

ARTICLE

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**NEGOTIATING DIFFERENT WORLDS
AND DIVERSE CULTURAL LEGACIES
THROUGH APPLIED CREATIVE PRACTICE IN A
SITUATED LEARNING PROJECT: HLAKANYANA 2022**

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Prism-like, the 2022 *Hlakanyana* project at the University of Johannesburg's (UJ) Faculty of Art, Design and Architecture (FADA) refracted both clear and shadowy issues embedded in arts, culture and pedagogy in a society grappling with decolonisation. Participation in the project indicated that transformation imperatives have been compounded by the socio-economic consequences of a two-year lockdown. On 8 March, some 300 masked second-year students, seated in Keorapetse William Kgosisile Theatre auditorium, were introduced to a project that has come to be known as Theatre 101. Daunted and uncertain, they, like similar groups before them, were confronting requirements of designing for an unfamiliar medium amplified by the logistical implications of group work at the start of returning to face-to-face learning. Initial responses at the briefing session indicated skepticism towards an undertaking in which multiplicities converged. My role throughout, as professional designer and academic, was that of participant-observer, and this reflexive report documents the spectrum of intertwined issues that emerged in the UJ initiative rather than pursuing a single aspect for sustained interrogation.

A brief summary of the implementation of the Theatre 101 project contextualises its resumption in a format that shifted reference points, subject matter and 'deliverables.' The eponymous trickster character and his fabled exploits¹ are then outlined (through an account of the script development) to indicate some challenges embedded in visualising the production style. The outcomes of the project are subsequently addressed through reporting on the portfolio presentations.

THEATRE 101

Initiated by then executive dean of the faculty, Professor Federico Freschi, this Bauhaus-inspired theatre project was intended to foster inter- and multidisciplinary applied design. In 2017, the routine timetable was briefly suspended to promote and extend interaction across disciplines stimulating peer interaction through creative engagement. A further objective was to expand campus integration through alerting young students to their presence as stakeholders in the activities of the university's public-facing Arts and Culture Department. The situated-learning exercise made explicit the scope for extending and applying specialist skills, expanding frames of reference, and provided a template for professional pitching processes. Over three years, the strategy of merging the campus theatre's production design requirements with FADA pedagogical imperatives has increasingly blurred distinctions between major productions staged by UJ Arts and the professional arena. The designs for *African Gothic* (2017), *Metamorphosis* (2018) and *Let the Right One in* (2019) served the respective productions successfully, with Michal Sushan's minimalist avant-garde design for *Metamorphosis* winning the local Naledi Best Set Design Award in 2020. Neither she nor group members were individually acknowledged: the award went to the student cohort.²

Students in their second year of study from the eight creative disciplines were to be introduced to theatre design through two weeks of illustrated lectures, followed by loosely supervised studio sessions dedicated to concept development. Collectively, some 260 second-year students from architecture, fashion design, graphic design, industrial design, interior design, jewelry design, multimedia and visual art were to apply their diverse skills to resolve the design, marketing and budgeting challenges for the UJ Arts production.³ They were required to develop a script breakdown, collages of reference images, a mood board, sample and swatch boards, a 1:25 scale model (with accompanying ground plan and elevation drawings), A3 costume design sketches, marketing posters, a 30-second animated trailer and cost estimates. The tight timeline of the programme (administered by UJ Arts and Culture, FADA staff and guest professionals) tested multiple capacities, chiefly the ability to work within a team and as individuals. All participants would have to navigate cultural heterogeneity along with differences in capital, language proficiency and frames of reference. Collectively working towards a coherent conceptual solution, individuals would gain insight into each other's training repertoire, methods and reference points. Additionally, participants might have to relinquish preferred positions and cultural comfort zones to engage with unfamiliar iconography and idiom.

Hlakanyana is anchored in rural community life – thus seemingly remote to emergent theatre-makers and designers based in South Africa's Afropolitan hub. The 2022 script (in draft form) interwove contemporary urban motifs with rural formations and myth. In previous years, the selected play not only existed in print, but images of prior stage treatments abounded as reference points for first-time set designers. Past productions also tended to reflect largely urban-based Eurocentric norms and values corresponding with much of contemporary South African life. The dramatisation and theatrical presentation of *Hlakanyana*, with its origins in a heritage of orature, storytelling and improvisation, offered few such reference points. Participants were arguably socially and culturally distanced from past ways of being and belonging that prioritise the interests of a collective rather than individual subject identities. The challenge of identifying treatment, style and tone required delicate negotiations between respecting tradition and innovation.

