

TUTDoR

Exploring the applicability of Lessac Kinesensics (LK) principles in community theatre to aid bodyvoice efficacy.

Item Type	Thesis
Authors	Maseko, Isana
Publisher	Tshwane University of Technology
Rights	CC0 1.0 Universal
Download date	2026-06-11 00:52:31
Item License	http://creativecommons.org/publicdomain/zero/1.0/
Link to Item	https://hdl.handle.net/20.500.14519/1555

**Exploring the applicability of Lessac Kinesensics (LK)
principles in community theatre to aid bodyvoice efficacy**

By

Isana Maseko

(213324772)

Submitted in fulfilment of the requirements for the degree

Magister Technologiae: Drama

in the

Department of Performing Arts

FACULTY OF ARTS & DESIGN
TSHWANE UNIVERSITY OF TECHNOLOGY

Supervisor: Dr K. Lemmer
Co-supervisor: Prof M Munro

October 2023

Dedications

This study is dedicated to my mother Anna Mpai Mohloue, kea leboha Mmé.

Declaration

Full names	Isana Maseko
Student number	213324772
Topic of work	Exploring the applicability of Lessac Kinesensics (LK) principles in community theatre to aid bodyvoice efficacy

Declaration

1. I understand what plagiarism is and I am aware of the University's policy in this regard.
2. I declare that this dissertation, is my own original work. Where other people's work has been used (either from a printed source, internet or any other source), this has been properly acknowledged and referenced in accordance with the requirements as stated in the University's plagiarism prevention policy.
3. I have not used another student's past written work to hand in as my own.
4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

Signature _____

A black rectangular box redacting the signature of the student.

Acknowledgements

First, All Glory To Be Given To God!

Dr. Karina Lemmer: My supervisor, thank you for your kindness and patience. Regardless of how horrible I got, you never made me feel inadequate. The world needs more teachers like you. Thank you sincerely Dr K.

Prof. Marth Munro: A mentor and master teacher in Lessac Kinesensics. MaMu ngiyabonga, for your guidance and support. Let us keep playing.

To my Girlfriend Eternal, Lungile Maseko kaMtsweni: Makwande Nodindwa! You've been my constant in a world of variables. THANK YOU UNCONDITIONALLY!

To Lujulile & Lwandle: May you find something inspiring about this attempt. My father only had Grade 8, and I made it this far... see where I'm going with this?

To Bokang, I walk every day with you in my thoughts.

My Siblings, Keke, Thabang, Mpeke, and Lerato Maseko: I took one for the clan!

To my friends, Molefe Phali, Muzi Fakude, and every child from Dukathole: You shaped my life in ways unimaginable.

To the research participants: Thank you for allowing yourselves to play with me. PULA!

To my Language Editor, Tanya Pretorius, you're a true superstar.

Lastly: I want to thank Isanalemvula Maseko, for sticking through it all!

Table of contents

Dedications	ii
Acknowledgements	iv
Table of contents	v
Abstract	viii
Chapter 1: Introduction	1
1.1 Area of study	1
1.2 Rationale	5
1.3 Research questions	7
1.4 Literature review	7
1.4.1 Community theatre	7
1.4.2 Language	8
1.4.3 Focus on six Lessac Kinesensics principles	10
1.5 Sampling and method	10
1.6 Theoretical framework	11
1.7 Research methodology	13
1.8 Data collection	14
1.9 Data analysis	16
1.10 Ethical clearance	17
1.11 Conclusion	18
Chapter 2: South African community theatre	19
2.1 Introduction	19
2.2 Community theatre	19
2.2.1 Community theatre and African theatre	21
2.2.2 Emergence of community theatre in South Africa	22
2.2.3 Community theatre in the post-apartheid South Africa	23
2.3 Community theatre development and employment	24
2.3.1 Organisational structure of community theatre	28
2.3.2 Performance spaces or festivals	29
2.4 Community theatre and creative process	30
2.4.1 Rehearsals	31
2.4.2 Performance text	32
2.4.3 Directing	32
2.4.4 Acting	33
2.5 Conclusion	35
Chapter 3: Voice in African performance paradigm	36
3.1 Introduction	36

3.2	Locating embodiment and envoicement in African performance	36
3.2.1	Embodiment and Afrocentricity	37
3.2.2	Envoicement and Afrocentricity.....	39
3.3	African breath and voice	41
3.4	African Spirituality and voice.....	43
3.5	African ritualised performances and voice	44
3.6	Conclusion	47
Chapter 4:	Lessac Kinesensics.....	49
4.1	Lessac Kinesensics introduction.....	49
4.2	Lessac Kinesensics from a global perspective	49
4.3	Kinesensics approach/training	51
4.4	Kinesensics training as pedagogy	52
4.5	Kinesensic principles	55
4.5.1	The Human Likeness Principle.....	56
4.5.2	The Perceptive Awareness Principle.....	57
4.5.3	The Inner Harmonic Sensing Principle.....	58
4.5.4	The Habitual Awareness Principle	59
4.5.5	The Feedback Principle.....	59
4.5.6	The Carefreeness Principle.....	60
4.6	Kinesensics approach to bodyvoice training.....	60
4.6.1	Lessac Kinesensics and the body.....	61
4.6.2	Lessac Kinesensics and the voice	63
4.7	Conclusion	64
Chapter 5:	Practical research data collection.....	65
5.1	Introduction	65
5.2	Methodology – performance ethnography	65
5.3	Design of the experimental process.....	67
5.3.1	Modifications on the approach	68
5.4	Participants	70
5.5	Intervention: Practical experimentation.....	71
5.5.1	Day 1: Exploring the wilderness.....	71
5.5.2	Day 2: Exploring the wilderness.....	76
5.5.3	Day 3: Exploring childlike curiosity.....	78
5.5.4	Day 4: Mindful engagements.....	80
5.5.5	Days 5 and 6: Play with purpose.....	82
5.5.6	Days 7 and 8: Bodyvoice as performance tools.....	84
5.6	Practical analysis	86
5.6.1	The Human Likeness Principle.....	86
5.6.2	The Perceptive Awareness Principle.....	87

5.6.3	The Inner Harmonic Sensing Principle.....	88
5.6.4	The Habitual Awareness Principle	89
5.6.5	The Feedback Principle.....	90
5.6.6	The Carefreeness Principle.....	91
5.7	Conclusion	91
Chapter 6: Conclusion		93
6.1	Overview of the study	93
6.2	Discussion.....	95
6.2.1	Research question	95
6.2.2	Sub-question 1	96
6.2.3	Sub-question 2	97
6.3	Limitations of the study	98
6.4	Recommendations for future research.....	99
6.5	Conclusion	99
Bibliography.....		101

Figures

Figure 1:	Triangulation of data.....	16
-----------	----------------------------	----

Tables

Table 1:	Kinesensic movements.....	72
Table 2:	Wandering in wilderness.....	76
Table 3:	Childlike curiosity	78
Table 4:	Mindful engagements	81
Table 5:	Play with purpose	82
Table 6:	Bodyvoice expressivity	84

Abstract

This study explores the applicability of Lessac Kinesensics, specifically its principles, as a bodyvoice pedagogy in a multilingual South African community theatre setting. Few studies of voice for community theatre training (formal/informal) concerning performance exist. This study used six Lessac Kinesensics principles to harness, hone, and promote healthy vocal behaviours amongst community theatre performers. Specific Lessac Kinesensics principles of embodiment and envoicement were used for performers to access vocal approaches for both acting and performance development. Lessac Kinesensics is explored from lived experience, as such theories of embodiments are used to underscore the research methodologies. The study uses performance ethnography, as a framework of research intervention, data collection and analysis. The use of performance ethnography derives from the researcher's experience of facilitating bodyvoice at a university and as a community theatre actor. The study highlighted the grave need for bodyvoice approaches in community theatre, both for the actor's well-being and creative endeavours.

