to a solution. According to Popova (2012), the solution stands for the accumulation of intellectual resources out of which new ideas are constructed. The advantage is that it is fully conscious and entails part research, part planning, part entering the right frame of mind and attention. Similar observations are found in Wallas' (2014) writing, who concurs by stating that the uneducated/untrained individual has again learned. There for in

the preparation stage, he can voluntarily or habitually develop rules as to the order in which he shall direct his attention to successive elements.

Since the process is experimental in nature, the incubation stage provides an advantage insofar as it allows for the researcher to voluntarily abstain from engaging in conscious thought. The period of abstinence may be spent either in conscious mental work on other problems of which may have existed in this regard. This incubation form is economical on time.

The research has underpinnings of a mix method in its making. Therefore the Qualitative research tools of participant observing the actor's progress from conceptualisation to performing and what new elements the actor will be picking up from the process is the primary concern. Also how the actor relates to the new process to acquire knowledge; questioning whether the actor understands the new approach; assessing what the level of comprehension of the actor is; whether the actor is using cognitive memory; the influence of indigenous knowledge; impact of the process; and interviewing participants after the play to ascertain the impact of the process on their experience, is used continuously throughout the process. Incorporating a creative research design as the vehicle to practice led research was imperative for this study as the researcher embarked on producing a dramatic play that was used as the basis upon which the study derived its findings pertaining to the research questions and problems.

Against this backdrop, the conceptualisation of the play, *A Camel thorn and a Rhino horn* proposed the motto: Let us tell the story of making our story— enszene the process of staging the play. The metaphorical application of the status of the Namibian Camelthorn tree that is facing extinction similar to the Rhino that is poached for its horn, is the core of the story. This, in context, is tied to the genocide history of the Namibian people to formulate a question of *who done it*. Many fingers are pointed and allegations are made with unsupported conclusions.

In finding the truth of the genocide history, the team conceived the play as process and product simultaneously, as George Tabori and Luigi Pirandello (Biasin, 1999) suggested. Adopting the process of the aforementioned practitioners, suggested creatively recreating an on-going creative process to the point where it is completed, where the process is/becomes part of the story line and ready for production.

The dramatic production *A Camel thorn and a Rhino horn* constituted of the composition of all elements pertaining to the process of playmaking. It took on the role of a hypothesis in ascertaining the validity in implementing the envisaged laboratory theatre process. The final product exhibited to the audience is critiqued and rated through analysis on its relevancy and credibility.

A body of untrained actors, some regular performers of the lab theatre with some invited on to the programme in Namibia made out the population of the research. The artist/researcher observed and interviewed the artists that participated in the production of the play. The process involved recorded observations that were transcribed verbatim and coded to allow comparisons to be made within and between interviews. Altogether the production as a stage production incorporated the use of six (6) performers (actors) including the researcher. The master designer (1) in this case the director of the production together with the musicians (3) and light and sound technicians (2) added to the population. (1) Theatre audience member is entered as a credible population.

A purposive sampling, comprising of the judgment of the researcher, was applied in the selection of the participants. The selection included untrained performers who could benefit from the intervention of the laboratory theatre methodology. Five roles were filled by untrained performers (actors who were not exposed to performing drama at school level) to create a dynamic of peer education.

This research used direct observation of the (actors) participants, a creative diary, audio- and visual recordings and interviews with the actors. Participative observation and transcribing the emerging data based on the process of the conceptualization of the production is presented. The creative diary produced during the participation phase of data gathering is discussed in detail in chapter four. The creative diary comprises of the transcription of the process. The process compiled and presented a director's handbook. It details the process undertaken to arrive to the final product.

Interviews with the respondents involved was conducted after the final production of the play. The interviews interrogated the learned experience during the playmaking process. Audio-visual recording of the production was entered as data for analysis to measure the envisaged objective of professional playmaking. Similarly, the recordings are entered as data in order to establish the enhancement of the Namibian untrained actor's skills. This can be assessed through interviews of the participating actors.

The scripting and production of the play *A Camel thorn and a Rhino horn* undertaken by participants invited as members of the laboratory theatre. An initial script was produced and it was consequently edited or workshopped in the playmaking process. Reason for the reworking of the script was to accord a chance to the untrained actor to observe the process of scripting. The process also employs conventional aids of lighting and sound. Furthermore, the process was executed with the addition of the accumulated resources of the technological invention as an outcome of the experimental exercise. This was executed in the form of projected images and creative lighting. During the process of experimentation, the laboratory theatre method applied, motivated the structure of the process.

The following process took place: Conceptualisation of the theme; the writing of a text; discussions of the envisaged script with select members/actors of the laboratory initiative. Synthesising of the content and context of a script; adoption of the envisaged text ideas;

scripting of text; selection of players/actors. The criteria included willing participants active in the acting fraternity to make part of the cast; designing decor, costume, light, sound, props, first reading with all involved; analysing text where the Linear versus Cyclic structures are discussed, as well as Dramatic Action, Story line, Plot, Exposition, Characterisation (protagonist vs. antagonist polar attitudes) Climax, Reversals, Denouement (Resolution); The next phase is the physical rehearsals that applied the utilisation of speech, composition of movement, grouping, gestures, repetitions incorporating light, sound, dress rehearsals; opening night. During this process, the researcher/participants record the process (consented) from which the transcriptions of the observations materialise. Traditionally, research in the arts that addresses history, theory and criticism according to Munro (2007) has developed in programmes that do not necessarily deal with the actual making of the art, and yet there is so much of an overlap.

3.2 Data analysis

Where applicable in the existing literature, the interpretation of dramatic production was compared with the researches' own interpretation of the specific play. Metaphor and symbolic expressions as a way to address some political issues addressed in the content of the play *A Camel Thorn and Rhino Horn* are also analysed for a better understanding of specific events. The notion of practice-centred research is used within a framework describing the research process in concomitance with the process of actual creative practice. Research includes theatre practice. The notion legitimises the use of practice within research and its contribution to knowledge.

The requirements for research remain the same, and any submission is judged against the conventional criteria for rigour and validity of the research. Douglas et al. (2000, p.2) point out that the terms practice-led research and arts-based research have been used to indicate a degree

that includes both a creative work as well as a written thesis. Thus, it is imperative to state that this study has fully implemented the notion by producing both the play *A Camel thorn and a Rhino horn* and its scrutiny in the accompanying thesis. During the creative practice, the exercise allowed the researcher to critically engage with the dramatic experience of the participants in the laboratory theatre process by observing and recording the process for scrutiny. The participant's responds through interviews conducted after the process is discussed to ascertain the achievement of the objective.

3.2.1 Distinguishing between professional practice and research.

The initial candidates for *A Camel Thorn and a Rhino Horn* team were semi-professional and professionals across the creative arts genres, from which this study chose practitioners in the theatre fraternity. Key decisions were identified in a strongly collaborative and collegial frame, which entailed staff from each sub-discipline of the performing arts discipline, namely: music, song, drama and the support staff comprised of director, authors and tech staff. Artist/actors collaboratively experimented with the technique in order to satisfy the objective of the study.

Despite the form of artistic expression, the sequence of major decision points agreed upon during the process of making theatre, culminated in a public presentation. The staging of the play *A Camel Thorn and a Rhino Horn* manifested from the aforementioned.

The initial process diagram encompassed visual arts, music, and drama, while a fourth was developed for theatrical design. This study fused all genres in with the one, in the quest, **a)** to reality check for process, meaning that the intention was to produce a process in order to use it as a teaching aid for the Namibia untrained actor, and **b)** to demonstrate that there is a professional practice/research continuum along which an individual artist might be located depending on the degree of overt/covert analysis of process to product.

Thus, the Namibian untrained actor being the focus of the entire exercise, would be placed in a student environment with the intention to nurture his acting skills. The application of the process of developing a theatre play from theme to stage was realised through this notion.

3.3 Research ethics

The ethical requirements of UNAM were exercised at all times. The researcher is aware of the responsibility to be sensitive and respectful of research participants and their basic human rights and fully endorse the Ethical Code of the University of Namibia. In particular, the researcher ensured the following throughout his study: explicate the aim and objectives of the study as well as the procedures to be followed up front to everybody taking part in the research. Made it clear to the participants that participating in the study is voluntary. It was also clarified that should they for some reason want to withdraw from the research, they have the right to voluntarily do so at any time.

The participants were informed that everybody participating in the study complete an informed consent form as well as consenting to the recording of the process for transcription purposes. The participant's privacy was respected at all time and everything he/she shared in confidence was accorded the status. Whilst having worked in the field of arts for more than twenty years, this did not give the researcher a reason to assume involuntary support and respect from the participants. The process guarded biased actions towards the participants.

No risks or harm is envisioned during the making of a play but in the event of an accident occurring during the participation, the participants would be (treated) attended to by the production. The process towards the final product constitute the recording for data purposes, thus the methodologies applied in the participation session are of such a nature that the contributions deposited by individuals are processed before entered and accepted as valid

material towards the final production. Having done that it eliminated the Hawthorn effect greatly as the process recorded the needed information only for the intended purpose.

With regard to the assurance of non-maleficence the research design provides coverage of the participants in the event of accidents during the performance period. The beneficence principles are comprised of the attainment of a different approach to playmaking, experimentation with new concepts of theatre and enrichment of literature by being exposed to the inclusion of poetry, metaphors, and many other elements in the production.

CHAPTER 4

Discussion of results

4.1 Introduction and back ground

This chapter will start by providing a brief background on the status of the Namibian actor who has no theatrical education at the school level to enhance their acting skills. The chapter will also concisely discuss the use of the laboratory experiment pertaining to the use of the process of theatre making.

Arts education both in Namibia and South Africa have suffered from colonialism through segregation as arts education was reserved for the white schools and private schools, and therefore left practising artist without a proper foundation to improve the status of their trade. According to Brook (1968), immediate theatre happens impromptu. The artist in Africa practised the use of traditional forms of oral art, popular stories, storytelling techniques and comic interludes to draw the audience into the dramatic action and thus liven up the performance. That was possible because of the trend that allows the African body to perform with little or no education, theirs became the media used in their performance hence failing in producing the preferred outcome with the audiences that would otherwise prefer to spend their money on what they are accustomed to the conventional theatre. The work detailed in this thesis is not impromptu as is the norm with the traditional artist in Africa.

This chapter interrogates a different experimental process aimed at satisfying the research question. It interrogated whether the reality of the lack of performing arts education is partly detrimental to the professional and academic output of the Namibian performing artist (actor). Thus, the focus was concentrated on what impact the dramatic production of the play *A Camel thorn and a Rhino horn* made on the untrained actor pertaining to the enhancement of his/her skill as a professional artist. This chapter examines how the participants dealt with the process of acquiring the needed skills. The chapter further examines how the laboratory experiment

inspired some of the younger Namibian artists. Their reflections will be provided in an interview Annexure3 for discussion.

The principal research should not be misconstrued with whether African Theatre needs Western Education regarding the basic universal principles for theatre manifestation; The departure argument is that theatre practitioners should be versed in basic universal theatrical principles that will include universal/international rules/styles/beliefs stretching as far as Japan in the East to Eskimo's in the North to the San in the South and Indians in the West;

That will include:

- The linear structures of Aristotle;
- The cyclic structures of rituals;
- The articulations of the oppressed;
- The jublations of the liberated;
- The removal of the 4th wall by the realists;
- The minimalism and poorness of Grotowski;
- The shamanism of the San;
- The cruelty of politicians and war lords;
- The choreography of the Balinese Dancers;
- The bio-mechanics of Meyerhold;
- The Dadaism of the French;
- The public domain of Schechner;
- An empty space of Brook;
- An African-ness of WaThiong'o;
- The absurdist of Kafka and Beckett;
- Abortion, Euthanasia, etc.;

- The killing of Rhinos and the spirits of Camel thorns;
- Rhetoric on blue benches and Angels of Death and Tricksters and German captains and Marengo's.

The selection above represents but a few of the aspects that may be touched on or discussed during the process of theatre making in the laboratory experimentation. The onus rests upon the participants to adopt what they find usable. That, according to the researcher, is the aim of the laboratory theatre, to expose aspirant activists to the basics principles, guidelines of universal human creations. The making of the production *A Camel thorn and a Rhino horn* used some of the above mentioned guidelines/ principles in applying the objective. Using systematic training enhanced the process. As reiterated by Artaud (Rowel, 1996) that words alone are weakening, thus reverting to a systematic approach in training as the preferred method in this regard.

Systematic in this regard refers to ensuring that the information is streamlined in sequence to the participants. Artaud (Rowel, 1996) further content that there needs to be a balance between lines, text - story plot - and movement, between rhythm, costume and perspective being created in the décor between sound and music and speech, hence ensuring *gesamkunst* (correlation). In this regard applying the laboratory experimentation not only eliminates the stages of theoretical learning but systematically accentuates practical elements and methods.

For several years theatre in Namibia could have been perceived as a recreational event. Affluent people would be entertained by artists that produced famous works of international playwrights for the amusement of the spectators. With the turn of events, when being an artist started paying off, theatre was offered as a course at the University in Namibia. The majority of the students lacked basic drama training since the school curriculum did not entertain the subject. Thus, the outcome has and still borders to struggle in aesthetic performances offered by talented actors

and directors. The latter could have been avoided had the artist received a proper theatre education during their primary and secondary education. Notwithstanding their deficit the artists have flourished and made the performing arts a career option.

Practising artists such as the authors of the production *A Camel thorn and a Rhino horn* resorted to adopting the Luigi Pirandello style to apply in the process of theatre making. Pirandello used for the production of his famous play *six actors in search of a director* an approach that suggests that six actors are in search of an author to satisfy the deficit created by their circumstances. Similarly, the lack of the foundation of acting created by not having had performing arts education at school in Namibia paved the platform for this thesis.