HLAKANYANA 2022: A PERFORMANCE SCRIPT FROM FRAGMENTS CULLED FROM THE ORAL TRADITION

No prior staging of *Hlakanyana* as a play or musical is on record. Despite its local folkloric prominence, the story was unfamiliar to some members of the scripting team and the majority of young designers who indicated that they, too, were unfamiliar with the story and what it represented. The subject matter, themes and 'relevance' of revisiting the story today urged introduction and explication.

In 2019, actor–producers Zolani Shangase and Michael Wallace proposed a rendering of the Nguni fable as a vehicle for staging issues of identity, dispossession, moral corruption and re-integration. Episodes of Hlakanyana's life – his birth and subsequent adventures – as variously remembered and available in print, indicated the appeal of the enigmatic trickster figure. An unnatural child, born to a king and queen after unorthodox conception and gestation, Hlakanyana is, at birth, both baby and adult, able to speak, walk and satisfy his needs. Rapidly exposed as duplicitous and self-serving, he is exiled from family and community. Multiple encounters ensue as he outwits a succession of fabulous creatures: his survival is enmeshed in moral ambiguities. Ultimately, the cautionary fable is one of accountability and the regenerative force of nature and the human spirit. The story celebrates communal ways, reconciliation and re-integration.

Themes of reciprocal interdependence, social cohesion and being anchored in socio-political and natural environments not only reiterate throughout *Hlakanyana*, but also informed the process by which the work was made, chiming with activist Mamphela Ramphele's assertion:

Interconnectedness is at the centre of our being and consciousness as people and *Ubuntu* is an affirmation of that interconnectedness which acknowledges human dignity by fellow human beings. [...] African cultures are not the only ones founded on the understanding of the deep interconnectedness. Chief Seattle, a Native American, characterized our connectedness as follows: "Humankind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. All things are bound together. All things connect." It is significant in this formulation, it is not only human beings who are connected, but all of creation as well. Sustainable development and stewardship of our environment take on new meaning.⁴

The interconnectedness stressed by Ramphele corresponds with key features of traditional African performances that valorise inclusivity or active participation. Explaining the value placed on collective expression and action, Malaika Mutere writes: "Artistic expression plays an entirely different role in the lives of African peoples, providing a forum for participation in community and for exploring the mysteries of humanity – it can be thought of as 'art for life's sake.'"⁵

The pandemic and lockdown of 2020 had redefined the terms of project development, replacing the scheduled FADA design project with an experiment in collective online scripting. Collaborative authorship hinted at the scope for resisting a writerly approach to theatre-making and textual fixity. The primary objective of the writer–performer ensemble was to weave and unify selected episodes of Hlakanyana's life into a multimodal performance text that celebrated contemporary energies. The transition to Zoom meetings enabled Cape Town-based storyteller, improviser, artist, healer and musician Nduduzo Makhathini to offer valuable contributions to forging an African aesthetic that emphasised spontaneity and inclusivity. His input hinted at staging the play as a hybrid of rehearsed sections and improvised 'open' sequences prompted by audience input.⁶ But

contemporary theatre-making projects, unlike the work of researchers and scholars, may draw on past cultural paradigms without interrogating formal tensions between orality and literacy, or even matters of authorial ownership and control.⁷ A single participant was mandated to produce a multilingual script from scenarios, characters and images that had been generated collectively. The lyrics and music were developed separately,⁸ and integrated into the script well ahead of rehearsals – in contrast to the template set by Mbongeni Ngema’s paean to the 1976 Soweto Uprisings, *Sarafina!* (1986), which was only recorded in writing in New York following a three-month season in Johannesburg.

Hlakanyana was ultimately scripted, even if the draft presented to aspiring designers was to be subject to further revision. As the core reference point for design, the provisional script (in my opinion) seemed overly inflected by Western musical dramaturgical conventions and staging assumptions, rather than Makhathini’s performance idiom. Literal representations of place or setting seemed detrimental to the flow of action and antithetical to traditional storytelling manner. Multiple locations were described in explicit detail. Intrusive shadow play sequences were outlined in stage directions, along with animated projections. Both seemed detrimental to an actor-centric performance mode. When Theatre 101 was launched, well ahead of rehearsals, narrative uncertainties and the overall performance style remained unresolved, although the creative team was committed to an Afrofuturist style.