Keywords: Bodyvoice, embodiment, Lessac Kinesensics (LK), orality, performance ethnography, South African community theatre (SACT), Community Theatre (CT)

Chapter 1: Introduction

1.1 Area of study

South African community theatre (SACT) is a significant catalyst and exceptional incubator for Black South African theatre makers. The SACT categorises the theatre practised in Black communities and schools in South Africa. This particular kind of theatre becomes the first that the community-based artist interacts with and uses to tell and perform their own stories. In this context, community theatre (CT) becomes a medium from which community artists engage with theatre. In the establishment of the Black narrative in South Africa before and after apartheid, protest theatre played a major role. Therefore, it is crucial to note that contemporary CT still displays some elements of protest theatre. However, those elements do not eliminate the ‘truth’ that there were CT companies that were contemporary in thinking (Rahner, 1996). The SACT could be described as a vibrant form of theatre where the traditional, political, and cultural forms of performance intertwine. In CT, where the traditional, political, and cultural forms of performance intertwine, the use of bodyvoice¹ becomes intensive due to constant shifts between types and needs of performance.

Schechner (2013, p. 256) argues that where performance is not from a “single-sourced drama [...] performers tell their own personal scores infused with the cultural performance materials and the performance is personal and intense”. McKenzie (2001, p. 31) notes that in such instances “tension exists between efficacious and entertainment [...] and the emergence of cultural performance entails prioritising efficacy over entertainment. Schechner (2013) and McKenzie (2001) place the performative demands of CT at what Lessac Kinesensics calls “*human likeness*” the need to honour “human congruencies while celebrating the personally unique” (Munro et al. 2017, p. 4). This crossroad between cultural performance and performance

¹ Bodyvoice – encompasses the involvement of both the body and voice in the creative process as creative tools that houses, emotion, speech, thoughts and movement. The multimodality of being towards creative and artistic expression, with freedom of movement, and clear communication (Lessac, 1997).

pedagogy highlights that cultural performances as organic-efficacious modes of performance could be explored within the scope of LK principles.

As a result, this intensive use of bodyvoice needs investigation to locate if Lessac Kinesensics (LK) as a bodyvoice expression approach, can facilitate and contribute to bodyvoice skills for actors. Thus, a space would be created where CT performers can explore effective ways to support their bodyvoice. This space creation honours the organic needs of bodyvoice and the specific demands of CT.

According to Zinder (2009, p. 4), “an actor’s training should start with the purely physical to the discovery of the sound produced by the moving body, and only then can be advance to the deeply connected body and voice to support the actor’s work with words, language, and text”. Bodyvoice works as a fundamental creative tool that an actor has before vocalising the text, and this is because “the voice is a product of a moving body” (Zinder, 2009, p. ix).

The use of bodyvoice as a tool means that in creating and performing in CT, the actor must be in tune with their bodyvoice to support the body and voice demands holistically. Furthermore, that actor must be able to explore all the textual demands of that particular theatre while being in tune with their bodyvoice. Gunner (2004, p. 1) proposes another or the many ways that vocalisation can be looked at and states that “what we can learn from the African model is that orality in some circumstances coexisting with music in the form of song, or with instruments, and dance, generated an almost unimaginable range of genres that enabled and empowered social, political, and spiritual existence”. In order to establish a connection between Gunner's (2004) proposal for CT and the many ways the bodyvoice approach is taken, I turn to Coplan's (2008, pp. 270-271) stance that community-based Black theatre business began to flourish in the presence of apartheid in Soweto in the 1970s and the two decades that followed. This era saw community-based Black theatre divided into three performance areas: audience, venue, and politics. These divisions were loosely labelled Township theatre, Town theatre, and Black Consciousness theatre.

Coplan (2008, p. 271) states that the division, which was called township theatre, was later referred to as CT and was dominated by Gibson Kente, who remained progressive with his work and became a household name. Kente achieved his

dominance by developing the synthesis of narrative, mime, movement, vocal dramatics, music, and dance found in popular and traditional oral-literary performances in township melodrama that familiarises audiences with township life. The exploration of this theatre, which honoured these art forms as community-based Black theatre, soon transformed into the protest theatre of writers such as Mbongeni Ngema and Percy Mtwa (Sirayi, 2002, p. 10). Additionally, Kente's style of narrating these stories was kept and maintained by the community artists who still use vocal dramatics, music, and dance in traditional oral literature as part of their creative process.

Gunner (2004, p. 1) acknowledges that this maintenance of orality is so because "orality needs to be seen in the African context as how societies of varying complexity regulated themselves, organised their present and their pasts, made formal spaces for philosophical reflections, pronounced or contention of power and generally paid homage to 'the word'". These factors establish the core relationship between the use of voice and orality and how CT, as part of societal and cultural performance, fosters orality and performs vocally. Therefore, the element of voice cannot be divorced from Black community theatre due to the vocal demands (dramatics, as Kente suggest) embedded in Black community theatre because voice plays a role in the creative process of Black community theatre through song, music, or vocal dramatics.

Mills (2009) points out that "the discourse of the voice is constructed on a range of cultural formations pertinent to a specific vision of theatre practice". This discourse is yet to be explored in CT spaces where the vocal dynamics are embedded in practice. Noting the musical and orality elements that manifest in this practice, it becomes important to conduct a study to explore the use of bodyvoice in SACT because of its use and engagement of bodyvoice as a core ingredient of creating. Besemeres and Wierzbicka (2009) express another view that emotional processes are relatively stable and employ a psychological mechanism that reflects emotional processes in the semantics of words used for verbalising emotional relations. Due to the cultural and political formations surrounding the SACT, the actors are confronted with the emotional processes wrapped in their verbalisation or vocalisation in the context. These words work as a mechanism of verbalising the performers' frustrations, hopes,

and wishes, thus positioning voice as a central concept in African cultural performance. The actors rely on voice to voice their concerns through theatre.

Myambo (2010, p. 3) notes that “South Africa’s future as a multicultural democracy was enabled by a radical form of multiculturalism [...] which came with its complexity and paradoxes of racial and ethnic difference, linguistic diversity, and city/rural/township culture”. As such, various communities around South Africa produce various identities because of the multicultural² nature of South Africa. The differences in languages and culture make multilingualism a significant roleplayer. Because language forms a part of voice, speech cannot be separated from CT. This particular consideration of voice and speech, then language, becomes a subject of this enquiry. Since voice can perform identity and culture, I posit that voice forms part of the craft of CT makers. Therefore, such an essential element must be considered in a study exploring voice in multiple languages because voice is an organic product of self.

At the core of vocal expression is the need to speak and sing, either through literal, performative, or oral text. Community theatre performers engage with their bodyvoice in performances such as traditional ritual³ ceremonies and some cultural practices. Traditional performances are often performed in community theatres, which, when viewed in relation to Western acting, poses a different dynamic to vocal expression. I suggest that the performers here must have access to bodyvoice explorations for the optimal use of voice. If not, the performers must rely on their natural or habitual voice while engaging voice dynamics. The hypothesis is that a voice technique can support those dynamics using voices to attain a more optimal use of voice in creating theatre performances. Therefore, it becomes important that performers be given access to explorations that enable effective embodied expression of intent.

Moreover, guidance towards embodied organic vocal abilities must be facilitated for optimal use. Additionally, it is imperative to consider the physical spaces to which CT

² The concept of performance text is thoroughly unpacked in Section 2.4.2 Performance text.

³ Multiculturalism describes the existence of multiple cultural traditions in the same area and happens when the area is created by a combination of two or more cultures.

artists are subjected. In community spaces and art centres, there is a lack of facilities in which to produce work and perform. A community space varies from a small classroom to a huge community hall or outdoor space. Such spaces require specialised vocal training for performers to reach the furthest audience members in distant spaces without compromising performers' embodied expression of intent.

The study explores the principles of Lessac Kinesensics (LK) and considers these in a CT context. According to Lessac (1997, p. 4) and Munro (et al., 2017), LK is an intrinsic sensing process where energy qualities are physically felt and perceived and then turned and used for creative expression. The word Kinesensics comes from German: *kine* (movement and emotion) and *esens* (basic meaning, nature, and cognition), *sens* (spirit, inner energy, involvement), and *sic* (familiar occurrences). The LK process is a "built-in therapeutic control factor for voice building" Lessac (1997, p. 4). The building may manifest through the exploration as Body NRGs⁴ and/or Vocal NRGs⁵ through LK principles. Kinesensics helps performers use their voice and rediscover their originality, to re-explore artistic skills and talents, and to sharpen communication skills (Lessac, 1997). From this deduction, my understanding of LK as an approach is that it is human-based, as it is the balance between human congruence,⁶ making the principles applicable and adaptable to all languages and cultures, which is why it was considered to facilitate this study.