Since the education of students and community practitioners resort under the same scope (minimum or no education), the choice of the laboratory experimental text is of utmost importance to the development of the artist skills and experience. Several challenging aspects that should be taken into consideration for a developmental production aimed at equipping the practitioners with the required knowledge that is equivalent to educated scholars should be;

- That the selected/crafted script should challenge the imagination, creativity of the artists involved
- To pull off a Lab theatre production is supposed to test the design, technical, aesthetic ability of any director or artist involved in the process
- For any drama student it is imperative to make acquaintance with contemporary works.
- The creative taste, ability and perception of the master designer of a production is of utmost importance.

Thus, to connect with the actors the choice of a production such as *A Camel thorn and a Rhino horn* is befitting it exists only in theme, in idea, it must be processed, translated, scripted from

theme to text thus creating the platform to explore the process. Furthermore, having no story it needs/enhances the use of narrative thus stimulating subjectivity.

Pertaining to the objective of the process or the opposite of objective the selection of the artist to produce a production that is aimed at the personal development of an artist it is important that (1) The actor needs to through exercise obtain the required experience and application for the process to be successful; (2) the venue of performance must meet the requirements of the envisaged outcome. The idea of theme to stage (Gesamtkunst also happens with finished written text) encapsulating all the arts and crafts and technologies of a theatre production. It also adequately define the processes that Lab theatre envisages. It emphasises that theatre activism as education with only limited exposure and experience, might include tuition and effectively exposed the whole theatrical creative process.

4.2 Authors biographies

The crafting of the production *A Camel Thorn and Rhino Horn* culminated from a need born of structuring a platform that is readily available to improve the standard of the artists' application of his/her love/talent for the performing arts. With that in mind the discussions with the authors were dominated by the selection of a method, in order to satisfy the deficit experienced by many practising artist/actors in the performing arts.

Three authors set out to experiment and formulate/craft a laboratory experimentable script, using different concepts of scripts taken from previous works. David Ndjavera, who in this regard is the researcher, approached renowned authors such as Prof. Aldo Behrens and Keamogetsi Molapong to partner in the development of a script fit to answer the research questions and the statement of the problem. The authors, each in their own rights are equipped with an extensive experience of fore fronting the creative world. For the purpose of viability

an abridged curriculum vitae of the authors that led the conceptualisation of the script will be articulated accordingly in Annex six

4.3 The story

Culminating from the need to produce a play that will address the deficit experienced by many practising artist/actors. The discussions that ensued suggested the appropriation of previous works of the laboratory initiative and apply that to the required method of approach.

After much deliberation the three authors decided to adopt the script of an earlier laboratory theatre production titled, *Under the Camel Thorn Tree*. This play, successfully workshoped and scripted by Prof. Aldo Behrens a local artist, was the obvious choice to be introduced as the laboratory exploration theme, reason being that the selected play itself was a result of an exploration following in the broadest sense, the concept of laboratory theatre, pioneered by Grotowski. He defines it as a place where theatre happens through a process of experimentation (Barba, 2002). As such, laboratory theatre does not train actors to be professionals in their natural skills only, but it also makes them participants in the process of crafting/creating (devising) the play. The adopted play provided the platform for further exploration as it was decided that a merger of themes would be appropriate. The overall decision was to introduce to the existing script the culling of Rhinos in Namibia while comparing that to the genocide saga of the Herero and Nama at the hand of the German colonial forces.

This culminated into suggesting a three-part concept of the crafting process. This would entail the **conceptualisation** through brainstorming sessions. This entailed **text** as a collaboration of structuring the discussions that lead to the implementation of an idea. The second phase of the **scripting** version included the **characterisation** and **enscening/plotting** of the **theme** and **subthemes** of the envisaged play. The following concept paved a way to the new idea (playing the process) as it was not far-fetched to the objective of the project. Following below is the

report for the production from which the dramatic play *A Camel thorn and a Rhino horn* was to be crafted.

UNDER THE CAMELTHORN TREE.

- DRAMATIS PERSONAE

- | | |
|--------------------------------|----------------------------|
| • The Tree Spirit | McDonald Gaomab |
| • The Magistrate | Lucky Peters Mosalele |
| • The Sangoma | Norman Job |
| • Mr Ignatius da Silva | David Ndjavera |
| • Fatima, the Orphan Girl | Elize de Wee |
| • Petrusa Hangula | Vickson Hangula |
| • Jakes Nifindaka, the Visitor | Mike Nghipunya |
| • Brother, a Cambodian Monk | Keamogetsi Joseph Molapong |
| • Fluksman Vleermuis | Jacques Sakaria Mushaandja |
| • Mbira Player | Emmanuel Karumazondo |

- The characters in the play – roughly opposites of those they portrayed in Fugard’s *No Good Friday* The project that paved way to the establishment of a working group that culminated into the Laboratory theatre experiment group- were crafted by the players and refined by the group. Initially the actors were selected verbatimly from a pot of actors that made name in the industry.
- The story line – a typical who dunnit - was developed by the group. The idea of a magic potion came from David Ndjavera to which Aldo Behrens added the culling song idea.
- The plot, dialogue, cyclic structure and style – poetic cum narrative - were crafted by Aldo Behrens.

- The group met sporadically from the latter half of 2009 and met a couple of times in 2010. During these sessions the story line was discussed. Dorian Haarhof (a well known Namibian Poet/Dramatist) facilitated one session.

- **Structuring and synthesizing the research**

The presentation of creative arts research presents another challenge, compared with conventional theses. Researchers of the creative arts are given both parameters and freedom. The dominant way of presenting has been found to be very useful in this regard. This involves using a tripartite structure in which **Part 1** contains the Introduction, Literature Review, Methodology and Implementation. **Part 2**, contains the creative product, and **Part 3** contains reflections on the process and product together with recommendations for further research. This study chose to fuse all three parts as will be seen in this chapter.

- **Communicating hitherto inchoate practice to an audience**

Artists in Namibia have not communicated or explicitly reflected upon their processes over the years. Few drama scripts have ever been published in Namibia, except for the *New Namibia Plays* a book published in 2000 consequently followed by a volume two. Plays are seen as a once-off event, staged for three evenings, and then seldom repeated. Lucky Pieter's *Grave Manager* is one such a play. The researcher acted in the play.

Thus, communication or discussion about the play is difficult, if at all. If done it is limited to a small circle of directors, script writers, audiences. That could be ascribed to inter-subjectivity. Their products was left to the secondary audience-critics, who have interpreted the plays and passed judgment. Conversely this model of research-led and documented practice provides primary source evidence and documentation for future practitioners and generations of researchers.

The plot of the original play *Under the Camel thorn tree* was changed dramatically. The death of one Tristan Blick was not induced, he really died, in a car accident and the police suspected foul play.

Having a mystical theme in a mysterious plot, ample use was made of Rumi's poetry which was adapted and contextualized.

The foul play is linked to a murder that took place almost two centuries ago, *UNDER THE CAMELTHORN TREE*. (*This is fictional and not true accounts*)

Additional to the appropriation of parts of the existing script a new element to the script was introduced. The Rhino horn. (This is for the new play *A Camel Thorn & Rhino Horn*) This addition was metaphorically coupled with the the Herero/Nama, German genocide: introducing a *who-dunnit* concept. It depicts an investigation of an event that today is a bone of contention in the country. The past couple of years the Herero and Nama communities have filled motions in court to contest and demand for reparations to be paid to the victims of the genocide and atrocities committed to the two tribes.

All in all the focus of the production is embedded in the process that aided the artist in developing and enhancing their performing skills and be exposed to the process of playmaking.

4.4 The content

The production *A Camel Thorn and a Rhino Horn* can be summed up as follow: Three or four-part process of a making of a play. This included a process **Prologue– THE STAGE SETTING BEING...**: at the *Fresh and Wild Restaurant*. Aldo, David and Mola are regulars and are planning a new theatre show. The implementations of these plans become the show.

When the text was finalised, it entailed;

This planning action at Fresh and Wild restaurant led to:

The **story line**, a typical *who dunnit*? Who butchered the Rhino and what happened to its Horn?

The story line also pursues as **sub-plot**: Herero/German relations, following events set in the late 1800's.

The leading characters such as

- A Tree Spirit that witnessed every happening in its shadows – Rhino culling and Herero murders alike;
- A Shaman/Trickster activist, one Fluksman Fleermuis, related to local ancestors and their spirits. He passionately needs to address past exploitations. This character is the central role that will be utilised as the joker (as in Augusto Boal's *Theatre of the oppressed*) in the exploration of the objective, (the objective being that of the process or of the story line) He is a philosopher and can sing a song that has culling powers.

Other characters are described in full in **4.9**

4.5 The setting and background in which *A Camel Thorn and a Rhino Horn* is portrayed.

The play is set to depict the past and the present. Reiterated in the words of Jones (1959.p 212) it is a world of yesterday and today, practically never of tomorrow. The people forewarns of the repeat of similar atrocities to have a catastrophic impact on the world we have come to love.

- **The present**

The production is sculptured in such a manner that the date of performance will remain the present. The flashback in which the production refers to the authentic time and costume of the characters such as the German soldier is merely to reiterate or jog the memory of the characters and to have reference to the present situation that is under investigation in the present-day court set under the Camel thorn tree.

- **The past**

The character of the Camelthorn Tree Spirit transports the action to the past. Through his dialogue in line (772) of the script he refers to the killing of his great grandfather in 1904. Thus, the past and the present situation are tried simultaneously in the present-day court that is set to find the culprit or perpetrator of the genocide. The somewhat confusing situation of trying a case of about a hundred years ago in the present provides a scenario of a cold case reopened for investigation and now so fresh in its similarity to the present atrocities committed to the rhino through poaching as well as the ongoing case of reparations requested from the German government, that needs to be finalised. Utilising the hypnotic element of putting Fleermuis under a trance serves as the connection between the two worlds. He reverts as far back as 1895 recalling the killing of his ancestors (line 837).

4.6 Super objective of the play

4.6.1 Main theme

Even though the main plot that carries the production is precluded the two plots are in sync – the one acting as metaphor for the other – serving as cross reference to one another, by the plays objective.

As part of the methodology allowed for the concept of, let's try- play process and product. The twist in the theme is suggested (line 19) creatively recreating an ongoing creative process to the point where it is completed and ready for production.

The researchers instinctive thought was to combine the objectives with subjectivity. This would be obtained through narratives.

a) The process suggests the completion of a circle of a true character of indestructibly joyfulness an attribute unique to Africans.

b) It is revered that Africans can find joy in situations of hardship.

c) The inclusion of song and music provides the aura of satisfaction in the face of adversity. d) Butchering rhinos and killing humans become the plot.

The setting up of such a production aim not at pointing fingers at transgressors, but looking into how an amicable solution be found for all to prosper. The aim was to give substance to the script as it indicates the ongoing process of self-discovery and product output.

4.6.2 *A Camel thorn and a Rhino horn as a memory play*

- 1) All characters, although set in the present-day Namibia, are connected or linked to the past. The resemblance in ancestry is woven into the seams of the story. The relations and kinship are visible in the narratives.
- 2) The longing for reparation, for answers on both sides of the accused and accusers is ingrained in the happening that led to the present situation in the country where the Nama and Herero's are up in arms against the German government. Because of its considerable delicate or tenuous material, atmospheric touches (taking away from realistic approach) and subtleties of direction play a particularly important part. That is an alternative approach to truth.
- 3) The issues addressed in the production are fresh in cognition memory and are the reason why there is animosity amongst the citizens of this beautiful country.

4.6.3 The tragedy in *A Camel thorn and the Rhino horn*

The play encompasses two types of tragedies. (Tragedy is an important main genre in Drama as literature. It is style discipline and has fairly ridged rules. We have staged the show more in the style and sense of circus theatre – where both tragedy and comedy principles were manifested 1) The comedy and tragedy principles are of human involvement, as well as of 2) nature, and in particular the animal (Rhino) facing extinction. Simultaneously the genocide committed to the Herero and Nama nationals is addressed.

In defining the tragedy as the play's theme – human tragedy due to human relationships being manipulated by obvious material/political/financial motives. That is the first tragedy. The approach is to interrogate the way forward rather than what should be done to the perpetrator. On the other end the tragic butchering of the rhino for its horn is a bone of contention.

The second tragedy emerge here. The situation is questioned as to what the action would be termed as if the rhino where human. The biggest tragedy apart from the obvious in the story is embedded in the objective of producing this rather controversial play. Is humans' bad news to human beings? The status of the performing artist, and in particular the actor, from afar the tragedy in that is not obvious but the harm caused by the apartheid, caused the Namibia actor to remain undeveloped in his trade– this is an ethical/religious/political/etc. Approach – kindly differentiate between tragedy as a moral human condition and tragedy like comedy like melodrama like farce as a classical creative style.

The status bestowed upon the local artist is surpassed by that put on foreign actors performing in Namibia. Thus, the play intended to eradicate that deficit by using the process as an aid to provide the much-needed foundation to the artist, equipped only with natural talent. The aim being, to narrow the gap exposing aspirant activists to the basics, guidelines and principles of theatre science and universal human creations. Kindly be reminded that ours is a deductive process to a large extent. Our knowledge and understanding and insight come after the creativeness has been staged and allow for rectification of minor problems encountered. Only then can it be assessed/evaluated whether deductions and manifestations, did work.

4.6.5 The biographical element in A Camel Thorn and a Rhino Horn

Utilising the actors own experience and narrative being formulated and articulated during the enscening processes in the accumulation of knowledge.

- This is then applied to find the dialogue that connects the characters to one another;

- Each character is allowed/encouraged to bring a piece of their persona/being into the theme;
- The inclusion of such personal effects thus creates a situation that compels the artist to compromise their comfort zones and embrace the solution however difficult it may seem. Grotowski's *primun non nocere* first do no harm then is applied as remedy to a situation that on a normal day could have had destructive results;
- The six actors are all challenged to create/craft characters who can be transformed into accepted citizens of a united country.
- The themes have a dual connotation that connects metaphorically. The culling of the Rhino is termed a genocide as much as the killing of Herero's and Namas is.