The staged reading – presented for the design students’ benefit – judiciously omitted all stage directions. Subsequently, the production director, Janice Honeyman (in her brief to student designers), stressed the need for a simple – even traditional – circular gathering space that implied audience inclusion, rather than a sequence of Afrofuturist pictorial or illustrative settings. Her vision chimed with the aesthetics of storytelling and ritual as described by Mutere:

African traditions have ritualized [the non-evaluative] principle [of calling life into being] in the oral-aesthetic event that unifies movement in time (music) and space (dance) as a continuum of creation and a metaphor for life. “Music,” in the Western sense, does not exist as a separate African term, but is regarded as an enhanced sounding of the word. Likewise “dance” is traditionally regarded as an enhanced form of walking and a physical extension of sound. To separate the two would interfere with the oral-aesthetic dynamic and its patterns of creational order, its communal imperatives, its governing narratives, and its transcendental passageways.⁹

At the staged reading, seated in a semi-circle on a bare stage, the cast could enact, dance and narrate events alluding to locale and timeframe as per storytelling tradition. It seemed that the ideal design might aspire to sustaining such flow and fusion of performance modalities.

Just as word, music and dance intertwined in the ‘oral aesthetic,’ so too the visual components of set, costumes and props might merge instead of remaining discrete crafts, as in the instances of Kalabari and Dogon masquerades. Templates of multiple manifestations of ‘inter-connectedness’ formed reference points for visual research, along with selected sculptures by Sokari Douglas Camp, Yinke Shonibare and other contemporary African visual artists. Alerting students to a continental range of artworks aimed to promote nuanced thinking and an innovative use of materials, rather than reiterations of African futurist images. Masquerades and artworks also alerted us to the rich potential of designs being presented as maquettes and toiles (for costumes and masks), rather than rendered as sketches and blueprints.

POSITION/S AND PERSPECTIVE/S 2022

This partial and fragmentary participant–observer account is predicated on a bias towards theatre as a medium of encounter which actively embraces inclusivity, celebrates chance and improvisation by an ensemble to emphasise the inherent sociability and ephemerality of theatre as a medium of public encounters, directly antithetical to solitude and isolation.

During lockdown, vibrant exchanges in classrooms, studios and stages had been displaced by the limitations of small screens and technology. Expression and interaction depended largely on electronic devices which spurred initiatives and experiments in digital theatre, the most successful of which, in my view, were either self-reflexive or explicitly incorporated tensions between domestic ‘places’ and the public sphere. The experience of being positioned in front of a small screen is nothing like the live experience of theatre, with its awareness of shared responses. Theatre 101 in 2022 coincided with the return to an unfamiliar, transformed and transforming socio-public sphere. What Fredric Jameson¹⁰ calls Brecht’s “pragmatism” informs my own thinking: “You turn a problem into its solution, thereby coming at the matter askew and sending the projectile off into a new and more productive direction than the dead end in which it was immobilized.”

My experience of online teaching and student delivery during 2020 had suggested strong capacities for independent study, resourcefulness and effective time management, along with the acquisition of new skills. This disposition could potentially be harnessed to what was novel in Theatre 101, even if teamwork and collective action seemed antithetical to entrenched solo learning practices: continued access to electronic learning material (consolidating the habit of solo learning and revision) could now operate in conjunction with live interactive class participation and peer support. The process – like ensemble performances – might serve as a tool of social re-integration, in addition to expanding design skills. Reminding this cohort of their successful completion of first-year coursework (despite considerable challenges) built confidence at the outset, and defining the task as an adventure was instrumental in recasting group work as a process. Material and conceptual discoveries stood to be enriched by the contributory support of peers: multiple ideas might reasonably proliferate for exploration and testing. Barely weeks later: confidence, pride and pleasure in each other’s company, work and achievements were affirmed by participants.