1.2 Rationale

I am suitably situated to engage with this study because I am an aspirant theatre maker, an academic in training, and an LK-certified trainer. I have the first-hand experience of living in a South African township where CT is active. In addition, I have

⁴ Ogunleye (2014, p. 1) argues that traditional ritual is a phenomenon that has formality, dramatic quality, and sensuality provides an intriguing contrast to ordinary behaviour.

⁵ NRG is an acronym of Neurological Regenerative Growth and within the Lessac Kinesensics it is an abbreviation for 'energy'. Lessac (1997, p. 271) uses Body NRG to refer to the four 'non-vocal' body states identified in the Lessac training Potency, Buoyancy, Radiancy, and Interinvolvement NRGs. Body NRG is the use of bodily energy to support the vocal and verbal behaviour and performing.

⁶ Lessac uses Vocal NRG to identify the three vocal states found in the Lessac training, Structural, Tonal, and Consonants NRGs. (Lessac, 1997, p. 275)

years of experience working as a CT performer. As such, my ideas about theatre stem from my unique lived experience.

My introduction to theatre as a form of escaping township trauma about violence and crime created a base on how I view theatre. Now that I have received formal training in drama, I am concerned with the processes of creating theatre in community spaces and how bodyvoice explorations are engaged. At times, the method of creating work in a SACT setting can be extremely brutal to self and defeat the purpose of escaping the traumas, as opposed to being the platform used to vent about communal issues. The brutality in theatre comes in many forms, from untrained directors who make their actors do extreme voice experiments to long hours of rehearsals. However, according to Munro (2018), LK is a holistic voice and body method of training and encourages the rehabilitation of individuals towards progressive body-dynamics. Therefore, this study aims to engage the use of voice in the CT sphere using LK principles as guiding tools towards well-being⁷ and effective performance. The LK guiding principles are used because SACT is already embedded with body and voice as expressors that form a central part of the practice. The LK principles are selected for their ability to transcend culture and language.

Munro et al. (2017, p. 9) state that LK is an approach that can be viewed as an “embodied educational and/or educationally embodied approach that adheres to the organic multimodal body-mindedness of humans in general while overtly considering the personal uniqueness found in all individuals”. Munro et al. (2017) are saying here that the approach to creative work must find its base in accommodating personal uniqueness.

I chose LK to investigate bodyvoice because LK is rooted in respect for personal uniqueness and its possibility of being translingual.⁸ LK provides within itself to be

⁷ The LK approach views humans as bodyminded beings continuously being and becoming. That humans possess a natural ability to engage themselves physically and vocally because they are created for optimal functioning and have a desire to function optimally (Munro et al., 2017).

⁸ Scaria et al.. (2020, p. 14) say “well-being can be analysed as a multidimensional balance between challenges and resources. Factors that contribute to well-being, such as physical health, happiness, work-life balance, social support, and security”.

applied within a translingual context because it accommodates diversity and inclusivity in relation to languages (Munro & Lemmer, 2018, p. 7). LK could be applied as an embodied educational approach or an educationally embodied approach that adheres to human congruencies while acknowledging human uniqueness. The study sets out to explore LK in a multilingual community theatre group, and the study works towards body and voice optimisation for performance.

1.3 Research questions

The purpose of this study is found in the development of theatre voice for the South African Black community theatre and the organic use of bodyvoice in performance. Therefore, the research explores a voice performance programme for multilingual community theatre performers using LK principles.

The research question is:

How can Lessac Kinesensics principles be applied to aid bodyvoice support to multilingual community theatre performers?

A sub-question is:

How can LK principles be shifted to facilitate bodyvoice efficacy of community theatre performers?

Another sub-question is:

How would community theatre performers respond to LK principles?

1.4 Literature review

1.4.1 Community theatre

I pursued a study on the use of voice in a multilingual area for a case study in SACT in Ekurhuleni. Community theatre persists as a catalyst for grassroots theatre despite the origins and forms that vary across geographies. Community theatre is an art form with individuals and groups in societies that raise awareness or express common issues. Community theatre is a global spectacle that produces distinctive guises and a broad range of performance styles. In post-apartheid South Africa, community

theatre is still active and has taken on more diverse forms and functions for consideration of its influence and role. Community theatre performers are both community members and spectators (Von Brisinski, 2003, p. 5; Van Erven, 2001).

According to Walsh (2006, p. 9), the process of creating a CT performance is as important as the final staged product. In rehearsals, the amateur/untrained actors wrestle with creative ways of expressing their community issues. Walsh (2006, p. 9) further explains the duty that lies with the directors. The trained or untrained director sometimes choreographs and directs the actors to act, move, and sing while facilitating the development of the story. In the directing process, creative tools or elements of theatre making, cannot be divorced from the other. Walsh (2006) brings to attention that the director is an overseer of the process and has to facilitate every area of rehearsal (including the use of human voice) through amateur actors.

1.4.2 Language

Moreover, in this process of making CT, language works as an essential factor because of the language specificity of the community. As such, the production's choice of language must be reflexive of the target audience. Community theatre is a useful art form that allows once-silenced communities to add their voices to increasingly diverse and intricately inter-related cultures. The reference made here refers to the community theatre's metaphorical use of voice and, in its literal form, how it manifests the metaphoric form. The literal use of voice is at play because community cultures and some traditional performance models (such as dance and song, rhythm, and rituals) support a co-operative, group-orientated workshop process of creating CT work.

Community theatre productions in South Africa feature singers and musicians who form part of the cast. As such, this addition of singing and music is fundamental to the CT production structure. The addition of these other creatives signals CT and use voice as a fundamental element (Kavanagh, 1997, p. 96; Rahner (1996, p. 11) and CT location of voice in the scope of verbal art, such as drama and narrative. In primarily oral cultures, where the text is not evident or used only as a base, the narrative links thought more massively and permanently than other genres. Orality becomes a

foundation and a means by which performance text can be produced through drama, narrative prose, slogan, or chant in the creative process of CT.

The scope of this research relies heavily on both CT and participant vocal capabilities. Another element in the scope is orality in relation to creativity and verbal art. According to Ong and Hartley (2012, p. 167), oral cultures cannot produce scientifically abstract categories from within. These cultures use stories of human action to store, organise, and communicate much of what they know. Community theatre uses oral culture as an element for creating performance text. Ong and Hartley (2012, p. 170) argue that “knowledge and discourse come out of the human experience”, and considering this argument and the elements required to execute CT fully, orality serves as a pallet from which these performers source their material. The elemental way to process human experience verbally is to give an account of experience as it evolves into being and existence. Ong and Hartley's (2012) account places CT makers at a crossroads where they should consider the importance of their stories and how their bodyvoice is used to narrate them.

In arguing that CT performers must have access to principles of LK, Munro and Lemmer (2018, p. 4) find that “just as the infant eventually needs to employ language to express impulse and emotion in social contexts, the actor is required to apply the text in performance for the same purpose”. Moreover, this happens because of the actor’s uniqueness, which means that every actor has a voice housed individually in their unique bodies (Steyn & Munro, 2015, p. 2). These bodies are anatomically moulded, socio-culturally shaped, developed, nurtured, reinforced, and presented as identities. The implication of this conundrum is highly active in CT spaces because the environment’s socio-culture shapes the spaces. So, the voice coach, director, or musical director of these productions has to negotiate between socio-cultural acoustic identity markers and the demands of theatrical expressivity (Munro & Lemmer, 2018; Steyn & Munro, 2015).

The observation is that an actor’s task is to bring to life the performance text or articulate the devised and workshopped script using language, speech, or voice. In this diagnosis, the instinctive connection between impulse, emotion, breath, and voice is adulterated in adults due to social conditioning. Munro and Lemmer (2018) locate LK in the context of the study, and this research extends their diagnosis by applying

LK to the context of CT performers. The research does so because the performers in CT rely on the uniquely personal experience to tell their stories. The research argues that the actor, in the processes of creating CT and applying LK, rediscovers and regenerates that innate connection between self and language to convey impulse, intent, and emotion through voice.

Through a workshop process and the use of selected explorations, the study looks into how LK principles can be applied to aid vocal optimisation to multilingual CT performers. I was confronted with the realities of multilingualism. I locate LK as an Americentric bodyvoice approach to facilitate the vocal optimisation of Afrocentric performers.