4.7 Given Circumstances of characters and character list

a) The director

The director was guided by the following:

In this regard the director is crafting a play for the benefit of playing a process. The making of a theatre play, which is an appropriation from Luigi Pirandello's play, *six actors in search of an author* (Annex 2 Text L. 84). He is motivated by pursuing theatre of high regard as he rightfully states (Annex 2 text L. 165) that the envisaged production he is to be a director for should aim at crafting an African alphabet.

That artist should stop being obnoxious imitators and not suppose that they are a culture they are not. The director has a soft spot for the recent culling of rhinos and thus suggests the interrogation thereof in the text to be crafted. Still he cautions that the emotional effect of the killing of rhinos could institute some heartfelt comments from the characters. He suggests the first, do not harm statement "Alas, a que to proceed from the Comedia del arte (annex 2 text L.184). That gesture describes the director to be an unselfish being that subjectively

understands the world around him to be a domain and that we are playing beings in it.... Homo ludens (Annex 2 text L.788).

Within the process of crafting the script within the play the director takes on the role of the sober thinking being that merely interrogates the justice served within the two themes dealt within the production, that of *A Camel thorn and a Rhino horn* dealing with the genocide and its effects on the citizen of Namibia as well as the Rhino horn poaching. The director is not biased in his approach to deal with the characterisations of the different characters portrayed within. He welcomes the idea of the process as it would be playing parable- fiction build on a solid foundation of reality (Annex 2 Text L. 176).

The character does not change in his convictions but rather succeeds to produce a play that plays the process of making a play. The goal of the character is reached based on the notion (Annex 2 text L. 1922) that the Intelligence Support against poaching has received one million dollars from a local brewery. The character may seem to be of secondary focus but for the intention of playing the process the character would lead the play. Only the construction of the play seems to suggest that the protagonist and the antagonist are weaved within the themes adopted for the plot of the complication to the denouement. The above theories/principles/deductions as academic proclaimed elements.

b) The Tree Spirit.

The Tree Spirit should be the personification of the peoples spirituality – a witness survival of times eternal; the link between creator and creation; between life and after-life [ancestral spirits]. The Tree Spirit (this myth – endemic part of Namibian mythology – defines who we are; where we originated; articulates out ethos – our habitual character)

The Tree Spirit is symbolic of the voice of the Camel thorn tree that has seen many events and is attesting to the facts of the matter in discussion dating back a hundred years ago. In the

production the tree spirit was male as the actor was best suited for this role. He was sporting dreadlocks for effect. Locks are symbolic of naturalism. He exhumes wisdom as he narrates his testimony in a soft-spoken voice that demands adherence (Annexure 2. text L.313) “Maybe I should opt for a tree spirit- A time traveller who witnessed all that happened in time.” The age of the character is anything between forty and sixty depending on the era he is representing within the scripts as it is unfolding. His character manifests through the prescription/development of the story.

He becomes a time traveller who has been there beyond time and the borders of the country in question. He experienced then as an alternative now, (Annex 2 text L. 315). As the story interrogating the rising action unfolds, the character of a tree spirit takes on the responsibility of a prosecutor gradually turning the protagonist from bad to good– a classical example of Greek *Peripetia* (Annex 2 texts L.590). He introduces himself as

“We are three,

I, he and she,

Once a chief I used to be,

Now an ancestral spirit,

Residing in this tree.

Once a speaker I inquire secrets of our holy fire” (Behrens, 2015). The later refers to his ethnicity. The Herero clan is known for praying at the holy fire as a medium to the almighty.

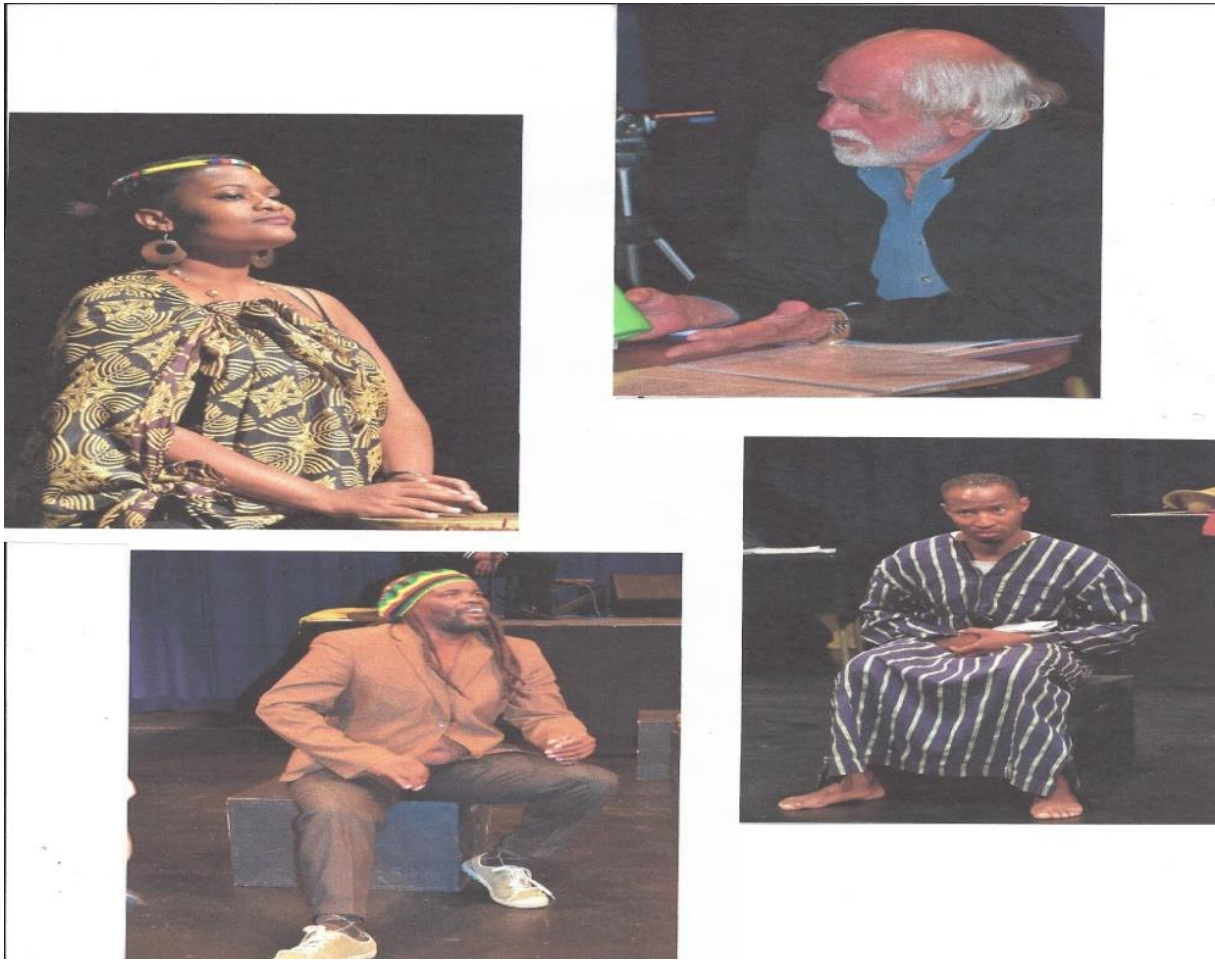
The events leading to the climax of the play are set in the form of a court hearing. Here, the tree spirit becomes the prosecutor against the alleged guilty party in the case – the culling of the rhino in the present day, as well as the genocide committed against the Herero and the Nama some hundred years ago. He does not seek reparations for the atrocities committed, but

rather to encode an own alphabet, articulating his peoples ethos and standing. That is who they are, from the beginning of times, sharing the land with the rhino and the elephants, they co-existed.

That describes/defines his, and his people, morality towards the world. The character is used to represent an ethical approach to the story as stated in Annex 2 text L.1276:“We will speak our alphabet. Produce a charade. An extempore dramatization -without that leads to the murder of our ancestors, the death of this rhino and the alleged murder of her Weiss...” The character’s arguments are led by his believes and morality. He describes the venue of the court procession as holy grounds. He makes reference to it being a shrine and a monument. He calls for it to be respected and preserved for generations to come. What is imperative and reasonable to him is that the story be told in circa1859 Annex 2 text L.1289 when the tree spirit elder was killed under the very tree where this proceeding is taking place. This character links the past to the present, the guilty with the innocent, and the antagonist to the protagonist.

The Gaia

the Director



The tree spirit

Fluksman Fleermuis

Figure 1. Participants in action. Scene three. The Court case: Photos courtesy of the researcher taken during the performance by Keamogetsi (Source: Ndjavera, 2018)

c) FluksmanVleermuis

He is a trickster (Annex 2 text L. 289) a clairvoyant being. In the production the trickster assumes a similar position to some of the best known tricksters in literature – a tradition born in the Middle Ages as a juxtaposition against royalty and nobility, examples of well-known tricksters in literature/mythology are of the German Tyl Eulenspiegel, the Arabic Nazrudin, Brother Rabbit, Reynard the Fox and other characters who openly and unashamedly mock and criticize authority. However as Kashyap (1976:p.124) rightly noted, it can also create a counter

effect. Developmental messages were announced through the character of the court jester. The jester is also described as the perfect carrier of information in situations that contain differential and critical humour about everyday life in Indian society.

He is a person with absolute freedom of speech which writers cleverly utilised to act as voice of honesty, fearlessness etc. He is clairvoyant. In this play he is twenty-eight years old. He lisps when he puts his hat on. He has dual personalities. He can sing a culling song that has powers to kill when focused on a certain individual. He is multi-racial as he is a descendant of the Basters and the Herero, he might also have Nama blood in his making. Because he was kicked in the head by a donkey when he was young he is cross-eyed especially when he becomes clairvoyant. He is as he puts it (annex 2 text L.289) a Khoisan, constantly praying to Heiseb. Even though he is in excellent health he somewhat appears retarded once he is called on to go into a trance and retell the past as he sees it in his clairvoyant state(Annex 2 text L.947) “ I am leaving the earth and entering the sky” He is taller than the average Khoisan with an oriental appearance.

He does not possess an identification document as he is a Shaman (Annex 2 text L. 1828).The information extracted from him when put under hypnosis is entered as court exhibits for scrutiny. (Annex 2 text L.1849)’ so you dreamt that Tjarondo Muho the 1st was murdered under this tree?’ is the direct question posed about him. He is enjoying a social status of a lower-class person even though, in his testimony, he introduces himself as a royal person. He is Sangoma the 13th and he has chieftain blood (Annex text L. 1878). He is all in all a mysterious figure that has prowess that are life-long. He introduces himself as (Annex 2 text L.1925-28)

I am like the black field mountains,

Constantly changing colour.

I slither and I run,

I speak, sing and make fun.

(Annex 2 text L.1068)

“Why does a nightingale sing?”

Why have ant’s legs? (Etc.)

Your Excellency I don’t know?”

Fluksman is morally obliged to testify in the court for the injustice done to his forefathers. *It is a painful exercise* (Annex 2 text L.922). The process of getting him under the spell seems very unethical when performed to get him to see the past. Sometimes they used ropes to tie him up to enable the ritual of seeing to kick in. The character evolves from being regarded as schizophrenia in the beginning to portray a highly intelligent person that possess wisdom (Annex 2 text L.297) *there is milk fountain inside you*. Within the production the character is partially a protagonist. That is considering the state of oppression he is put under.

d) A Burmese Monk

He was born with a dual citizenship. He is known as Brother, also as Tigt Nnaht Hahn. He is originally from Cambodia. His Mother is Cambodian and sired by a Namibian man who was in exile in Cambodia during the colonial times. He returns to find his roots and origin in the land of his father. He is met with the controversy of greed and corruption that nearly spins a web around his being, when he is implicated in the- *who dunnit* case of the potion produced from rhino horn. His education and wisdom from his cultural upbringing saves the day when his testimony reveals that the love potion (stolen from Cambodia) by the accused has no powers just as much as the culling song could have no killing powers if not directed properly.

The reversal of this character is manifested when revealed that he is in fact the Sangoma. The reincarnation of the original Sangoma.

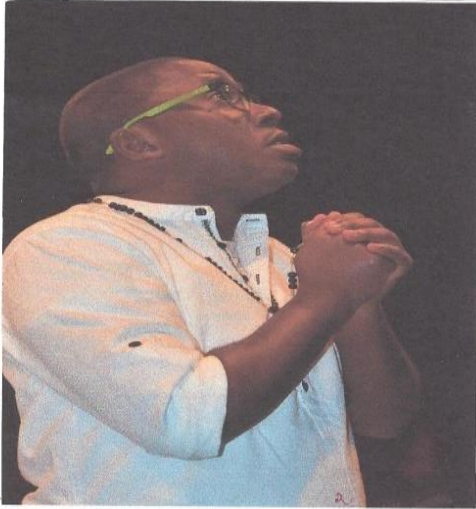
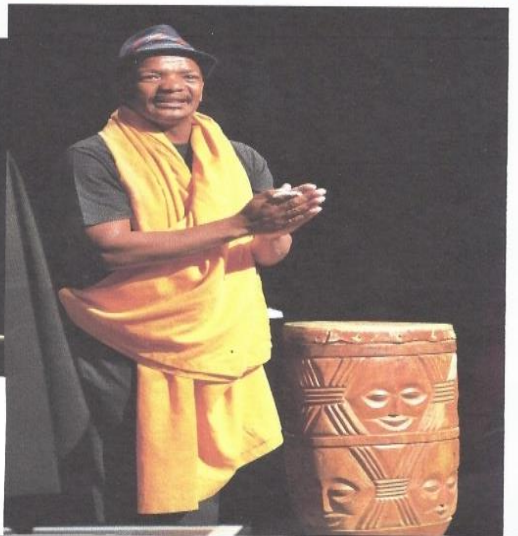
The child of the Lord**Trader/entrepreneur/Hunter****The Judge****The Burmese monk**

Figure 2. The interpretation of character, pictures courtesy of the researcher: takes on action.