The pandemic and the economic impact of lockdown highlighted inequitable access to resources. During my final year at the University of the Witwatersrand, I was regularly called to emergency online meetings to address student problems and the urgent need to resolve deficits reported by students deprived of campus resources. Multiple difficulties included the lack of devices, airtime and assured access to electronic learning platforms. The stark reality of a ‘digital divide’ early in the transition to online distanced learning exacerbated extant socio-economic inequities. Marked and nuanced distinctions between urban and rurally based learning emerged: students accustomed to what residence life enabled suddenly faced expectations of having to perform their share of domestic chores, while continuing with timetabled studies. Less time to devote to ‘schoolwork’ was, for many, compounded by erratic network access, data costs and the lack of a reliable energy supply. The national power supplier intensified its load-shedding strategy, variably affecting domestic online course participation: access to varied resources appeared to be a distinctly urban privilege. Arriving on campus for Theatre 101 brought different student constituencies into direct contact with one

another and also coincided with (anticipated) annual protests over academic exclusion, along with what non-compliance with mandatory vaccine policies might portend. As the project began, applications for exemption on grounds of “reasonable accommodation” were being implemented.¹¹

Theatre 101 was planned according to hybrid multimodal models combining online learning with contact teaching. But, introducing ‘theatre’ via screen encounters seemed counterproductive since theatre, as medium, is constituted by the presence of performer and audience in the same place and time. Happily, the 436-seat theatre was available for use in full compliance with COVID safety protocols. Compact and dense PowerPoint presentations and a vocabulary of theatre terms could be linked with appropriate referents when presented from the stage. Equally, abstract design considerations – sightlines and setting lines – would be more readily comprehensible, especially for students grappling with English as a second or third language.

Prior to 2022, foundational skills (working to scale, reading ground plans and elevation renderings, figure drawings and model-building skills) had already been acquired and refined. While participants were to some extent familiar with campus resources and procedures, the outcomes of a year of distanced learning along with rapid orientation to campus life would be tested. Uncertainties abounded. Unlike past years, the project was implemented over six weeks and curriculum classes were not suspended for its duration. To the credit of FADA staff and students, the customary skills evinced in previous years remained impressive, despite the lack of face-to-face guidance and/or provision of specialist materials or equipment. Some students remained reluctant to request support and opted to work with materials and equipment at hand: patterns of established resourcefulness persisted in careful, competent modelling without scale rule or scalpel, as some studio sessions showed. And, during final presentations, one set of costume designs barely filled half a page of a lined exercise book, rather than plain A3 drawing paper. Visual impact was compromised, but impressions of design capacity were reinforced rather than diminished through this evidence of initiative. Portfolios were impressive, with nine of the 28 groups awarded a first-class mark, against four provisional group failures. Throughout the presentations, multiple project outcomes emerged.¹²

REVIEWING PRESENTATIONS

Students presented designs in rotating groups on the small stage of the Con Cowan Theatre. Their pitches replicated professional bidding practices, along with accounting for the genesis and development of their proposals. Most 20-minute presentations had been planned and rehearsed with due care and, in many instances, considered dress codes communicated group cohesion. Shared, inclusive representation appeared to be a tacitly defined goal: few groups opted for a solo spokesperson. The majority favoured all members speaking to some aspect being presented. Although mandatory facemasks predictably stifled expressions, some individuals requested (and were granted) permission to unmask while speaking. The dominant feature of presentations was an intensified reliance on digital media, along with greater fluency in multimodal intertwining of digital and hand-crafted material. A clear majority acquitted themselves extraordinarily well in completing the multiple tasks. Few groups had missing elements and attempted to account for these lacunae by ascribing deficits to dilatory participants. Collective resourcefulness and determination predominated in the many varied instances of individuals stepping up to present material in areas of work beyond their specialist discipline.