1.4.3 Focus on six Lessac Kinesensics principles

The Lessac Kinesensics has numerous principles; however, for this research and its aims, I focus on six principles (The Perceptive Awareness Principle, The Human Likeness Principle, The Inner Harmonic Sensing Principle, The Habitual Awareness Principle, The Carefreeness Principle, and The Feedback Principle). Munro (2017, p. 12) speaks to these principles and highlights The Feedback Principle or Self-Teaching as a principle that “draws on the concepts of mindfulness and critical reflection capabilities”. Munro (2017, p. 12) further says self-teaching “refers to the human capacity to assess one’s state of being”. Focusing on this principle of feedback, among many others, it becomes imperative to acknowledge the LK approach’s ability to transcend language and embrace uniqueness because it operates entirely from human capacity instead of structural capacity.

1.5 Sampling and method

The research uses five performers from CT groups in Ekurhuleni and Atteridgeville. The research follows a planned schedule of vocal explorations in improvising through orality. The structure works from that improvisation to rehearsals, including pre-assessments of the performers’ bodyvoice approach. The research then engages in a production-creating process, working towards a performance outcome. Lastly, the research uses post-production recordings and interviews as a data-capturing apparatus.

1.6 Theoretical framework

For this study, I apply the theories of embodiment to unpack the proposed research questions. According to Simon and Goes (2011, p. 01), “the theoretical framework provides a clear rationale towards the conduction of the study and helps the reader understand the perspective of the researcher”. Lemmer (2018, p. 60) articulates that “embodiment implies that the body (and voice as primary expressor) does not function or experience in isolation, but in a socio-cultural context”. This view on the theories of embodiment suggests that in ‘real-life’ spaces, performers’ bodies, and performance spaces are subject to the bodies and spaces’ backgrounds. The background of these bodies functions as a means by which individuals articulate themselves.

Lemmer (2018, p. 60) further argues that “to be human implies that one is always in a situation or context”. Lemmer’s (2018) depicts that individuals cannot be separated from the world where they live and act. Thus, in exploring the theories of embodiment, Lemmer (2018) puts the crux of this research into perspective. The CT performers are subject to their communities because they rely on personal experiences to create the work. Therefore, theories of embodiment can be used as an approach and guiding tool towards analysing the creative process alongside the LK approach. The LK approach contributes to acknowledging personal uniqueness and humanness as part of approaching creative work.

Rokotnitz (2011, p. 2) contends that using embodied resonance⁹ in an in-depth manner brings about an advantageous propensity through personal experience and interpersonal communication facilitated by physical communication. This propensity is advantageous because the teaching of drama can be explored through and from the bodies. Rokotnitz (2011, p. 2) further argues that regardless of the tradition to note that the site of knowledge is locked in our conscious reasoning faculties, most contemporary philosophers argue that bodily knowledge is foundational to understanding. This argument establishes an opposition that emanates from the traditional bias that reasoning is superior to emotion. People may experience emotions without reason and only understand emotion through reasoning (Damasio, 1999).

⁹ The concept of performance text is thoroughly unpacked in Section 2.4.2 Performance text.

When dealing with CT, and understanding that their backgrounds are the source of their creative work, it is imperative to use theories of embodiment to analyse this research. Most CT endeavours use personal stories to make theatre, and in the process, CT becomes part of the stories.

Speaking to the concept of telling stories through theatre and in relation to embodiment, Lemmer (2018, p. 61) attests that “every act of interpretation is occupied by the cultural practices that shaped the interpreter”, suggesting that theories of embodiment work well as a theoretical framework for this study. The research explores CT because cultural practices and the voicing of communal issues are accomplished through amateur community performers. The aim is to access a raw form of theatre with community-based participants and their organic use of voices. The organic entails the actor’s ability to explore vocally, in comfort, and draw from LK that has principles that can support their bodyvoice demands.

Actors' work and creation are in vain if they cannot overcome the cultural and linguistic barriers their bodies share with the spectators and fellow actors (Rizzolatti & Sinigaglia, 2008, p. ix). Overcoming the barriers is imperative, particularly in CT, where community members form part of both the actor and spectator. The commonalities in experiences and embodiment manifest between the actor and spectator. Keen (2006, p. 15) notes that “in a world where nothing is certain, and even the objectivity of science is qualified by relativity and uncertainty, the single human voice, telling its own story, can seem the only authentic way of rendering consciousness”. Keen (2006) asserts that humans rely on biological and cognitive abilities to recollect a memory and increase their knowledge of self to tell stories. The human ability to know their background cognitively or biologically works as a trajectory towards storytelling. This storytelling phenomenon manifests during discussions about CT. In addition, the concepts of identity, gender, socio-cultural background, and hybridity in language and traditions have to be understood to understand the implications brought about by CT. Understanding these concepts allows me to understand the reason behind their notion of existence. Moreover, theories of embodiment could explain and contextualise using bodies in space and time.

1.7 Research methodology

This study is realised through performance ethnography as a methodology to design, construct, and discuss the data collected. The methodology identifies the type, general design, and construction of an experimental study Locharoenrat (2017, p. 1). I approach ethnography from a sociological point of reference and then funnel it down to performance ethnography for a stance in this research. Tedlock (2003, p. 1) says that ethnography seeks a more meaningful understanding of socio-cultural and historical contexts. Therefore, the reasons behind this methodology are that “new researchers acknowledged the oppressive dominance of the written word and the colonising effect this had for the ‘other’ as the object of investigation” (Conrad, 2012, p. 2). Noting Conrad’s concerns regarding research and the stereotypes accompanying CT, it became necessary to conduct research ethnographically since CT is located in the participants’ socio-cultural and historical paradigms. Therefore, participants become more significant in participating in the research than the significance of the content written about them.

Ethnography can combine research design, fieldwork, and other research methods to produce those contexts and representations of human lives. Denzin (2009, p. 5) notes that ethnography becomes the space where the personal intersects with the political, historical, and cultural. Ethnography, therefore, can be canonised to critique the edifices of everyday life. When considering ethnographic explications in relation to the study’s aims, it became imperative to use ethnography in performance as a methodology since the study works with participants within their communities. According to Conrad (2012, p. 7), performance ethnography probes into theatrical performance in some or all of its historical, cultural, and social contexts. As a qualitative research method, performance ethnography can be employed as a means of generating research material, interpreting or analysing the material, or even representing research.

In the context of theatrical performance creation, the performance ethnography methodology can incorporate researching real-life performances as a creative process and can incorporate participants’ exploratory conversations. The methodology’s ability to involve participants and probe the theatrical performance is a cornerstone of the research because the methodology manifests itself as a journey rather than a

destination. My notes, journal, and proposed performance text work as a base for the research design from which to extract data for analysis. Pre- and post-performance audio recordings complement this data. These recordings do not manifest as a primary focus but rather as a means to triangulate the findings obtained from surveying relevant literature and journaling. The focus is to engage the bodies and voices in the CT space via LK and expose the performers to a process capable of encouraging well-being and creativity collectively.

1.8 Data collection

Considering the means of collecting data for the sake of research outcomes, Yin (2009, pp. 99–113) argues that six data collection methods are common in a case study research design. These data collection methods include documentation or journaling, interviews, and direct observations, among others. In the case of this research, the collection methods used are performance text¹⁰ in explorations, performance, and post-performance. Performance text in explorations works as a data collection method because of its ability to establish acting impulses, and thus vocal responses. The performance helps collect data by analysing elements such as exploring body and voice in the space. Post-performance data collection adds some of the methods Yin (2009, p. 113) suggests, such as documenting or journaling the process through multimedia and diaries, which then sets the study in the field of performance-based research. Yin (2009, p. 103) explains that documents such as diaries and journals can form the basis of the documentation required in the data collection phase of a case study.