(Source: Ndjavera, 2018).

e) A Sangoma

As reiterated before, the trial case presented in the present day is finding its evidence and testimony from a hundred years before. Thus, when Tjarondo Muho takes the stand as the first

Sangoma who testifies against the atrocities committed to his Herero clan and the Namas he represents that era. The character is reincarnated and appears in court as a time traveller that can visit the present.

f) Michy the Lawyer

The lawyer is the alter ego of Gaia, the earth mother. Their duties, that of the lawyer and the bearer of truth and honesty, are synonymous. The character paves the way for the onslaught that ensues when the earth mother (Gaia) testifies through calling Fluksman Fleermuis to use his clairvoyance to see in the past. This is transmitted through the singing of the culling song. The character forewarns of the hard times ahead of the trials findings. The revelation of the culprits at the end of the production is testimony of the lawyers' preparatory statements.

g) Journalist/Facilitator

The journalist cum facilitator, in her interrogation style, levelled the playing field by preparing through her probing, the case of who dunnit, that ensued. Appearing completely innocent and vulnerable the journalist had ambitions to make it in the world of reporting. What the character did not anticipate was the reversal of her character. This saw her finding herself in a predicament. When called to the duty of judge and jury she botched matters when she is inadvertently found to be in cahoots with the accused. This role, played by a young upcoming actress with very little experience, challenged her more as she later had to play the Judge who was found to have relations with the antagonist, thus making her an accessory to the crime. A twist in the story found the judge to corruptly having given vertues (love relationship) to the accused. She was corrupted into overthrowing the case and finding for the accused.

h) A Child of the lord

The name is derived from what the character presents himself as; the child of the lord. When he is asked, who is qualified to enter heaven? His response to it being *only the child of the lord may enter heaven*. The character was created/crafted to question Christianity and as the accepted religion from the western concept by the locals. The character of *Child of the lord* hailing from Rehoboth is faced by many issues such as lack of identity and sometimes rejection. He is almost non-existent when called on hierarchy and status. He is regarded as the bastard child. An apparition conceived through infidelity and inter-racial affairs. His strength is recognised when he puts it to good use with the testimony he produced. He nullifies the allegation made towards him in the plot. Being the driver he was seen moving the vehicle parked in the ambulance way. He is almost cornered into admitting that he might have smeared the potion on the steering wheel of the vehicle that caused the death of many people in the past or present day.

i) Trader/entrepreneur/Hunter

He arrived on a mission into Namibia to hunt a rhino for its horn. Because of a myth that the horn has some medicinal powers that cures impotency. The character's greed knows no boundaries. He would kill to lay his hands on that priceless horn. Thus, he is involved in underground dealings that somehow landed him in a position where he is not only defending his corrupt nature, but also becomes answerable to the atrocities committed by his fore fathers. As the Bible quote reiterates, the sins of the parents shall be revisited on the child. He is facing conviction for crimes committed by his predecessors. The fact that he was a German that might have symbolic implications that he could be the perpetrator of the atrocities against the Herero and Nama.

4.8 Props list

The production was presented as an exploratory play using the laboratory theatre approach, which was more experiment than reality. Thus, their properties for stage were either symbolic or representative of the actual props that would be used in a realistic production. Apart from the musical instruments used that were authentic instrumentations the rest were improvised.

Lists of other props were as follow:

- Still Camera. Used in the play by Molapong to capture and document the process. Became a real prop to attach to the character of the journalist.
- Video cameras with tripods Used to capture and document the process by the researcher and it became used as prop by the presenter character as she created the character on set.
- Scripts (Texts) the authors had actual scripts daily to submit to the actors and amongst themselves. This became props to emphasise the ongoing process of playing the process of making a play.
- Gavel (hammer for the judge) the judge found a sinister looking stick and decided that would be a symbolic Gavel for the judge to keep the court proceedings in order.
- Fly chaser goats tail fan (for Sangoma) In African tradition a goat tail is an attachment of a spiritual leader or Sangoma. The actor himself couldn't resist to find one to complete his character
- Pen was decided on by the actor to signify the binding contract and the power of the pen.

4.9 Décor/Stage set

The décor for the production was simplified to allow for a smooth transition of events. Take in consideration that the play is portraying a process that would normally spend a time a year to produce. To enable the portrayal of such a process within an hour and ten minutes planning of

the décor is imperative. Thus, the production opted for the use of theatre cubes as they are portable and are able to be transformed into any kind of décor. The only conventional décor used was an African drum that was utilised symbolical. In the play it served as a decor. The drum is probably made from the tree in the production to symbolise its significance as a medium of communication used by the African natives. Also it is an integral part of African music that's giving birth to rhythm in Africa and the nations that sing at every occasion. When Africans are hurt they sing. To nurse sorrow, they will sing. The African drum in most African traditions is used for announcements/pronouncements.

The round cocktail table used as a brainstorming platform in the conceptualisation of the end product is symbolic of a round table used in brain storming. When entities get together to brainstorm ideas they conventionally do it around a table. Thus, the use of this décor was fitting and gave substance and meaning to the production theme and idea. The use of the cherry picker in the production also had dual meaning within the theme and transition of the play. First it symbolises the way to the hereafter; the path to the eternal life that everyone yearn for. Secondly it serves to separate the ordinary with the heavenly or the supernatural if you like. Meyerhold calls the utilisation of the cherry picker bio-mechanics. Rostra were used for the sake of distinctive playing levels and to accommodate the musicians.

4.9 Lighting

Note that the lighting plot was very straight forward as the production used the avenue stage setup, meaning the audience surrounded action on two sides; the lightning had to come from above the acting area as side lighting would have distorted the view of the audience. Several specials lighting spots were used. One such was used for the Tree spirit character when he positioned himself on the swing. Another was used for Fluksman Fleermuis when he ascends

the cherry picker. A special spot was trained on the director who for most of the play sat motionless in a corner to observe what was being played.

Little colouring of lighting was used on musicians to create mood and atmosphere. The moods would vary from angry red lights when there is conflict to soft blue lights for sensitive scenes such as the court case and the pronouncement of the sentencing. Sharp yellow was used to portray the harsh sunshine of the Namib and the dark gloomy lighting depicting the culling of the Rhino. Etc. During the process of play even the lighting booth was symmetrically part of the production and had their lighting as part of the production lighting plan.

The remainder of the production is covered in a white wash that is concentrated in the centre playing area and the witness stand. For scene changes the light will decrease intensity to work lights to allow for the scene changes to happen.

4.10 Costumes

Costumes of all characters are provided as per the sketches. The motivation for the costumes was entirely depended on the interpretation of the actor pertaining to their character. Since the actors had a free hand in designing their costumes they gave varying motivations regarding the choice of the costumes. In a true spirit of experimentation, the actors/participants reiterated the following regarding the interpretation of their costumes. Note the costumes referred to would be the final costumes worn towards the end of the play. In the beginning they wore casual dress as they would appear in their normal daily lives.

4.10.1 The Tree Spirit

His Rastafarian inspired costume is symbolic of meditation and free-spirited existence. The Rastafarian religion is synonymous with peace and tranquillity. The nature of the case in which

he is to preside in as the prosecutor calls for a person that possess wisdom from acquired knowledge. With regard to the norm, the Rastafarian is known to possess much wisdom due to their awareness, conscious demeanour and respect for nature and culture.



Figure 3. The Tree spirit costume illustration; courtesy of the researcher

- A round Rastafarian hat in the traditional yellow, red green and black colours and stripy details worn with a brown dread wig. Hat is made of 50% wool material and 50% cotton
- A brown blazer made of strong cotton material and a small chest upper -pocket and 2 lower pockets. It has only two buttons
- A black leather belt of 100% genuine leather and a white round buckle.
- A black denim trousers made with two front pockets
- Lace-up male sneakers in light brown colour with white soles.

4.10.2 FluksmanVleermuis

His Muslim inspired long dress (turban) and barefoot appearance has a connotation to holiness. He possesses clairvoyance. To the actor the ability to see into the future is next to godliness. He intends to present the character as innocent and yet vulnerable. His convictions are only understood by some such as the earth mother who uses him for his talents to solve a mysterious event that transpired some hundred years ago.



Figure 4. Fluksman Fleermuis costume illustration; courtesy of the researcher.

- A blue and white striped Muslim men's wear (dress) with slits on the sides and an upper small pockets on the chest worn with a small hat
- Outfit is made out of 80% soft cotton with vertical lines and is ankle-length

4.10.3 A Burmese Monk

Derived from western movies the Monk's always wears orange as it signify light and life. Experimentally and symbolic the orange cloth is used indicative of the monk portrayed in the play as a person with dual citizenship and personalities. He Burmese hence, the juxtaposition of the clothing worn by the actor, the ordinary clothing and that of the orange monk cloth.



Figure 5. The Burmese Monk (Brother) costume illustration; courtesy of the researcher.

- Hat, t-shirt. Same as in the beginning scene
- Orange shitenge(African material) wrapped around upper body, it is made of 80% cotton
- A black denim, two pockets
- Shoes black leather

4.10.4 A Sangoma

He is given a very modern day look as the Sangoma is portrayed as an ordinary man but representative of the first man who had an encounter with the Germans when the genocide took place. Note the western cloth attesting to the colonisation of the African and the change from the traditional attire to wearing the western garment. The only embellishment the Sangoma possess from the original Sangoma costume is the cow tail that is a traditional appendage of the Sangoma.

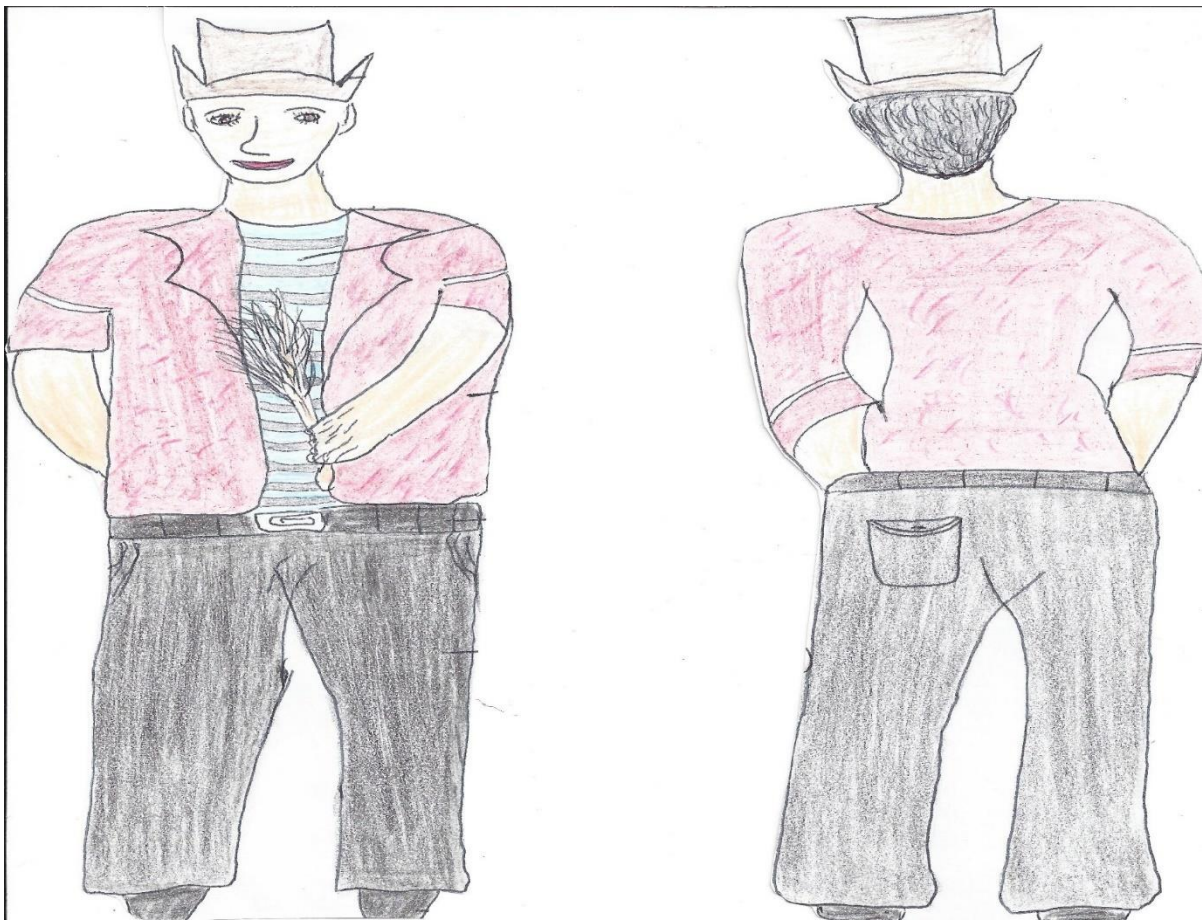


Figure 6. The Sangoma (Tjarondo Muho the 1st) costume illustration; courtesy of the researcher.

- A round neck blue T-shirt (same as previous scene)
- A red elbow-sleeved coat with a white line at the elbow, made of strong cotton material.

- A black leather belt with a white G-sign on buckle.
- Black denim
- Black leather shoes

4.10.5 Michi the Lawyer

She is representative of the woman power. As the lawyer she is adorned properly as a stand-up lady that has education, a voice and independence. The character in the final part of the play becomes the (Gaia) earth mother. She becomes in her earthly costume the spokesperson of all mothers. She carries the power of a mother and creator. She is authoritative and that is extenuated by the leopard print that is usually worn by African chiefs.