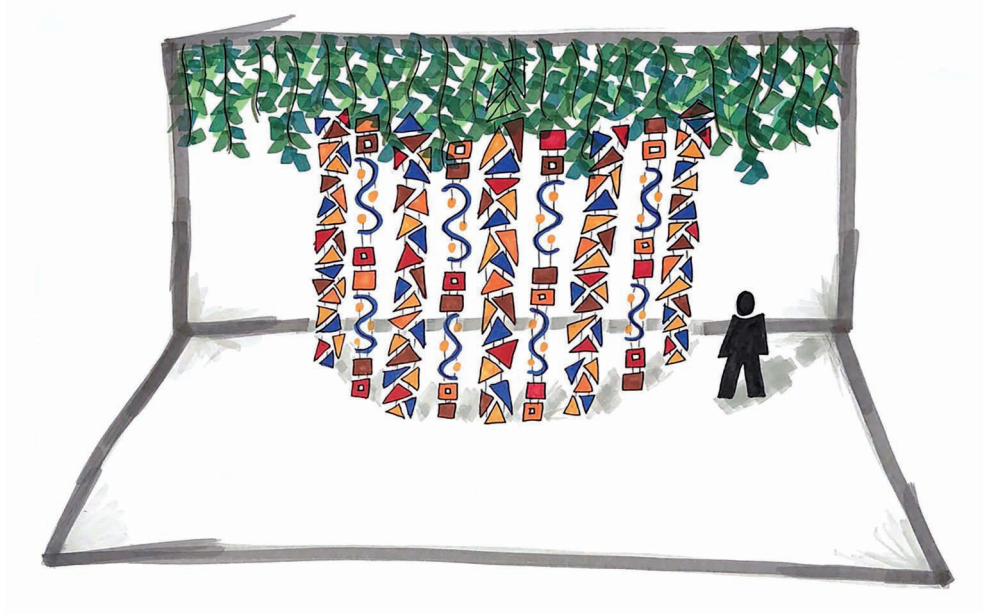


Figure 1. A single central scenic element resolved the setting requirements for *Hlakanyana* with lightness of touch and airy sophistication.

Each day brought surprises, which ranged from declarations of shared enthusiasm for teamwork to embracing an unfamiliar medium, from affirming the value of multicultural collaboration to the celebration of experiment with unfamiliar materials and techniques. The innovative reliance on jewelry design as a catalyst for set and costumes was demonstrable, and may be attributed to the predominance of patterned surfaces that characterises African arts and crafts. The magnification of small motifs might also be a consequence of a lockdown focus on minutiae. Group 7 presented a gloriously bold design based on enlarged shapes of dangling earrings in a whimsical alternative to giant beads strung together as dynamic curtain.

Two separate instances of unexpected declaration of individual contributions to collective achievement (articulated in quantitative and qualitative terms) surfaced the next day. First, in the interests of fair evaluation and transparency, a tacitly accepted



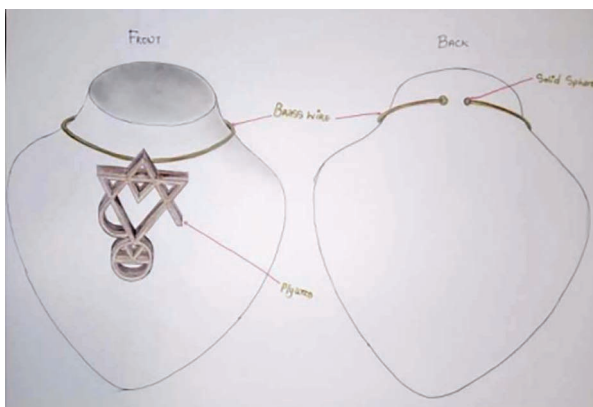
Figure 2. Costume renderings in process.

group coordinator (rather than spokesperson) drew attention to two individuals who had guided the ideation and development of a folkloric treatment of Hlakanyana. The encomiastic moment was notable for the lack of self-conscious disregard for differences in race, gender and disciplinary expertise. Subsequently, a member of another group acknowledged the formidable rendering skills and design acumen of the peer in executing her ideas. His unmistakable, distinctive autographic mark obviated the need for a confession, which she nonetheless declared as having been prompted by the desire to best serve the group effort – but accounting for these homages is beyond my ambit.

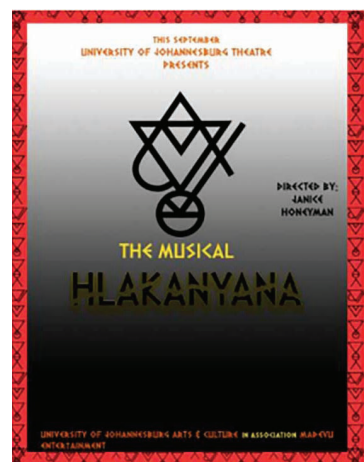
Further surprises awaited. Group 23 showcased a concept developed around the accessories designed by a student who might have discovered a rich seam to mine in future. His investigation of archaic signs systems and symbols had led him to the characters that spell out Nguni language syllables. Having identified the relevant signs that make up the name of the eponymous hero, performing the notion that “new truths may be hidden in plain sight,” he amalgamated these shapes in an amulet which the group adopted as a poster icon.