For this study, documentation occurs in the form of journaling observations through writing and voice recordings, which I used, and performance text used by the actors throughout the process. The purpose of the journal would be to document the progression and integration of the principles in the exploration process, especially during the various phases of improvisation and how the improvisation led to helping

¹⁰ Embodied resonance may “include sense-perception, emotional responsiveness, memory, intuition, and imagination. The capacity to pay closer attention to the evidence provided by embodied knowledge in understanding the multiple ways with which we interact with our environment” (Rokotnitz, 2011, p. 2).

the actors maintain their organic use of voices. In addition, post-production unstructured interviews are also used to gather information, which is essential to the research. The researcher “will be pursuing a consistent line of enquiry [where the] actual stream of questions in the interview is likely to be fluid rather than rigid” Yin (2009, p. 106-107). Questions are about the performers’ experiences towards their personal uniqueness during the production. I am open to performers asking their own questions. The proposed interviews should be open, so I (as facilitator) can start conversations to reflect the performance. Among other data-collecting instruments, I captured video of the performance, voice recordings of the performance, and documentation along with my journaling.

As such, the research takes the shape of a workshop as an intervention that culminates in performance. These production stages then serve as data collection. The first phase takes the form and shape of the rehearsal phase. Here, the performers explore the rehearsals with their instincts and understanding of performance principles, guided to use improvisation and orality as frameworks for creating. This first phase happens without any introduction to the principles and is used to explore those explorations centred around the principles. A discussion about the application of voice and the experience was recorded and documented. The second phase of the rehearsal commenced with my facilitation of the rehearsals using the LK principles. In this phase, performers were guided on the applicability and explorations of LK. After the explorations, performers shared their reflections and experiences. The third phase was the performance phase, where the performers performed the work and gave reflections on the work.

The triangulation of various data sources was applied in this research to create a convergence of evidence (see Figure 1). The information was used to support the hypotheses that LK principles can support the organic use of voice in every culture and gender. All the information about and experiences of the performance space provided me with usable data to analyse if LK principles can support the optimal use of voice in an Afrocentric paradigm.

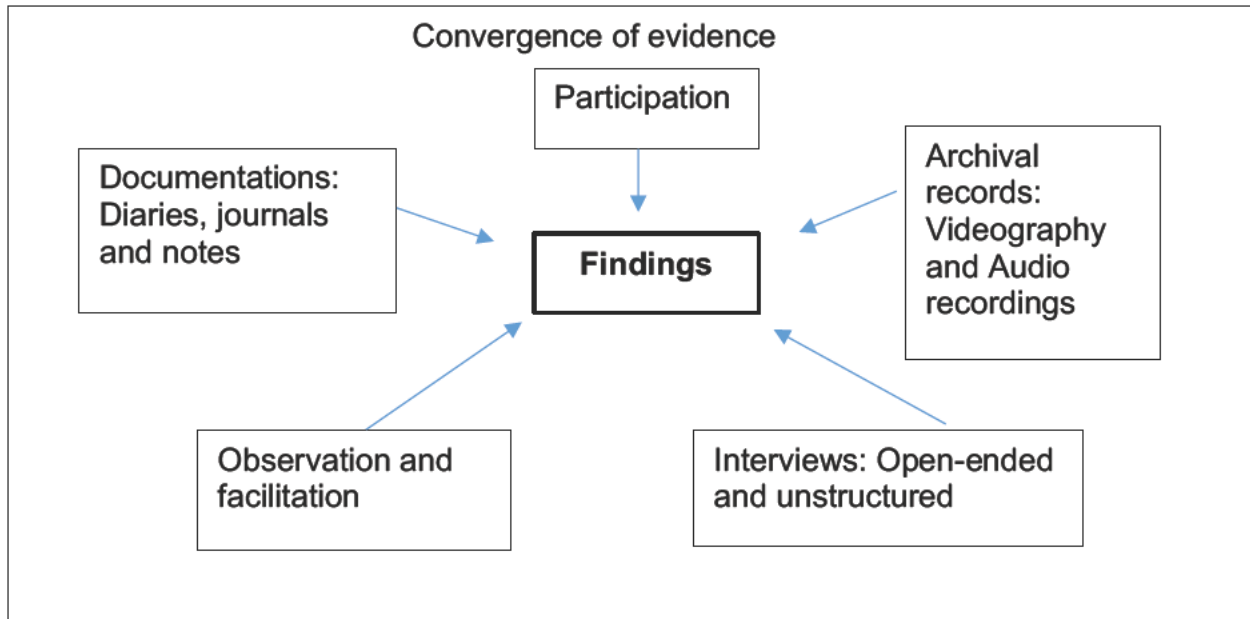


Figure 1: Triangulation of data

1.9 Data analysis

According to Roulston (2014, p. 298), dialogic explorations of topics or content between the interviewer or interviewees can be approached through arguments or debates. The explorations can transform their understanding via the research conversations. This approach guides the unstructured interviews I use during the production phase. Roulston (2014, p. 299) further argues that “in cases where the substantive content or topic of the talk is the focus of analysis, data are usually transcribed to include said utterances”. In this instance, I punctuated transcriptions to transform spoken utterances into written text. I used this method of punctuation and transcription to obtain and analyse data using other methods, such as audio and video recording.

In addition to videography as a data collection method, Knoblauch et al. (2014, p. 438) suggest that the audio-visuals as outcomes are more than mere material outcomes and are co-produced by researchers as human actors. In this way, researchers can explicitly and methodically account for the ways and processes of data production and its circumstances. The interviews and some performance texts were explored using a preferred language among the interviewees and performers. If a language other than English was chosen, that data is translated and transcribed for this research. It is imperative to limit confirmation bias, so I triangulated collected and analysed data.

Gubrium and Holstein (2014, p. 37) state that “when multiple types of data are used to collect data, there may be implications for any attempts at generalising the findings”. Morvasti (2014, p. 357) states that “contemporary field researchers employ various strategies to establish rapport with their respondents. Self-disclosure is the easiest way to build rapport. It is not uncommon for research participants to make direct inquiries about the background and interests of the observer”. Morvasti (2014) argues that ethnographers should place themselves where they can use themselves as a point of reference. Thus, the experience I gained in the field of voice work, both as a performer and lecturer, affirmed and argued some of the data produced within the process.

1.10 Ethical clearance

For this research, there are several ethical implications to be taken into consideration. All information researched and gathered during this research was treated as confidential. The information gathered was made anonymous and reported so it would not be linked to the participating performers.

The participating performers’ identities were not revealed during the study, nor when the study was reported in journals and articles. All the information collected and documented from pre-test observation, creative processes, and post-tests was stored securely. If participating performers decide to participate in the research as fellow researchers in their capacity as actors, singers, and dancers, they are required to sign confidentiality and informed consent forms. A consent document from participating actors and performers is necessary to ensure that there is no violation of protocol when the study is carried out. The study poses no risk to any participants. No remuneration was given as the participants contributed to creating a performance in the public domain. The process works professionally and creates a professional space for learning and facilitating. The participants in this research have access to the final research documents for their own reference and research at the end of this study. This study includes five performers who reside in and around Ekurhuleni.

In addition, CT companies were identified and consulted to provide those performers. Those companies are Stars of East Reaching for Gold (SERG), Umzekelo Community Arts Group, and Phelindaba Arts, respectively, from Dukathole, Tembisa, and

Phelindaba townships. Firstly, these townships were used as case studies because they still hold onto an opulent CT practice. Secondly, I have established good relationships and networks of performers and theatre makers because I practised CT in these townships. The outcomes add to possible voice approach processes and scientifically researched explorations on voice in SACT practice.

The study was realised through the following chapters. Chapter 2 focuses on what is meant by CT in the context of a global view, and that is funnelled down to SACT and its daily practices. Chapter 3 focuses on voice in the African paradigm by looking at the vocal traditions and practices of the African setting. Chapter 4 is centred around LK as a bodyvoice approach and how it is explored via its principles. Chapter 5 focuses on the research practicals in which I will engage the principles of LK with the SACT actors. Chapter 6 is a summation and final chapter of the study, covering the research outcomes, limitations, and future research proposals.

1.11 Conclusion

The SACT sector is a rich field for academic investigations. Several theatre-making mechanisms, theories, and techniques are practised informally and must be investigated. This research examines the use and explorative nature of bodyvoice in SACT as a creative space. CT performers explore bodyvoice techniques to support their acting.

Chapter 2: South African community theatre

2.1 Introduction

This chapter features contributing factors of CT in South Africa by viewing CT from a worldview and funnelling that view down to SACT. The chapter highlights the contributions of African theatre to CT while discussing how CT flourished in South Africa during and post-apartheid. The chapter further explores the development of CT and how it was used as a tool of social development in contemporary times. Moreover, the chapter explores the implications and challenges of the creative process of CT with a particular focus on unpacking the use and application of voice as an element of performance.