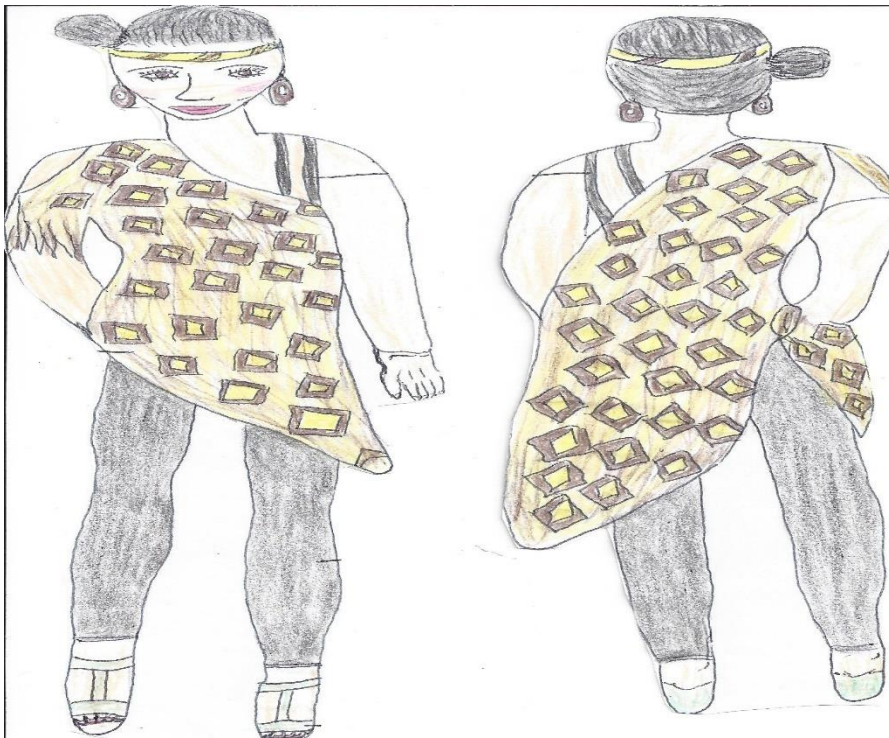


Figure 7. Michi the Lawyer costume illustration; courtesy of the researcher

- A brown and gold head band made of silk and African beads.
- Brown hoop earrings
- An African print body wrap made of shitenge (African print material) with 40% cotton and 30% polyester with diamond-shaped prints in soft gold and brown colours
- A black top -bra with two black stripes on each side of the shoulders made of 30% stretch cotton material.
- A black legging
- Shoes black leather stilettos.

4.10.6 Journalist/Facilitator

Wearing an all-black costume, the character exhibits the ambitious nature of a go getter. She is stylish yet slick in her choice of wardrobe. The costume resembles refinement yet it is working clothing for the ordinary journalist out on a story. In theatre the runner or stage managers would wear black to stay inconspicuous, there for this production being staged as a process of the making of a play, the character used the theatrical metaphor of appearing inconspicuous. For a facilitator the costume is neutral. It allows the character to move freely between the enemy lines.



Figure 8. Journalist/Facilitator costume illustration; courtesy of the researcher.

- a red and white striped over-coat in 80% cotton material
- A black open shoulder sweater
- A pair of black leggings
- Shoes black leather stilettos

4.10.7 A Child of the lord

The costume represents both black and white. The connotation is that black is evil and white is pure and holy. The character is portrayed as an almost lost soul trying to find his identity. He therefore would be trying to please everyone. He appears to wear a uniform of sorts and accessories with a rosary to show his religious believes.



Figure 9. A Child of the Lord costume illustration; courtesy of the researcher.

- A white Chinese collar, long sleeve shirt with folded sleeves made of 60% soft cotton material.
- A black crucifix
- A black belt made of 50% leather and a black and white round detail on the buckle
- Black denim trousers with two pockets in front and two pockets at the back
- Shoes brown leather

4.10.8 Trader/entrepreneur/Hunter



Figure 10. Trader/entrepreneur/Hunter costume illustration; courtesy of the researcher.

- A pink black and white checkered sweater with a pink hoodie and two front pockets made from 50% plastic material and 50% cotton material. The sweater has long stripes and short-sleeves.
- A short -sleeve round neck, white boy's-shirt made of 60% cotton
- A black leather black belt with a square black buckle.
- Slim fit blue jeans with white faded knee details and two front pockets and two back pockets
- Black official shoes made of 60% genuine leather and 40% plastic material.

4.10.9 The Director



Figure 1. The director's costume illustration; courtesy of the researcher.

- A round neck short sleeve white boys t-shirt made of 60% Cotton
- A pocket on the front black jacket made of plastic material
- A black leather belt with a square black buckle
- Slim fit blue jeans with white faded knee detail and two front pockets and two back pockets.
- A black official shoe made of 60 % genuine leather and 40% plastic material

4.11 Presentation/encenering

a) Makeup

The production being a laboratory exploration/experiment and not using the conventional style of performance did not rely on make up for stage acting. The process and sequence used for the exhibition had very short beats for scene changes. The transitions between the four main sections of the production namely the conceptualisation phase, the casting and characterisation phase, the rehearsal and workshoping of the play phase and finally the presentation phase did not cater for sufficient time for stage make-up. The actors used the imaginary puissant of the audience to portray their characters. The make-up of the story was of such a nature that conventional stage make up was not needed as the production theme was to play he process for the sake of equipping and honing the skill of the performing artist through the experiment of exploration. It would have added more impetuous to the process if the project could incorporate the use of make-up to enhance character visibility.

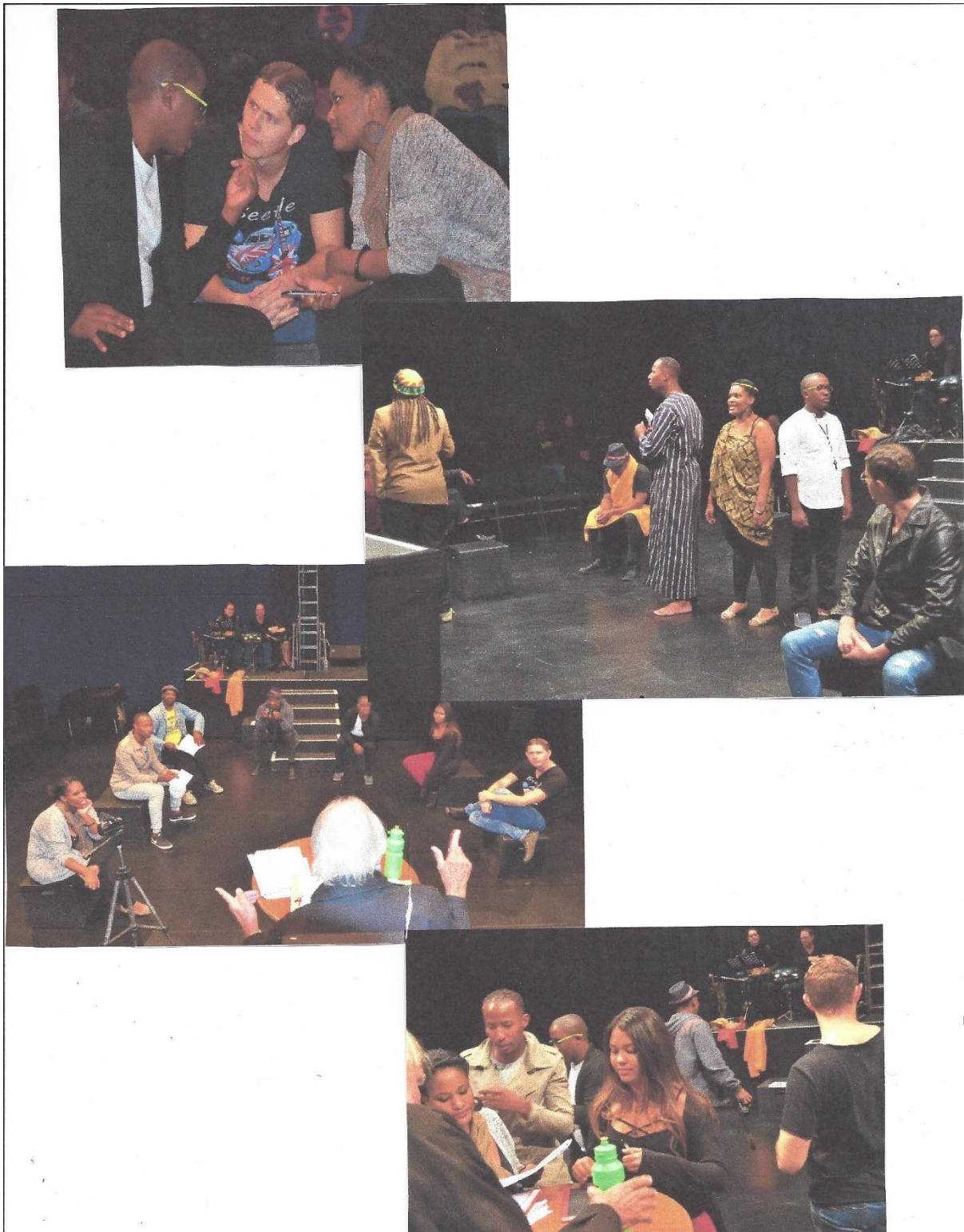
b) Production photography

Figure 12. Scenes from the play. Director giving instructions and casting scene. Pictures courtesy of the researcher. (Source: Ndjavera, 2018).



Figure 13. Musicians in action interacting to the scene; courtesy of the researcher. (Source: Ndjavera, 2018).

4.12 Rehearsals

4.12.1 Schedule

Actors for the play were committed as per final script (text L.1), actual authors and sourced actors made up the cast of the production. The following person was cast in the dramatis personae: David Ndjavera, Joseph Molapong, Clarence Claasen, Jean-Louis Knowds, Michelle Namases, and Macdonald Gaomab, Kadisha Du Plessis and Aldo Behrens and three musicians Immanuel Karumazondo, Christopher West and Ida Blaauw. The rehearsal schedule was structured loosely to accommodate all the actors pertaining to their availability.

Since it is an ongoing challenge in Namibia to have actors employed only in the part time capacity as most have a full time employment, scheduling need a constant modification to time wise suit all people involved. For this purpose the schedule is framed within the envisaged time of rehearsal and then rehearsals are schedule at every meeting. Two directors shared the responsibilities, since the one resorts in Swakopmund and could only come in on weekdays and left for home weekends.

The working rehearsal schedule was as follow.

- Rehearsal (+-20/23 hours): Between 25 April-1 June 2016;
- Rehearsal time: Normally weekdays between 17:00-21:00 and weekdays (times where to be decided);
- Shows: 2,3,4& 4 June 2016 at NTN

4.13 Process and challenges

All rehearsals took place at the College Of The Arts Theatre School. The group moved to the National Theater only for the technical rehearsals and the final dress rehearsals. Two types of rehearsals were conducted during this time. One set of rehearsals for the actors and directors for the purpose of plotting and another for the musicians integrating their music with the action and the plotted movements.

The first rehearsals were recorded on video for the purpose of archiving the process of play making. The rehearsal was challenged by the constant recasting that the production experienced. Some of the originally casted actors left the production citing other responsibilities. A total of four actors were replaced at different intervals. The changes brought on a lot of re-plotting and in the process forced additional rehearsals to be called to compensate for the delays that occurred. Nonetheless the directors made good use of the time available to complete the plotting process to allow the repetitions and the rehearsals to take place.

The final process culminated in some of the participants being interviewed. It was found imperative to record the interview as transcript to ascertain directly from the participants their experience and what the process meant to them (in Annex. 3)

4.14 Constraints

The emerging problem of actors leaving the production during rehearsal had a negative effect on the process. The memorisation speed of the very complex text was slow. Also the process of making this play was monotonous. The script had to be trimmed and new information had to be added continuously, as it became necessary. The beginner actors felt the pressure more than the seasoned actors. The constant adaptations to the new script confused the actors somewhat. Actors arriving late for rehearsal hampered the time spent on the plotting and the finalisation thereof.

4.15 Solutions

The fostering of open communication and the encouraging words of the directors was the tonic to the emerging problem that the rehearsal process encountered. The actors were regarding the theme of the project. They were encouraged to immerse themselves into making the play a success. Not only was it to credit the authors and directors, but that the individual actors

partaking in the process of making a play would be equipped with a new theory of developing an idea and bringing it to fruition.

4.16 Rehearsal notes

Due to the dual nature of the directors, the rehearsal process was recorded on video for the purpose of reference to the notes when needed. This was done DVD form together with the official video of the production. Some of the notes taken in pen were transcribed accordingly. The original pen written notes are submitted bellow.

Rehearsal notes one;

- The director in his introductory speech highlighted the importance of subtext and emphasised that the actors should refrain from using specific things and objects that might be pre-empting the plot.
- He explained the-who dunnit story that the text and the play is based upon.
- He emphasised that in between the narratives there will be applied the rhetorical, and some aphorism. He reiterated that laboratory theatre aims at claiming their domain; how things should be done. He reiterated that the acting should be on instinct and cognition.
- He warned that as an actor one can have instinct but that by not disciplining it you might not excel in your performance.
- He emphasised the importance of performing by stating that without a single publication one can obtain an academic professorship, through producing text. He further explained the relevance of exploring the possibilities that lie within the reach of each of the participants.
- He explained the overarching objective to the actors that the aim of being here and producing this particular production was to create a criterion that recognises the artist without pre-training.

- He further emphasised that the lesson a teacher offers is defined on specialisation.
- Further he stated that all should be informed about the science of theatre that while you are doing it, you are improving your skills.

Rehearsal notes two;

- The directors stressed that the process will entail adding and deleting the working script to come up with a final inclusive script.
- This was envisaged to take place in five weeks' time. He stressed the importance of applying body, cognition, spirit soul and speech organ, for to speak is to tell a story.
- The more the actors articulate the better they become. The better the actors can master the art of acting our play.
- Actors were prompted to always consider the subtext to our production, they are homoludens – playing humans –; animals play and learn their trade.

Rehearsal notes three;

- Schedule of activities was read out for the perusal of the actors.
- First the in-depth reading (of the script) took place around the table. Here the actors familiarised themselves with the text and while reading concentrate on perfecting the pronunciations.
- Actors were advised to put emphasis on immersing the self (personae) in playing the process and the characters that they envisage to portray.
- The director proposed and discussed the decor and set of the play for clarity with actors he accorded the participants to give inputs on the design. He urged the actors to study the script in order to comprehend the complexity of the characters.
- He suggested that the use of space would be in the avenue stage style. Since the group where to play the process of theatre making, the style was suitable as it provides

entrances and exits from different angles. This would create the freedom of movement required to create the sense of process and exploration. The director urged that actors should take note of the backdrop (projection) of Camel Thorn tree and dead rhinos.