Figure 3. Costume renderings in process.



Figures 4 and 5. The five syllables “U-hla-ka-nya-na” wrought together as an amulet.



These retrieval efforts re-asserted 'Africanacity' in vivid and contemporary terms, arguably outweighing issues of this particular monogram's authenticity.

Final presentations began on a stage plunged into load-shedding darkness.¹³ Undaunted, members of Group 4 presented their striking design, which quoted the traditional medium of linoprint and woodcuts without protest at the inappropriateness or unfairness of these conditions. Together they had resolved the problem: multiple smartphones were manipulated with practised efficiency to illuminate all but the digital material presented on a fully charged laptop. Robust resourcefulness characterised their elegant design, in accord with collective commitment and composure.

Two of the 28 presentations remained distinctive despite an overall lack of design resolution. The chaotic assemblage of ideas and components of both groups attested to the presence of individuals at odds with their peers. A lack of interpersonal social and communication skills underpinned weak execution. For example, a single individual with an insider cultural perspective might have pre-empted the cultural confusion of collective conflation of Ndebele and Zulu patterns and palette. Silence had undermined the value of multiple viewpoints. In another group's presentation, a series of haunting canvases (with some affinity to William Kentridge's highly theatrical multimodal productions and video projections) was swamped by an indecisive and cluttered stage treatment: the value of these images had not been recognised by the team.

A single tough lesson resonated across four afternoons: innovative propositions might be discarded in favour of a 'less good idea' carried forwards by consensus.

A PARTIAL AND PROVISIONAL REFLECTION

The outcomes of *Hlakanyana 2020* (premiere 25 May) merit a more explicit audit to supplement the foregoing, largely anecdotal, narrative account. The interplay of chance and intention surfaced variously: group allocation had been based only on field of specialist study. Random introductions across areas of specialisation proved a foundation for richly productive professional partnerships. Theatre 101's overarching legacy for 2022 might be enduring interpersonal affinities, understanding the interconnectedness of design disciplines and the value of professional partnerships.

It is axiomatic in South African tertiary institutions that group projects expose individuals to the realities of occupying a specific position within a plural society fraught by complex matrices. Multiple ideological and political perspectives and value systems texture everyday life as much as the overarching project of nation-building and decolonisation. Implementing projects that require collective decision-making in compound tasks structured around the imperative of reaching productive consensus might well be an exercise in inculcating accountable citizenship. Responsibility for delivery is a shared obligation: co-operation is founded on capacities to listen, respect and respond to each other productively. Successful teamwork offers an experiential understanding of what inclusivity and reciprocal interdependence entails, without entirely obliterating the value of individualism or specialist skills. Presentations oscillated curiously between reliance on personal possessive pronouns and proud declarations of joint ownership. Tacit valuation of individual over shared visions frequently corresponded with disjointed creative treatment.

The multiphase process of production design integrates text interpretation, director's brief, generative research and visual referencing to make informed iconographic and stylistic choices.

Subjective interpretations and tastes constantly intertwine with pragmatic considerations of resources and function. The proliferation of reference points informs and enriches specialist pursuits. Frames of references, materials and processes were impressively (verbally and visually) articulated in presentations that paid diverse tributes to South African visual artists whose artworks may have been previously unfamiliar. The uncertain pronunciation of Cecil Skotness' name was a notable example. Seeking inspiration from a repertoire of artworks intersects with the need to transposition or rework images in the medium of dramatic and theatrical value. Creative propositions cannot simply reproduce a found image or artefact: ethical acknowledgement and response to source material may be the essential tools for avoiding artistic plagiarism and map a pathway towards original and innovative design. Distinctions between design and 'illustration' became evident in ways that spatial treatments served the use of a small ensemble, which functions more productively than visual appeal and affectivity.