2.2 Community theatre

Community theatre is a recognised phenomenon worldwide that manifests itself in many different guises, yielding a broad range of performance styles carried out by members of a particular community (Van Erven, 2001, p. 2). In this study, CT is viewed from the lens of its use, facilitation, and application of bodyvoice. Furthermore, I zoom into the use and application of voice by the performers. Ultimately, voice resides as a tenant of performance where performing artists explore performances. Steyn and Munro (2015, p. 3) highlight that this idea of voice production or “functional aspects of voice”, can be viewed from an angle where voice is an object/subject – or instrument or mechanism – meaning that besides it being looked at as an instrument, voice also carries the subjective manner of social identity (Steyn & Munro, 2015, p. 1).

This performative element of voice in CT is investigated because of the creative process of community in the South African context. That process focuses on the product (the production and not the creative process). Chinyowa (2008, p. 3) also acknowledges this and states that “the evaluation of community theatre for development in Africa has largely been premised on the product rather than process”. Henceforth, the research wants to peel off the layers of the process and look into the nuance of creative dynamics that precede or inform the product. One of the matters under investigation is the utilisation, approach, and delivery of voice in the creative process of community theatre. The enquiry comes as a realisation that CT consists of

the inter-involvement of community participants when they “develop their talents and pass them on to others and thus becoming active and responsible citizens in their area” (Von Brisinski, 2003, p. 11).

These community theatre participants, with or without training in theatre, engage in the creative processes of theatre making to produce works. Because of this inter-involvement of community participants, CT, in this instance, fosters an ability to produce different works due to different ideological, socio-political, cultural, and historical underpinnings of its immediate community and community members. These differences come as part of multiculturalism and multilingualism and the diversity in the CT and are referred to by its many aliases it is referred to by some as amateur theatre, community organisation arts groups, township theatre, arts movements, grassroots theatre, theatre for civic society, educational theatre groups, arts non-profit organisations (NPOs) and/or non-governmental organisations (NGOs), after school arts programmes, popular theatre, theatre for development, peoples theatre, and workshops (Baker, 1952; Coplan, 1985; Chinyowa, 2008; Rahner, 1996; Von Brisinski, 2003). In a more immediate South African setting, particularly in the Gauteng province, where this research was carried out, the slang used for theatre-based community organisations is *didrama* (the dramas) or *diartseng* (the arts) in their collective nature. It is significant to note that while generic connections exist between these theatrical forms, it is imperative to establish outright that some of these forms exist individually within the margins of their own conventions and approaches. It is also important to establish that some of these concepts vary based on where they are practised globally.

Moreover, it is also pertinent to acknowledge that although these forms may share their rudimentary cause of creation or source thereof, they serve a different purpose in their own settings and establishments. Therefore, this research focuses on CT in South Africa, specifically in Gauteng. The research looks at community theatre as an artistic and creative process that includes members of communities who collectively create performances and share them with broad audiences (Baker, 1952; Van Erven, 2001).

2.2.1 Community theatre and African theatre

I draw on the historical explorations of theatre within the African paradigm. Kaahwa (2004, p. 1) argues that Western theatre scholars debate that African countries lacked any form of real theatre until the late nineteenth century, and these claims are modelled on how theatre is viewed from the Western perspective. As a result, theatre was only accepted to be theatre if it “contained elements such as well-defined plot structure, specialised visual adornment, linguistic content, impersonation of character and enactment of a story” Chinyowa (2000, p. 2).¹¹ Drawing from that, I locate community theatre in South Africa and perhaps trace its emergence while simultaneously paralleling it with some elements of African theatre.

The need to map CT with African theatre arises from the realisation that “township theatre productions range from improvisation, song, dance, music, narration, spoken word, [and] hybrid language” (Lubbe, 2016, p. 30). Lubbe’s (2016) contention that the creative process of CT towards a theatre production includes these elements allows for an analysis of what it means to produce theatre in the African context. African theatre is more than mere storytelling or orality – it is not practised for art’s sake (production) but rather for life’s sake (survival) (Chinyowa, 2000, p. 3; Mutere, 2012, p. 3). Chinyowa (2000) proposes that African theatre, in its performative nature, has more depth than mere productions. As a result, African theatre’s focus is on communal participation through performances. Considering Chinyowa’s (2000) premise on what African theatre is, I understand the applications of the elements Lubbe (2016) proposed and how they influence CT.

Lubbe (2016, p. 30) further states that “African theatre genres changed to fit commercially acceptable theatre projects”. This contextualisation frames the evolving nature of African theatre to embrace other genres of theatre that came with the developments of continental socio-cultural and political tenets. African theatre’s evolving nature birthed CT into a “creative artistic expression that enables the community to communicate its thoughts, dreams, fears and future plans” (Sibanda,

¹¹ It is worth noting that Chinyowa’s analysis suggests the Western/colonial interpretation of theatre and as a result and in-depth discussion fall outside the scope of this study, however, in Chapter 3 I write more on African theatre.

2017, p. 3). The chapter further explores the emergence and growth of African theatre within a South African context, having positioned CT in the framework of African settings.

2.2.2 Emergence of community theatre in South Africa

Fittingly so, Lubbe (2016, p. 30) elaborates that Black South African theatre developed dramatically during the rise and fall of apartheid, while Rahner (1996) and Von Brisinski (2003) additionally attest that in South Africa, the emergence of mass Black popular theatre audiences came to the foreground during the 1960s and thrived to the early years of South African democracy. This popular theatre saw a rising number of mass audiences as Black South Africans increasingly practise it. Township theatre was driven by the impetus of challenging the injustices imposed by the apartheid regime. Although this theatre was referred to as popular, Von Brisinski (Von Brisinski, 2003, p. 1) notes that it could be called community theatre. This argument then suggests that community theatre, in the South African context, can be traced as far back as the 1960s.

In an attempt to inclusively give CT a stance in the South African theatre conversation Van Heerden (2008, p. 216) notes that during this time, community theatre was used as a vehicle for mobilising communities towards a critical consciousness of their oppression and for building solidarity in the quest for a democratic and free South Africa. The prevalent nature of solidarity in these spaces was shaped by both the status quo and the need to recreate identities through the stories these participants knew from traditional and cultural backgrounds.

Hence, some of the themes covered under the quest for solidarity ranged between rural and traditional folklore (Copland, p. 2008). Ranher (1996, p. 9) mentions that during this time, plays were also used to “inform and encourage communities about the beauty and pride of African culture by showcasing a specific aspect of it”, therefore rendering these productions as a sort of criticism towards western values and a vehicle to promote African cultural and traditional values. This overarching aspect of African values can also be seen in some of South African townships’ most successful theatre works to rise from this era. Lubbe (2016, p. 1) contends that the 1980s *Sarafina* “identified as a township theatre musical and employed songs of struggle [...] it is its

articulated message in the music (songs) that were composed to unify a group or sub-culture as an entity”. As a result of which *Sarafina the Musical* articulated the political climate of its time through songs, dance, and acting.

Some theatre makers focused on stories that detail the trials and experiences of Africans under the apartheid government. As a result, Copland (2008, p. 272) mentions that the production of *Mama and the Load* by Gibson Kente (1980) illustrated the conditions of life in townships and highlighted family disintegration, poverty, and the decline in moral ethics. These concepts, themes, and plot lines strongly form part of the CT of the time. Inyang (2016, p. 1) echoes Copland’s sentiments regarding Kente’s work, and suggests that the performances of community theatre can effectively and immediately influence the community, the culture of the audience, and the historical evolution of wider social and political realities. As a result, these created works became the cornerstone of inspiration, as many community theatre organisations adapted stories into different contexts. The processes of creating those works also established some blueprints for a generation of other makers of community theatre post-apartheid.

2.2.3 Community theatre in the post-apartheid South Africa

Von Brisinski (2003, p. 1) notes that in the years surrounding the end of apartheid in South Africa, especially in the 1980s and early 1990s, community theatre groups in urban areas had a common front, and the leitmotif was that of unearthing the unjust regime. Von Brisinski (2003, p. 1) further notes that, with the democratisation in 1994, this unity of purpose dissipated, and the question was, *how does community theatre continue now that the regime has fallen?* Van Heerden (2008, p. 216) states that:

“The main focus of post-apartheid community theatre activities fell in varying degrees on “social and developmental issues”, on the one hand, and vocational training combined with social upliftment on the other”.