Rehearsal notes four;

- The director accepted the suggestion to swap the actors in roles, that of the Child of the lord and Fluksman Fleermuis,
- The Director told the actors: focus or articulation. Let the words work for you. Have awareness and speak your words through. Do not swallow words. The Hunter should work on his German accent.
- The Director told the actors to respond to the aphorism used by the character (Brother) Monk e.g. *He lost his key in the house but looks outside where there is light*. He emphasised that if no response is given to the latter the aphorism would lose its significance.

Rehearsal notes.

W T F S S	August	September	October	November	December	1 - 364	WEEK 1	1
2 3 4 5 6	1 2 3	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 - 364	WEEK 1	1

FOR APPLICATION

2014

New Year's Day

1st Rehearsal: /

→ Director: Opening speech

→ Touch on how we can use subtext to -
restrain from using specific things.

→ Explain the who done it story that the
text came from:

→ In between we use the rhetorical, Apollonian

→ The laboratory theatre aims at the planning
of domain. How things should be done
on insight and cogitability.

→ One can have wishes but by not disciplining it
you have a lost game.

→ Without one publication one can obtain through
pub production text became a professor.

→ We here aim at creating a criteria that
recognises the artist without preforming

→ The lesson the teacher offers is defined on
specialisation.

→ Be informed about the science of theatre
→ while doing on top of that how you can
better yourself.

in five weeks we add we delete the
script.

Body - cogitatum - spirit - soul

Speech organ. To speak is to tell a story

The more we articulate the better we
become. Master the art of acting our play

Second rehearsal: → Sanga Brocherhoff
 Incorporated new actress as the one who
 can not proceed, needing a Mowse character.
 Rehearsals remained to Tuesday 2nd of May 2016
 17H30

Third rehearsal: office Read intensive
 held up by → An actor still at work.
 Opening - Notes → Director.
 New actor for Mowse's part, Adriano.
 → Note to actors on characterisation: Separate
 between personae → The self in the play
 and the character.

→ Discussing decorum (set
 Clarify text for self and audience.
 Use your space → Back drop of Kameetday
 tree and dead rhino.

(Started late for 2 Actors late.)
 Director play sing the cutting tone
 on piano
 Changed actors in roles of Bastien
 Khosi sa.

Articulation → Don't swallow words.
 → Getting german accent for J.
 → Speak about inflexion pattern.
 ↳ End of Question to go down in
 or up.

→ Use responses to aphorism used by
 Mowse. He lost his key in house but
 look outside where there is light.

Figure 13. Director's rehearsal notes to the actors, noted by researcher for transcription.

4.17 Budget

The production was generously sponsored by the Bank Windhoek Arts Festival. The budget submitted reflects the generic expenditures and was not detailed as this would be in conflict with the privacy clause of the bank.

Commissioned Production – *A Rhino Horn and a Camel Thorn* – June 2015

ITEM	COST
National Theatre of Namibia	N\$ 51433.00
Costume designer and production	N\$ 4000.00
Unforeseen (video clips, photos, etc.)	N\$ 7067.00
TOTAL PRODUCTION	N\$ 62500.00


4.18 Poster and fliers

The marketing strategy that was previously used in the laboratory theatre projects, proved that the printing of poster for display on streets for awareness creation and promotional purposes has become redundant. The new technique that has become effective is to design a good poster and load it on the social media. The information is then shared on the different media available such as WhatsApp, Facebook and Instagram. Thus, this production embarked on the new and trending method of advertising on the social media. In addition to that press release kits were sent to the print media (attached). Fliers were duplicated and hand distributed by the artist and their families to their colleagues. A poster is included below:

BANK WINDHOEK PRESENTS

A CAMEL THORN & A RHINO HORN

between mind and heart...



**A LAB THEATRE
EXPLORATION**

**2ND, 3RD AND 4TH
JUNE 2016**

BACKSTAGE NTN
BUY YOUR TICKETS: N\$ 50
COMPUTICKET/NTN/AT DOORS

FOR MORE INFO EMAIL
Moodyb@bankwindhoek.com.na
launavlok@gmail.com

Laboratory Overseer, Aldo Behrens, amongst others, David, Mola, McDonald Gaomab, Michelle, Jean-Louis, Mervin & Kade, as Lab-Assistants





Figure 14. Poster for *A Camel thorn and A Rhino horn*; courtesy of Bank Windhoek



WHAT'S ON @ NTN

JUNE 2016

A CAMEL THORN & A RHINO HORN

02
03
04

The Bank Windhoek Arts Festival's LAB THEATRE, explores the ART of Theatre, of Drama, the art of scripting a play, of auditioning, of designing voice and speech, movement, decor, costume, lights sound and characterisation. Eight theatre activists scrambling around – almost like the SCRAMBLE FOR AFRICA – searching for a text, a drama, to perform. Who killed the Rhinos? And the humans?

The actors are **David Ndjavera, Joseph Molapong, Jean-Louis Knouwds, McDonald Gaomab, Michelle Nawases, Mervyn Claasen, Kadeescha Du Plessis & Aldo Behrens**. Directed by : Prof. Aldo Behrens

NTN Backstage | 02 – 04 June 2016
Tickets: N\$ 50.00 | Showtime: 19H00



ANDRE THE HILARIOUS HYPNOTIST

09
10
11

Andre the Hilarious Hypnotist is coming back to the city and the stage where the success story began. Andre can be seen here again as he convinces your friend, neighbour or person sitting next to you to impersonate everything from superman to a "crowing cow" and if you are not in stitches of laughter during the show you might just shed a tear at the end.

Tickets are available at Computicket, NTN, Biltong Shop and Pionierspark Liquor Store..

NTN Auditorium | 09 – 11 June 2016
Tickets: N\$ 120.00 | Showtime: 19H00



COMING IN JULY!



Nothing but the truth

Written by John Kani & Directed by David Ndjavera



THEATRE ZONE AUDITIONS COMING SOON!!

New & upcoming Actors for Theatre Plays

WATCH THE FOLLOWING PLATFORMS FOR DETAILS

NTN official Website: www.ntn.org.na











 Find us on:
facebook.

 Follow us on
Twitter

 **You Tube**







Box Office: tickets@ntn.org.na Productions – production@ntn.org.na Marketing – marketing@ntn.org.na
Tel: 061 – 374404 Fax: 061 -374401 Website: www.ntn.org.na

Figure 15. Flier used to market the play *A Camel Thorn and A Rhino Horn*; courtesy of NTN

4.18 Performance rights

All rights to this production will be reserved by the authors of the script. No royalties needed to be sought for the text and performance rights.

4.19 Directors' text and plan

A final texts (script) with plotting plans and improvements are numbered and included as Annexure 2 of this thesis.

4.20 Set design

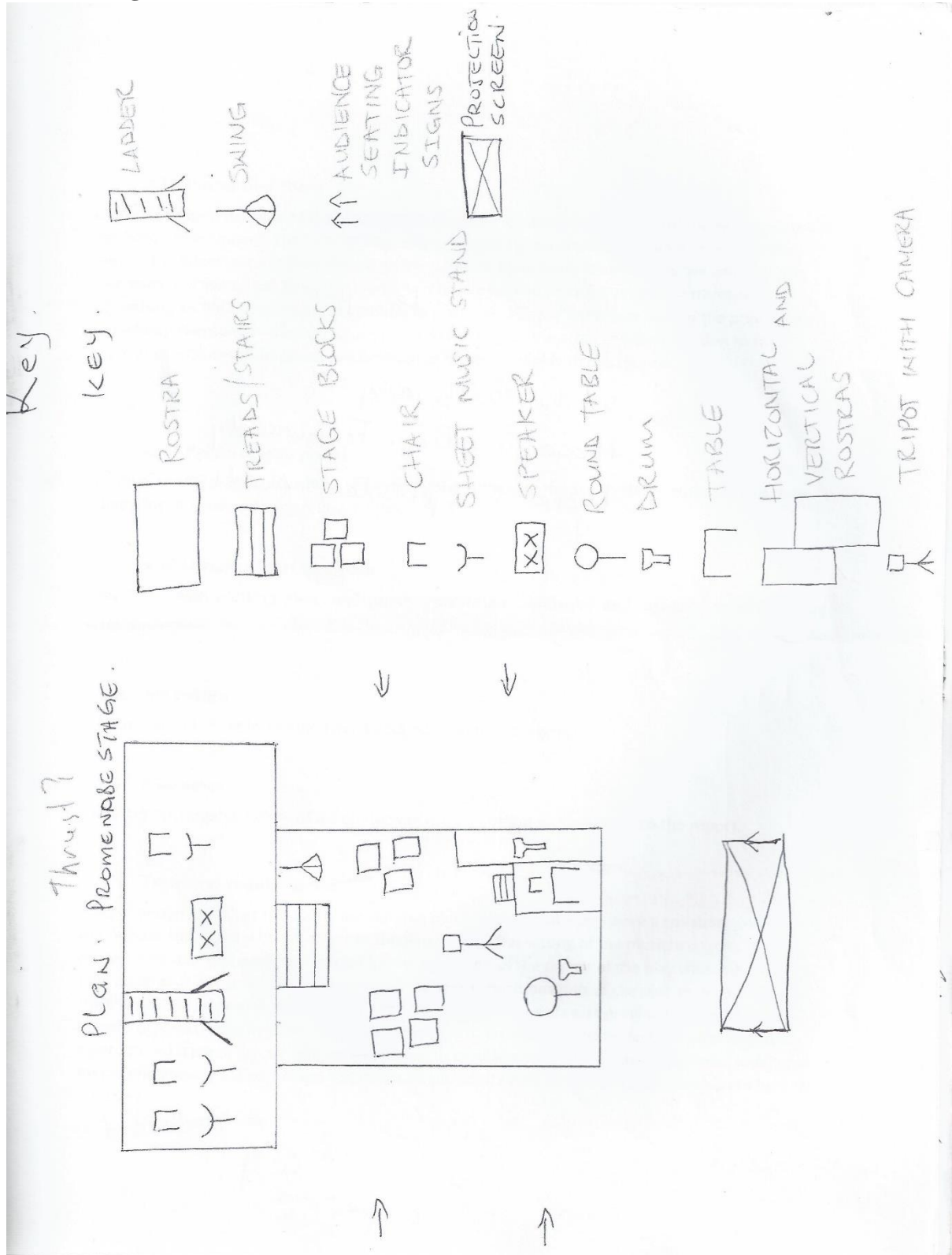


Figure 16. The floor plan for the play *A Camel thorn and a Rhino horn*; courtesy of the researcher

4.21 Technical requirements

The set design as well as the sound and lightning plots for the production were a collaborative effort of both the authors and the directors of the production. The cast is given an open platform to suggest and question motive for the envisaged designs. Even accorded a chance to try the controls of the lighting and sound technicians. The setting of the musicians that provided the mood music and all the effects needed for the execution of the theme of the play where designed to take place on the stage. This to some extend made the musicians part of the plot and an integral part of the theme. Being an experimental production, the music choice was left entirely to the interpretation of the musicians. A more extensive coverage of the musicians is provided through the interview conducted with them in Annex 3

The musicians had a free hand in composing and presenting music pieces that fit the situation. They largely experimented with instrumentation that is rare. Some of these instruments were never before been used in theatrical productions and that provided a challenge for the musicians to find harmony in their delivery. The setting of sound systems to provide the needed sound effects was provided by the National Theatre of Namibia (NTN) crew.

The lighting design was provided to the technicians on the director's script, who in turn incorporated state of the art lighting techniques to provide the required lighting plot that satisfied the theme and provided the ambiance. The directors provided slides for projection on a screen to help tell the story.

4.22 Production and Post-production

The performance and feedback

The play was staged successfully on the evenings of 2, 3, and 4 June 2016 to a sizeable number of audiences who received it well. They commented that the message was

clear to them and that it was enjoyable. Similarly, the music was well received even though it was not notated but improvised. The music was unique in the sense that it did not transcribe to a certain genre. Contrary to what is commonly assumed, the driving power in the exploration of the making of theatre learning process are not the youngsters, but the limited set of old folks. The interviewed participant's respondent favourably to the process by reiterating their experience accordingly: In many cultures the bits and pieces of performative craftsmanship have to be mastered before there is any question of experiments. The first demand of training is to reach technical virtuosity.

(1) *Mastering the specific techniques*, Participants responded in the positive commenting that “: it gives you a lot of confidence; in this kind of production you also get a lot of freedom to express yourself and to give your voice which is a good thing. Is not so formal, strict and rigid. So for me it has given me a lot of confidence to express myself and honestly. It has also taught me that's it's not about me it's just a part of making the production great and we are all working as a team and we become a family and it is very precious to me.” According to the musician Ida. (Annex. Three). Another participant Christopher reiterates that “I think it is extremely valuable. It was valuable to me because it was quite a challenge, it was not a written score, we had to invent things as we went along so it was an interesting process and I learned a lot in this production.” (Annex. 3)

(2) *Mastering the score of the performance*. Confirming that the technique did work as presented in the form of playing the process of theatre making was one of the untrained actors Kadisha who testified that “I am aware of the process now. I haven't mastered it obviously so I do feel that I will want to do it again and again and again to learn more about how to make your own characters and how to make your characters to come alive and have believability from the audience perspective.”(Annex. 3)

(3) *The development of self-expression.* Pertaining to being verbal and having the courage to be vocal, the process assured as per the testimony of participant Mervin that, the exercise could not have come at a better time in his career. As a theatre activist who specialises in activation shows the opportunity now accorded him enabled him to be vocal and to express himself diligently.

(4) *Learning to operate in and as a group.* You don't always get everything handed to you on a plate as an actor so you have to know what you can give back to the group, just a little movement or your accent or anything that can make this character come to life. Gesamtkunst is a virtue in the process of theatre thus, the responded attesting to the importance thereof is commendable.