The imperatives of jointly developing a visual solution required individuals to stretch their own capacities to meet the standard of the group effort. Identifying differences in levels of technical competencies spurred the refinement of individual technical abilities. Groups that had forged a healthy dynamic (consciously developing a coherent action plan to ensure comprehensive delivery collectively) also arrived at finely honed communication and time-management skills. Understanding a shared language and needs, team members repeatedly offered well-timed, silent support to a speaker: the need to master an unfamiliar multimodal challenge instilled an appreciation of developing attentive listening skills and debate.

The thematic (and possibly literal) interplay of light and shadow in *Hlakanyana* urged a wide range of experiments, which included one group testing the efficacy of Javanese shadow puppets for their animated video. Invested research, interrogation and play with materials and manipulation in the spirit of adventure activated latent skills. Aleatory absorption and pleasures in material manipulation – as messy as the processes in some instances may have been – validated the significance of each separate phase of creative modelling, attributing value to phases of a process (rather than solely in product or outcome) on display in the draft material that might otherwise remain hidden.

Negative traits attributed to millennials and Gen Z generations include tendencies to being self-serving, all-entitled and ill-equipped to master unexpected challenges. The disposition and work ethic of these post-pandemic, post-lockdown students suggested otherwise.

Sarah Roberts retired from the University of Witwatersrand in 2020 but remains an associate researcher at the Wits School of Arts, with an expanding publication profile. Teaching, research interests and publications straddle design and developing improvised skills of a performance ensemble. A multi-award-winning theatre designer, she has been associated with notable emergent local productions that have toured nationally and internationally. Career highlights include Nelson Mandela's inauguration, Mbongeni Ngema's *Sarafina!* on Broadway, and John Kani's *Nothing but the Truth*.

1. The text used for script development was Jack Cope's *Tales of the Trickster Boy: Stories of the Trickster Boy, Hlakanyana, and his Adventures in the Great World; Retold from the Original Folktales* (Cape Town: Tafelberg, 1990). See also Noverino Canonici, "The Trickster in Zulu Folktales," https://journals.co.za/doi/pdf/10.10520/AJA10231757_238; idem, "Tricksters and Trickery in Zulu Folktales," <https://researchspace.ukzn.ac.za/handle/10413/6350> (both accessed 10 September 2022).
2. Production images can be found at <https://arts.uj.ac.za/events/show/metamorph/> (accessed 14 September 2022).
3. The 300 participants of 2022 worked in 28 groups of 10-13 students.
4. Mamphela Ramphela, *Conversations with My Sons and Daughters* (Johannesburg: Penguin, 2012), 61.
5. Malaika Mutere, "African Culture and Aesthetics," in the exhibition and festival catalogue for *African Odyssey*, The Kennedy Center, Washington, April-May 1997, 7. Available at <https://artsedge.kennedy-center.org/aoi/history/ao-guide.html#culture>.
6. I attended this Zoom session: Makhathini linked past traditions with contemporary practices and embodied propositions made in essays contained in Duncan Brown et al., *Oral Literature and Performance* (Oxford: James Currey, 1999) and Liz Gunner et al., *Politics and Performance* (Johannesburg: Witwatersrand University Press, 1994).
7. See Duncan Brown, "Oral literature in South Africa: 20 Years on," available at <https://core.ac.uk/download/pdf/157704723.pdf> (accessed 10 September 2022).
8. A recording, *The Sounds of Hlakanyana*, is available at <https://www.youtube.com/watch?v=Zwi-zqOvijg> (accessed 14 September 2022).
9. Mutere, African Culture," 8.
10. Fredric Jameson, *Brecht and Method* (London: Verso, 1999), 31.
11. These policies have come into effect since 1 April 2022. See Greg Nicolson, "National State of Disaster Ends After 750 Days, but Some Regulations Remain," *Daily Maverick*, 4 April 2022, <https://www.dailymaverick.co.za/article/2022-04-04-national-state-of-disaster-ends-after-750-days-but-some-regulations-remain> (accessed 10 September 2022).
12. The staff panel awarded group marks which were modified by peer evaluations to generate individual marks.
13. Load-shedding affected us from the outset. Fifteen minutes into my first lecture, the theatre was plunged into darkness. Generator back-up powered emergency floodlights a few minutes later, but these bleached out slide projections for the remaining 70 minutes of the session.