Von Brisinski’s (2003) further notes that the change in political arenas and the “societal function of community arts required a reconceptualisation of community theatres. As a result, post-apartheid South Africa created a space where CT groups could use theatre for income and employment. Other aspects that became driving forces were youth-related issues and widespread unemployment.

2.3 Community theatre development and employment

Baker (1952, p. 1) states that “community theatres have multiplied, and they hold a place of considerable importance in the decentralised theatre” (much as speaking from an American perspective). Baker’s (1952) assumptions may not be factual in the South African context of 1952. However, when reflecting on community theatre in the late 1990s, Baker’s (1952) assumptions can be taken into consideration. Community theatre had grown and continues to grow towards being central theatre. That considerable growth has placed CT at the centre of townships’ economic development, youth development, and employment.

“Economic impacts extend beyond the injection of money into an economy. Cultural organisations create jobs: directly, through the employment of artists and personnel within the organisation; and indirectly, through the employment of individuals within the community who provide services for the organisation or its visiting patrons” (Mitchell, 1989, p. 2).

Mitchell (1989) and Baker (1952) conjointly address the underlying reality of how community-based arts organisations and CT have managed to create their own ecosystem. In this ecosystem, the organisations that might have been born out of the need to artistically create theatre, formalise themselves and use the productions that were/are created to create employment for themselves. Development and self-employment sprout in many forms: some create their own shows and invite an audience, some participate in cultural and political events where they are paid for a service, and some compete in festivals where they win prizes. Due to the need to constantly perform and earn a living, changes in performance space and performance types required constant vocal shifts.

At this juncture, CT encourages social interaction through story sharing or theatre making and also becomes a means by which township-based youth and CT organisations curb the wave of unemployment and social ills and use theatre for developmental purposes. These pointers put into perspective the harsh realities of South African theatre, which is that much of the work produced is exceptional to the fragile economy; challenging funding and red tape are everyday realities of theatre makers. Sibanda (2017, p. 15) argues that “the government of South Africa has

committed towards developing community theatre through improving funding opportunities”. The funding opportunities that Sibanda (2017) refer to become a supporting mechanism or job creation mechanism where communal artists can earn a living with their arts. Van Graan (2015, p. 15) explains the South African governmental process of supporting theatre with funding:

“The Portfolio Committee on Arts and Culture is responsible for oversight of the Department of Arts and Culture (DAC), and this committee administers on behalf of DAC the following theatre institutions: Artscape, The Market Theatre Foundation, National Arts Council of South Africa (NAC), Performing Arts Council of South Africa (PACOFSA), and the South African State, Windybrow”.

These institutions have their own artistic and creative programmes where they utilise the funds received from the national government to fund their creative outputs – however, they do so within the margins of their institutional needs. As a result, the focus is on mainstream theatre¹² and not CT. As a result, “public funding for arts and culture and heritage has increased dramatically over the first two decades of South African democracy” (Van Graan, 2015, p. 29). In order to make sure that the sector is taken care of as an entity, the funds from the national government were distributed to other entities and organisations through other government streams and entities.

National Arts Council Act 56 1997 details how CT organisations had to apply for funding directly via the NAC and other national funding bodies. In terms of the National Arts Council Act 56 (1997, p. 3), the act outlines that the NAC was established in 1997, and some of its objectives resonate with the development of CT from a national point of view “to provide and encourage the provision of, opportunities for persons to practise the arts. To promote the general application of the arts in the community; to give the historically disadvantaged such additional help and resources as are required to give them greater access to the arts”.

¹² The kinds of live theatre are Broadway, boulevard, and other large-scale commercial enterprises; and not-for-profit, subsidised mainstream theatres (Schechner, 1997, pp. 6–10).

Department of Arts and Culture (2017, p. 12) in its *Revision of the Department of Arts and Culture 1996, White Paper 4th draft* echoes the 1996 objectives and states that “these objectives were pursued by the Ministry of Arts, Culture, Science, and Technology to establish a democratic and participatory dispensation for the sector in a policy framework that clearly delineated publicly transparent and accountable roles for the state, the private sector, and art practitioners”. Consequently, the NAC is at the forefront of bridging such gaps, where CT artists apply and get funding to create and work, as well as distribute funding to communal theatre organisations for administrative, artistic, and/or creative needs. Van Graan (2015, p. 29) proclaims that “the budget for the DAC was ten times more in 2015 than it was in 1994”, and according to the audited financial reports of the NAC, the total expenditure to all funded projects from 2016 and 2019 was ZAR 228 631 667 million. The organisations mentioned here were categorised as theatre under community-based organisations and received ZAR 7 950 000.

These organisations represent a portion of the many other organisations that exist in the country. Some are self-funded, and some get funding through other donors, sponsors, or funding bodies. The figures presented here illustrate the funding consistency of the main government funding body to the community arts. As a result, these figures do not necessarily showcase the reality of the community arts economy. As Duren and Twijnstra (2016, p. xi) say, realistically, the ecosystem or environment of funding for arts projects is scarce and for many organisations “there is a constant tension between arts and economics”. According to the NAC (2016, p. 148), 68% of its annual budget goes to projects and bursaries; in figure terms, this 68% ranges between ZAR 73m and ZAR 78m. Moreover, I amassed this data to echo the consistent nature of government towards the CT financial sector. Conclusively, I echo Sibanda (2017) Baker (1952) and Mitchell’s (1989) narrative that CT continues to grow and diversify in South Africa. The South African government is at the helm of supporting the initiatives of CT organisations and ensuring that the genre finds life in what Baker (1952) considers decentralised theatre.

Community theatre, like in many African countries, developed an educational wing through diversification and decentralisation in South Africa and was explored through the conventions of theatre for development or applied theatre. Malamah-Thomas

(2008, p. 1) mentions that “popular or participatory theatre has been attributed the new name of community theatre for integrated rural development”. Chinyowa (2008, p. 1) emphasises that community theatre takes on the new responsibility of being a more immediate problem-solving mechanism. In search of social change, community theatre found new challenges and was informed by subject matter or topics of discussion in its context (Chinyowa, 2008, p. 1). These challenges form part of the “ambiguities in terms of the agency, power, and representation of its participants” (Chinyowa, 2008, p. 1).

In the newness of CT intervention in the developmental issues of communities, tribes, or people, some organisations or beneficiaries of the CT have exploited the “country’s rich and exuberant cultural traditions and have used the indigenous performing arts, especially drama, for education and conscientisation and the dissemination of development messages and information” (Malamah-Thomas, 1987, p. 1) Many drama departments have adopted these formats of explorations and the involvement of CT towards development in universities to use community-based artists for research purposes. As Chinyowa (2008, p. 4) states, the meeting he had with the youth of Pietermaritzburg as a post-doctoral fellow at the University of KwaZulu-Natal gave birth to a “community theatre project” that would bridge the gap between “academy to engage with local communities in the development education”. According to Parichi (2013, p. 2), this conjoint development honed theatre, especially in the Theatre for Development (TfD). When it comes to TfD, social and developmental aims are central, and theatre is project-oriented when used as a tool for local community development. Through TfD, the community members “research” a problem and solve it through dramatisation.

The practical nature of this study rests in the context of this paradox. A paradox where, on the one hand, theatre at a university level is taught as a profession; on the other hand, it is explored for survival’s sake. Based on this contrast, the study seeks to be grounded, to explore the use of voice in a theatre where actors or performers have no academic or professional training, and seek to utilise the universal principles of LK as creative tools towards performance.

2.3.1 Organisational structure of community theatre

Community theatre varies in the organisational structures and sizes depending on activities that particular organisations undertake. As a result, the overall aim of community-based theatre groups is to produce works and less attention is given to the techniques and theories that govern the process. When theatre is explored in the mainstream space or at the university level, the actors or student actors have guidance and assistance from trained facilitators regarding acting, movement, and voice. Such privileges are not available at the CT.