(5) *The interpretation of the plot and of stylisation.* Responded Jean-Louis affirmed that the process taught him valuably to interpret and apply theory to action. He reiterates that "Yes I think so because the process of characterisation and the different dimensions applied in the making of the play adds to the acquired experience to form a whole new concept." (Annex. 3)

(6) *The transmission of performance secrets.* This normally pertain to the strategy, genre and form of presentation. Respondent Michele having played the same character from the original script of *Under the Camel thorn tree* testify that every time the character provides new insights and character traits. She states that it is attributed to the approach and style of the script. She further responds in the affirmative that being challenged outside her comfort zone to portray the role of an Earth mother, it unveiled many talents in her she never thought she possessed.

PROGRAMME

BANK WINDHOEK PRESENTS

A CAMEL THORN & A RHINO HORN

A LAB THEATRE EXPLORATION

2ND, 3RD AND 4TH JUNE 2016

THE SCENES

- The prologue: Planning the show at Fresh and Wild;
- Scene 1: The first meeting at the Village Opera House;
- Scene 2: Casting at the Village Opera House;
- Scene 3 Two murders;
- Scene 4 The Hearing;
- Epilogue: The outcome at Fresh and Wild.

You can't take the SWARTMODDER ROAD and reach VAALGRAS...

O TONGUE, YOU ARE AN
ENDLESS TREASURE...

O TONGUE, YOU ARE AN
ENDLESS DISEASE!

THE STORY
7 actors searching for a plot!
A la Luigi Pirandello.
A plot for a parable to play out fiction that is superior to factual realism...;
A plot to exhibit the effective power of a parable - built on metaphors.

A WHODUNNIT! A DETECTIVE STORY!
Who is butchering our Rhinos?
Why are there human remains between Rhino carcasses?

CASTING

The Tree Spirit
David Ndjavera
The Apprentice Tree Spirit
Mervin Classen
The Trickster cum Shaman
Mervin Classen
Brother a Buddhist Monk
Keamogetsi Joseph Molapong
The Sangoma
Keamogetsi Joseph Molapong
The Journalist
Kadeescha du Plessis
The Magistrate
Kadeescha du Plessis
Heinrich Boonzaaier, die Baster
McDonald Goamab
Ignatius Blick, the German Tracer
Jean-Louis Knouwds
Missy G, the Lawyer
Michelle Namases
Mbira
Emmanuel Karumazondo

Percussion
Ida Blaauw
Christopher West

The Director
Aldo Behrens

BACK STAGE

FOR BANK WINDHOEK
Scriptwright and Director
Aldo Behrens

Co-directors
David Ndjavera
Keamogetsi Joseph Molapong
Costume assistance
Launa Moolman
Workshop Participants
The Actors

FOR NTN
Alma Ulamba
Jack Francois
Jan Muzorongondo
Asser Kauazunda
Senga Brockerhoff
Salomon Muzorongondo



Figure 17. Official programme of the play; courtesy of the NTN

4.23 The result

Emanating from the trend set by the original laboratory theatre group that explored and conceptualised the play *Under the Camel thorn tree*, it provoked the need that manifested into the initiation of this study. Since the laboratory theatre exploration is linked to applied arts defined as an integrated praxis of making use of the arts in community, educational, therapeutic and other social contexts. This is the work of making use of visual and performing arts to facilitate learning and healing for a specific community. The researcher makes reference in chapter one to some of these sub-areas such as Drama in Education and Organisational Theatre/Industrial Arts. This paves the way to discussing how these interweaving contemporary practices are always changing as continental and global scholarship continue the theorisation of applied arts.

To **manifest the story** on the stage the production applied the laboratory (Lab) theatre production script “The Camel thorn tree”, which is a Bank Windhoek Arts Festival (BWAFF), initiative. The laboratory exclusively aims at academically/professionally explore/pursue theatre process and product. The researcher recorded the manifestation of the process and it became the basis of his Master’s thesis. An abridged version of the discussions that led to the compilation of the final working script is provided in Annex. 2.

Actor’s- audience relationship/ imaginary puissance- the leit motive in the play, lullaby, Wallas’s Art of thought, etc., came together in the crafting of the production.

4.23.1 Suitability of the model in the Namibian context of the creative process

The adaptation of Wallas’s sequential model provided a convincing framework for how the mind works and how creativity can be harnessed. The Namibian artists did not only rely on indigenous knowledge to create and produce art. They also apply instinctive knowledge/experience to enhance/strengthen logical/cognitive processes. Thus, the process of casting and text analysis answers to that. Most of the productions they engage in is of such a nature that the actors need to combine learned experiences.

To realise the end product a lot of thinking is required therefore adopting Wallas’s theory of thought does not sound too far-fetched. While the process takes only a few steps, Wallas’s theory requires time, hard work and a certain amount of luck to be put into action. There are no shortcuts. Instead, it offers a practical breakdown of steps to follow in the process of theatre production. Wallas repeatedly wrote about creativity with scientific discoveries in mind, but his four-stage process is applicable to any field. A business idea does not have to follow the laws of science, but it does need to follow the rules of economics in order to succeed.

The implied theory behind Wallas’ model, that creative thinking is a subconscious process that can be directed, and that creative and analytical thinking are complementary, is reflected to

varying degrees in other models of creativity (Macleod. 2009). Some Namibian actors (till a year or two ago, saw Theatre Arts only as a leisure time diversion – a haphazard and chaotic hobby that greatly relies on creativity and the application of natural thinking in the conceptualisation of products, the theory at hand is suitable.

The idea that arrives subconsciously is transformed into a work of art through innovative thinking and allowing the incubation of the idea to take form naturally. This is in most instances because the artist uses indigenous knowledge and experience from exploration and experimentation with different concepts.

Applying the preparation stage from Walla's *Art of thought* to the study the researcher began by reading the content and assimilating the approach towards attaining the dramatic event. The researcher based his thoughts towards the goal of assisting the untrained actor to gain knowledge in the process of making theatre that would ultimately answer to the problem statement. That is securing the objective sought in the enhancement of skills of the untrained Namibian actor through the laboratory experimental process.

The researcher using an approach activity posed the problems statement to a select group of professionals to engage them in the creation of a theme that would lead to the satisfaction of the problem pertaining to the aim of the study. Thus, the mind of the researcher has already engaged into the Preparation stage for the creative process to take place. In order to satisfy the requirement of this stage the preparation took a method of exchange of ideas, thought and expertise amongst the creating team. This would apply a strategy involving the carefully cast participants who would eventually be the beneficiaries in the process.

To achieve the best results at the incubation stage, the researcher abstained from considering possible outcomes or developing hypotheses. All attention was given to the conceptualisation

of the dramatic event. That included the process of theatre making as the master-designer (Director), also referred to as the mentor.

- 1) The actors-audience relationship provided a framework of informing the audience's need. That is comprised of what the expectation of the audience is regarding quality and authentic edutainment. The affirmation from the audience in believing the characterisation and the authenticity of the action portrayed leads the audience's imaginary puissance. The audience member interviewed attest to the latter.
- 2) The leit motive or lullaby as leit motif used to indicate a projection/articulation in the unfolding events, e.g. when the audience hears the lullaby it indicated the ensuing climax or a murder. Thus aiding in leading the process to extenuate the important phases of the art of making theatre.
- 3) Wallas (2014) Art of thought was instrumental in the process as it gave perspective to not force the creative process to happen, but that the natural process of allowing an idea to formulate and be nursed to a product. In drama sense – an action, a happening that is essential to carry the story line is essential in obtaining maximum satisfaction in the objective.

The production process underlined the need to develop working methods to hone the skills of the inadequately trained Namibian actor 'on the job'. This insight derived from the production process itself, substantiating Grotowski's experience and proving the importance of his model of laboratory theatre. In essence, the very process of crafting and staging the play forced it on the researcher that experimental theatre includes more than the adaptation of an existing/crafting of a new script. Without a doubt, the genre, and the aesthetic object always require an understanding of how a play was conceived, why it was made, and what it consisted of. Primarily it investigates; what did the artwork draw on? How effective was the artwork and whether one could test the claims made about the purpose and function of the artwork; That

performing the written drama text crafts the actors relationship to reality and makes the invisible visible.

Notwithstanding, Stanislavsky (1937) states that an actor is under the obligation to live his part inwardly, and then to give to his experience an external embodiment (The so called super object notion). This notion finds home the requirement of the process applied in the making of the production *A Camel thorn and a Rhino horn*.

The experimental process that followed was so overwhelming in its conceptualisation. All attention was diverted to making it work that it allowed no thought to be entertained pertaining to the main aim of the study. The end result of this process culminated in the realization that what could be applied as the resolution to the problem statement would be to present the production through playing the process as the play. Also considering whether laboratory theatre is an institution geared towards the development of the artist. The probability that a community would start such a process could only happen after many such processes have successfully being manifested and staged. So, the researcher would argue that the first step would have to come from the institution (laboratory theatre in this case), because it has the knowledge, the insight also understanding and the required discipline, structure and experience. Should such practises become regular happenings, the community might slowly claim initiative.

The focus for the content of the play, or any play being done in this style, was laid/founded on Grotowski's primary theory regarding detailed investigations of the actor-audience relationship. In doing so, it considered the personal and scenic technique of the actor as the core of theatre arts (Braun, 1994).

In the strict fashion of laboratory theatre the production developed while playing the *audition*, that is, play portraying, how it was decided who will play which role, as in *casting* for the parts

but with a twist as the actors are given the free hand to *create* their characters within the context of the *theme* and the *plot*, adopting the *style* of a play within.

In this regard that was similar to Pirandello's *six actors in search of an author*, playing the making of the text, casting the players during the actual performance, deciding *polar attitudes*, imagining the *climax*, the *reversal /denouement /the resolution* and the end. What's unique to the situation is that every process improvised/described and rehearsed takes place as part of the performance. The objective being that the technique is used to step by step tutor and/or induct the untrained actor participant in the process of making theatre. The objective being, that this is the crux of the exercise. Do not tell – Show!!!!Do!!!!Act!!!! – says Hamlet to the acting troupe: the play is the thing to catch the conscience of the king!

Playing the process would force the participant actor to acquire the needed skill through his /her involvement and contributed input. Playing the process paved a way in achieving the required results pertaining to the main idea of the study. Distancing oneself for the duration of the process allowed the illumination stage to take its natural course to manifest. What then transpired was that the researcher's mind was busy internalizing the concept that had to be illustrated.

The creative process is organic and being formed naturally. During the incubation stage, the problem is internalized into the unconscious mind and nothing appears externally to be happening. The researcher observed this stage by letting ideas gestate and take form unconsciously. Wallas (2014) stressed the importance of 'mental relaxation'. Recent research backs the importance of that notion.

The research combined with a healthy incubation period helped bring the play's theme to the forefront. While the conceptualisation of a theme for a play was being conducted, the idea to utilise the process of theatre making realised. It had initially derived from the need to pursue

the enhancement of the Namibian untrained actors' dilemma. The idea then manifested to rather than producing a play for the sake of audience consumption, to refocus the approach. The new approach culminated into providing a platform to train the untrained Namibian actor partaking in the production.

To turn a great idea into something practical requires serious work, planning, and testing. The researcher observed the process with renewed interest. Acting as a mediator, the mentor assimilated the inputs from the various participants. They provided sufficient substance to warrant the progression to the next stage of the creative process, the illumination.

Anticipation gave way to realization and the solution the researcher had been hoping to find suddenly becomes very clear. During playing the process for example the process allowed the participant to create their own characters with the encasing elements needed to satisfy coherence with the theme. Furthermore, the actor could shape the characteristics according to their abilities and experience. For example, the conceptualisation team proposed the kind of characters needed to satisfy the theme. The participating actor's duty would be to craft the characteristics of the character both in the present day and from a historical perspective. This propelled the researcher in starting to document the process as the idea now leaves his mind and begins to morph into words for later use in the compilation of the findings of the study.

This final process of verification confirmed the appropriateness of the laboratory experiment to the researcher. The production and staging of *A Camel Thorn and a Rhino Horn* owed its genesis to the methodical testing of the content, the inclusion of the performers' inputs, and the audience's feedback. The experimental setup allowed the researcher to build connections between content, audience, and actors both trained and untrained. The actor themselves took ownership of the production through contributing to the final product either by text or design of costume and or setting of scenery. The outcome was discussed in the analysis chapter.

How to introduce a new technique based on systematic training. The study provided in this regard. Looking methodologically at how one would structure understanding regarding within the participant one had to decide on certain issues. It taught e.g. why the character had to wear a costume that suit the atmosphere, which suits the background. Why the wearing of a certain costume could be a leit motive. The word 'leit' comes from the German 'leit en' to lead...

The solution to applying systematic training was established to be laboratory theatre. The justification to the statement is that laboratory theatre allows the exploration of new techniques. This thesis targeted un-educated actors receiving 'in-job-training' to enhance/ripen/cultivate their 'in-born-talent'. A familiar antithesis that talent is enough, prolongs amateurism and promotes an idea that theatre acting is pure 'leisure time diversion.'

CHAPTER 5

SUMMARY, FINDINGS AND RECOMMENDATIONS

5.1 Introduction

The purpose of this chapter is to summarise the study that was conducted. Included in this summary is a review of the purpose of the study, a revisit of the research objectives, the research methodology used, and a summary of the major findings, conclusions and discussions. Recommendations based on the findings of the study for further research and possible studies conclude this chapter.

5.2 Purpose and research objectives revisited

- The study aimed at establishing clarity that the untrained actor can enhance his/her creative/critical theatrical skills and create related new techniques at any stage of their existence.
- To exchange knowledge and experience, through the creative process in the theatre making, between the trained and untrained actors during rehearsals.
- To obtain a sound level of knowledge and professional conduct through a critical engagement with the dramatic experience of the participants in the laboratory theatre process, and the educational elements, as a logical spin off.
- To facilitate learning through the experience of a creative process by making use of the laboratory theatre experiment.

5.3 Research Methodology

The researcher used the applied practice-led research strategies and methodologies culminating in a creative work titled *A CAMEL THORN AND A RHINO HORN: A LABORATORY THEATRE EXPERIMENT OF CRAFTING AND STAGING A*

DRAMATIC EVENT IN NAMIBIA as collected data. Since this creative research advocates for the training of the previously politically/educationally disadvantaged actor, it adopted the reasoning by Munro (2007) that training and/or pedagogy (skills and knowledge development) should structure optimal explorations leading the artist to discover the right way of doing things.

a) It is in that light that emphasis was placed on the technique of application in the laboratory theatre -*Making art, -not to speak and not to teach art*. If one takes in consideration that a portion of the artists used in this project, had no primary, secondary or tertiary arts education. For that reason, it would not be feasible to take the untrained artist out of their daily routine to teach them theatre. The aim had been to take them to stage and together structure a production. It was imperative to structure as Antonin Artaud (Brockett, 1974) reiterates, that there must be a balance between line, rhythm, perspective in the décor, the songs in the production, and the way you speak. Balance has cohesion if the actor has researched and studied a character, as part of the process of making theatre, this hypothesis accentuate the difference between ordinary and laboratory theatre, the end result must complement the setting and atmosphere (Rowel 1996).

b) Having done that would satisfy the objective of learning through the process as offered by knowledgeable practitioners who would during the work process impart skills to the artist with the need to generate the information.

c) The new technique included that the available – the draft script would during the process of making theatre be re-written by the participants, facilitated by the director to accord them the chance in exploring the playwriting the text section in theatre making. A director can accord the same in a conventional process of theatre making.

d) Being laboratory theatre, a process to product, is intrinsically part of the whole structure of the A to Z activity in staging a theatre production. In the conventional process, persons will be auditioned, selected, and being drilled through their paces to memorise, move and present a theatre character.

e) This idea is well reflected in the style and concept of laboratory theatre used in the play '*A Camel thorn and A Rhino Horn*'.

- New techniques such as the process of making a play, were used to equip the actor with added skills in their trade.
- Primarily the objective was to facilitate the economic survival skills of the actor
- The application of the art of thought of Wallas contributes to the strategy used to obtain the objective
- Structuring the process of the making of theatre as the tool of enhancing the actors' skill.

5.4 Summary of Major Findings

- The concept per se caters to the skills development as per the study's objective. It is providing a systematic approach to the attainment of related skills in the manner that surpasses the conventional method.
- The fact that there is no control over the access of data through the archives and available literature on the laboratory theatre in Namibia, the crafted creative process provided the required information to substantiate the required strategy to be applied as a guide to the enhancement of acting skills development of the untrained artist/actor.
- Without a definite promise at present from the Ministry of Education pertaining to the implementation of Art Education as a promotional subject at a secondary school level, the future of the actor in Namibia will remain bleak.

- It is in this regard where the implementation of the proposed approach in this study, to enhance the actor's skill in Namibia, cannot be over emphasised.
- The lack of arts foundation in the primary and secondary phase, renders the system susceptible and a lot of opportunities for the actor to become self-sustainable is unattainable.
- There is a lot that needs to be done to sensitise the affected Namibian artist to the functionality of the laboratory experiment devised in this study. The process of theatre making that primarily culminated into the plot of the dramatic event in its right proves (judging from the interviews with the participants) to be the remedy to the plight of the performing artist.

The findings of this study indicate that beneficiaries in this regard are not only the untrained actor but all that partakes in the experimental exercises. As an on-going process, it introduces the artist to new and systematic approaches/designs to theatre making. The question of sustainability and whether this approach can provide a means of financial stability to the artist is viable.

5.5 New studies

Having tested/manifested/enscene and explored the process of making producing/implementing/staging/realising theatre as a technique/a method/a formula to avail a skill to a participant in the process, it was establish through the feedback from the interview that to an extent knowledge is acquired by the artist. The hands-on method is an addition to existing methods, to learn, to ripen, to grow, to enhance quality – hence George Bernhard Shaw's (2006) aphorism – 'he, who can do, he who can't teach'...What then remains to be established is the refinement of the acquired knowledge. Obviously the artists' will need to hone the skills further, therefore a study in the next phase of a technique that will aid in

improving the newly acquired skill, is recommended. As on-going process, via-a-vie Grotowski (Braun, 1994), Brook (1968) and many more, the laboratory methodology provides the refinement as much as the conventional does.

References

- Alvarado, L. (2007). *Empty space: ideas of theatre*. <http://labloga.blogspot.com>
- Barba, E. (Ed.), (2002). *Towards a poor theatre*. London: Routledge
- Behrens, A. (2015). *A Camel Thorn and a Rhino Tree*. Windhoek. Unpublished
- Biggs, M. (2005). *Rigour and Research with Practice*. Rising Stars Symposium. London: Design Research Society. (Unpublished)
- Biasin, G., Geri, M. (1999). *Luigi Pirandello: Contemporary Perspectives*. Toronto. University of Toronto Press.
- Braun, E. (1994). *The director and the stage: From naturalism to Grotowski*. London, Methuen London Ltd.
- Brink, A. (1996). *Reinventing a Continent. Writing and politics in South Africa, 1982–1995*. London: Secker and Warburg.
- Brockett, O.G. (1974) *Theatre. & Introduction*. New York. Holt Rinehart and Winston.
- Brook, P. (1968). *The Empty Space*. Aylesbury, Bucks. Penguin group.
- Chifunyise, S., McLaren, R. (2011). *Research capacities in arts education and their practical applications in the southern African sub-region*. Retrieved from <http://www.unesco.org/culture/en/artseducation/pdf/writtencontribution307robertmclarenfullpaper.pdf>
- Collins, W. (2012). *Collins English Dictionary - Complete & Unabridged: Digital Edition*. 1979, 1986. Harper Collins Publishers
- Copteros, A. (2002). *Workshop theatre in post-apartheid South Africa a case study*. M.A, Grahamstown. Rhodes University

- Covey, S. R. (2004). *The 7 habits of highly effective people*. New York, NY: Simon & Schuster.
- Descartes, R. 1637. *Discourse on the Method of Rightly Conducting the Reason, and Seeking Truth in the Sciences*. pp. 19–20-. 1641 (1911). *Meditations on First Philosophy*. Cambridge: Cambridge University Press. pp. 14–17.
- Ellsworth, E. (1989). Why doesn't this feel empowering? Working through the repressive myths of critical pedagogy. *Harvard Educational Review*, 59(3), 297–324.
- Fleischmann, K. (2008a). *Facilitating sustainable partnerships between university, industry and the community within a new model for tertiary digital media design education*. Paper presented at AUCEA NATIONAL CONFERENCE 2008. Sunshine Coast.
- Fleischmann, K. (2008b). *Overcoming disciplinary boundaries in undergraduate design education: Preparing digital media design students for collaborative multidisciplinary research practice*. Paper presented at ACUADS conference, Australian Council of University Art and Design Schools. Adelaide, Australia.
- Fleischmann, K. (2010). *The POOL Model: Foregrounding an alternative learning and teaching approach for digital media design in higher education*. *Art, Design and Communication in Higher Education*, 9(2), pp. 57-73.
- Epskamp, K. (1992) *Learning by Performing Arts*. From indigenous to endogenous cultural development. The Hague: Centre for the study of Education in Developing Countries (CESO) iii
- Frayling, C. (1993) *Research in Art and Design*. Royal College of Art Research Papers Volume 1 Number 1 1993/4. London: Royal College of Art.
- Gillies, M. (1998) *The Arts Ch.27 Knowing Ourselves and Others and others: The Humanities in Australia into the 21st Century* Vol.2. Canberra: The Australian Council of University Art and Design Schools. 7-21

- HEFCE (1992) *Research Assessment Exercise 1992: The Outcome*, Universities Funding Circular 26/92, Bristol.
- Hangula, V. (1998) *The Show's not over until ...*New Namibia Plays. Macmillan
- Hodgson, J. (Ed.), (1972). *The Uses of Drama: Sources giving a background to acting as a social and educational force*. London: Eyre Methuen Ltd.
- Hooks, B. (1994). *Teaching to transgress*. London: Routledge.
- Jived, S. (2014). *Impact of training and development on employee performance*. (Master thesis)
Retrieved from <http://www.slideshare.net/ProfSaghirJaved/research-paper-on-supermarket>
- Kemp, A., Nicholson, H. (2001). *Learning to Teach Drama*. London. British Library Cataloguing in Publication Data
- Kerr, D., Chifunyise, S. (2004). Southern Africa. In M. Bonham (Ed.), *a History of Theatre in Africa*. Cambridge: Cambridge University Press.
- Krishnamurthy, S. (2012). *Literature and the teaching of stylistics: An investigation into the pragmatics of community formation in the education context of Namibia*. Windhoek. Polytechnic of Namibia. American Journal
- Krishnamurthy, S., Vale, H. (Eds.), (2018). *Writing in Namibia: Literature in Transition*. Windhoek: University of Namibia press
- Lawson, C. (2012). *Practice led research: Examples from Artist working with Technology*. New York: Parsons the new School for Design.
- Lendon, N. (2000). Honours Benchmarking Project, Australian Council of University Art and Design Schools, 7-21
- Macleod, C. (2009). *The Wallas Model for the Process of creativity*. Retrieved on 10-06-2018 from <http://www.kelake.org/creativity/the-Wallas-model-for-the-process-of-creativity/>

- Mans, M. (2017). *Changing faces of Aawambo musical arts*. Basel: Basler Africa Bibliographien.
- Mans, M. (2007). International commentary. In Brawler, L. (Ed.), *International handbook of research in arts education* (pp.63-65) Dordrecht: Springer.
- Maree, K., Van der Westhuizen, C. (2009). *Head Start in Designing Research Proposals in the Social Sciences*. South Africa. Jute and Co. Ltd
- Marshall, J. (2000). Living Lives of Change: Examining Facets of Women Managers' Career Stories. In Peeper, M., Arthur, M., Goffer, R. and Morris, T. (Eds.). *Career Frontiers: New Conceptions of Working Lives*. Oxford: Oxford University Press, 186-200.
- Mbajiorgu, G. (2013). Dramatic essence of solo performing artistes in Post-Colonial Nigeria: 1966-2012. Lagos. The sun news
- Mbajiorgu, G. (2013). Dramatic essence of solo performing artistes in Post-Colonial Nigeria: 1966-2012. Lagos. Retrieved from <http://www.ajol.info/index>.
- McGregor, L., & Nuttall, S. (Eds.). (2007). *at risk: Writing on and over the edge of South Africa*. Cape Town: Jonathan Ball.
- Muchopadhyay, T. P., Mukherjee, T. T. (2013). Interdisciplinary Studies in Humanities. *An online open access Rup Katha Journal*, Vol.2, <http://rupkatha.com/v5n2.php>
- Muchopadhyay, T.P., Mukherjee, T. T. (2013). What is performance studies. *Arup Katha journal on interdisciplinary studies in humanities*, 5, 2. 1353-1365
- Munro, L. (2007). *An introduction to research in the arts*. Tshwane University of Technology
- Niedderer, K. (2005a). How much theory do we need to ride a bicycle: or how useful is research for practice? In P. Rogers, L. Brodhurst and D. Hepburn (eds.), *Crossing Design Boundaries*. (9- 14). London: Francis & Taylor.

- Niedderer, K. (2007a). A Discourse on the Meaning of Knowledge in the Definition of Art and Design Research. European Academy of Design Conference 2007. Izmir, Turkey.
- Olusoga, D., Erichsen, C.W. (2010). *The Kaiser's Holocaust: Germany's Forgotten Genocide and the Colonial Roots of Nazism*. London. Faber and Faber Ltd.
- Papastergiardis. (2002) Melancholy moments and the art of research, *Campus Review*, July 3:
- Popova, M. (2013). *The art of thought: A pioneering 1926 model of the four stages of Creativity*. Retrieved from <https://www.brainpickings.org>
- Rowel, M. (Ed), (1996). *Antonin Artaud: Works on paper*. New York. The Museum of Modern Art.
- Salia-Bao, K. (1991). *The Namibian Education system under the colonialist*. Ransburg, Hodder& Stoughton Educational
- Schechner, R. (1985) *Between Theater and Anthropology*. Philadelphia. University of Pennsylvania Press
- Schechner, R. (1969). *Public Domain*. New York. Avon Books
- Scrivener, S.A.R. (2000). *Reflection in and on Action and Practice in Creative- Production Doctoral Projects in Art and Design- The Foundations of Practice Based Research. Invited Working Paper in Art and Design* (<http://www.artdes.herts.ac.uk/papers/wpades/voll/scivener2.html>)
- Schon, D.A. (1983). *The Reflective Practitioner: How professionals think in action*. New York. Basic books
- Shaw, G.B. (2006). *Man and Superman a Comedy and a Philosophy*. Gutenberg E Book #3328 Retrieved on 25-01-2017 from <https://www.gutenberg.org/files/3328/3328-h/3328-h.htm>

- Sparacino, F., Wren, C., Davenport, & G., Pent land, A. (2002). *Augmented performance in dance and theatre*. Mind spark interactive network Inc. [Http//alumni.mit.edu](http://alumni.mit.edu)
- Stanislavski, C. (1937). *An actor prepares*. London, Geoffrey Bles Ltd
- Sylvester, J. (Ed.). (2015). Introduction: *Re-Viewing resistance in Namibian History*. Windhoek: University of Namibia Press.
- Wallas, G. (2014). *The Art of Thought*. Kent. Solis Press
- Wright, E. (1958). *A Primer for Playgoers*. An Introduction to the Understanding and Appreciation of Cinema- Stage –Television. Englewood Cliffs. Prentice Hall, Inc.
- Zeeman, T. (Ed.). (2000). *New Namibia plays Volume 1*. Windhoek, New Namibia Books

ANNEXURES

ANNEXURE 1: Ethical clearance certificate

ANNEXURE 2: Original and final script of *A Camel thorn and Rhino horn*