The unavailability of these facilitators is due to reasons emanating from organisational structures to funding. This unavailability could be due to the group leaders or chairpersons in charge of the day-to-day running of these organisations playing the roles of managers and creative/artistic directors. The group leaders are in charge of facilitating writing, rehearsals, acting and voice work regarding their productions. Therefore, this reality limits the nature and proficiencies of skills shared with community-based artists, as one person is responsible for teaching all skills.

The legalisation of these organisations for funding and skills-sharing purposes is done with the Department of Social Services (2021). The registration of non-profit organisations (NPOs) is the most commonly used type of registration, followed by community-based organisations (CBOs) and faith-based organisations (FBOs). All are NPOs. Registration of these organisations under Section 21 of NPO places them where they can be funded, and access to open bank accounts allows the organisation to open a bank account and receive donations. An application form from the provincial social development department must be submitted with the organisation's founding documents, such as proof of identification of organisational executive members and the constitution of the organisation.

Once the organisation is registered, it tables its own management bodies, affiliates, stakeholders, and participants. Twijnstra and Durden (2016, p. 139) indicate that:

“Many artists struggle with the formality of these processes, but to be able to sustain yourself in the industry, you need to make sure that you have a plan to survive. Whether you are an independent producer, or a registered company or non-profit organisation, you should have a business plan”.

As a response to these concerns, the manager of the Plat4orm Theatre as a space where theatre-maker produced theatre. Mhlongo (2016, pp. 140–142) expounds on must-haves for theatres:

- **Mentor in arts administration:** To help with matters ranging from bookkeeping to taxation
- **Founding documents:** Either in the form of a business plan or constitution, must articulate the roles and responsibilities of everyone involved
- **Articulated goals:** Missions, objectives, marketing analysis, target audience, finances, and companies' goals must be well articulated so that both stakeholders and participants understand what is expected of each.

These organisations can function as profitable businesses that perform and are paid for a service or who receive funds for their projects and pay themselves for the services rendered within an organisation. The organisations usually have a chairperson who leads the group's day-to-day affairs and can also be a director of the play and a writer. In addition, a secretary who records important information about the organisation for an archive. The treasurer is responsible for managing the finances of the organisation. Then there are group members. Group members are responsible for being part of the cast and crew of any production the organisation stages. The members of these organisations then each work to keep the organisations going and perform its stories.

2.3.2 Performance spaces or festivals

The community arts festivals in South Africa are spaces where CT actors find space to perform regularly. These festivals vary in size and in nature, demanding constant adaptations in performance styles and modes from the actors. Pacey (2011, p. 11) comments that “arts festivals draw art lovers who attend productions and events for various reasons ranging from intellectual to cultural enrichment”. In addition, she further proposes that some people drawn to festivals come as a means of leisure and to experience the festival environment and mood. Neethling (2000) references the nature of “arts festivals [...] popping up like mushrooms all around the country; audiences are becoming extremely selective in their choice of the festival to attend”. This birth and growth of arts festivals in South Africa are evident in the CT in South

Africa. Although there are big festivals that are known and cater for all forms of art, like the National Arts Festival (NAF) in Makhanda, “in 1994, The development committee of the NAF established the Studio in NAF as a platform for community theatre” (Walsh, 2006, p. 2).

Mzansi Festival (South African State Theatre, Pretoria), Zwakala Community Theatre Festival (Market Theatre, Johannesburg), Community Art Festival (Playhouse Theatre, Durban), Tembisa Theatre Week (TX Theatre, Ekurhuleni), Mazibuye Emasisweni Arts Festival (Ekurhuleni), and Unity Arts Festival (Gauteng), Masakhane Arts Festival (Soweto), and Zabalaza Theatre Festival (Baxter Theatre, Cape Town). Neethling (2000, p. 4) states that “Arts festivals create not only venues for productions but also opportunities to generate more money for such towns as well as for the artists involved”. Community theatre is an independent form of theatre making, thus these festivals can help house their work or become a marketplace where their productions are exchanged for ticket sales or prize monies. These festivals happen sporadically around the year, thus presenting CT artists an opportunity to stage their work throughout the year in various parts of the country. Although festivals come and go or change depending on the finances, it is notable that some have remained consistent through the years and that the nature and format of festivals in the country have not changed.

2.4 Community theatre and creative process

The sporadic nature of CT staging and performances makes the creative process unique, as production can be prepared the whole year for the next festival. Wooster (2009, p. 10) states that:

“Most youth and community theatres, whilst aspiring to the highest standards they are capable of, will indeed stress the importance of the process over the outcome: the journey over the destination”.

Therefore, “the community theatre productions were very commonly workshopped as part of the project, rather than the conventional staging of scripted plays” (Van Heerden, 2008, p. 216). Walsh (2006, p. 3) hints at the pressure that accompanies such creative processes: “One of the performers unused to the pressurised process of workshopping responded to the rehearsals, and the response was that the process

is confusing and seems like unending”. These pressures and lengthy processes result from the requirements of a particular festival at times or the event at hand. A festival might open a call for a play that deals with drugs and alcohol, and then the CT, having a production that speaks to communal issues, will alter its play to meet the requirements of such a festival.

Wooster (2009, p. 11) further states that “production was observed in its development over a period of three months from workshops to performance”. This development could be the creative process of converting personal stories into productions, and Walsh (2006) echoes Wooster (2009, p. 8) that “the last month of rehearsal, I felt as though I was chasing after the elusive white rabbit”. The metaphor of a rabbit here speaks to the idea that the creative process of CT can be robust, confusing, and chaotic as the process sometimes lies in the personal stories of its participants. Mattingly (2001, p. 12) mentions that “midway through the process of working with a community-based arts group could not help but feel disappointed”, and the disappointment results from a process that demanded more communal participation than the ideal process of creating theatre.

2.4.1 Rehearsals

Wooster (2009, p. 3) states that their company meets for two hours once a week and, as with any community company, there is an observable sense of identity, camaraderie, mutual respect, and patience” and more so “as the performances approach there are additional evening and weekend rehearsals”. Community theatre artists’ schedules dictate rehearsals, as some artists are only available after school and on weekends. Community theatre does not have a professionally organised schedule of rehearsals like mainstream theatre. Instead, rehearsals depend on the performers' availability and the next performance date. A plan has to be made between the participants’ responsibilities and the production.

At times, the rehearsals will not happen until the cast goes on stage. This is a result of the full cast failing to meet at one time, as “students are not attending rehearsals” (Mattingly, 2001). These challenges and progressions of community theatre make it interesting, as it calls for a director or group leader to find alternative ways of working with actors.

2.4.2 Performance text

Van Erven (2001, p. 61) makes a bold statement that in the community theatre process, the directorial process cannot begin with the text because actors inherently have their own text that they create themselves, and they know how they want to play it. Tomaselli (1981, p. 2) argues that the application of text in the South African theatre continuum:

“[Theatre is] inclined towards conventional methods of theatre from the text-to-stage, sometimes the drama of such a play in process arises out of performance both within the play itself and the mediate world of its performers”.

At the centre of this argument is that the text does not necessarily become an anchor wherein the whole process is anchored. However, the ideas navigate and negotiate themselves around the performers’ experiences and their immediate place of existence. This ability for the process to morph itself in nature results in a performance text-based process and, to a large extent, the use and accessibility of orality. This phenomenon of a performance text process is echoed by Walsh (2006) as a “process of workshopping”, and Tomaselli (1981, p. 1) emphasises this by the realisation that “Black South African theatre is rarely written down in text form”.

This rare nature of theatre in not writing the play but rather workshopping, devising, or orally exploring it forms the basis of the performance text. Denzin (1997, p. 116) unpacks why, as a performance tool, performance texts go beyond the confinements of a play and become a research process. The process opens the participants to artful, imaginative, interpretive, and dialogical opportunities. This process then covers the initial conversation that CT is for communal purposes.

2.4.3 Directing

Van Erven (2001, p. 61) states that in the community theatre process, “once a draft script has been distilled from the improvisational material, the director needs to adopt a different attitude than in the professional theatre”. The consequences of such adaptations arise from what Walsh (2006) considers challenges of weak scripts, which will eventually force directors to commit to the development of the cast as amateur actors and the story. Moreover, the process is more inclusive, where the director’s

ideas and the cast's lived experiences work together to create the work. Kramer (2002, p. 2) highlights that the director can utilise some members of the cast to:

“Create temporary roles of warm-up leader to begin each rehearsal. Their focus is to facilitate the ‘reading or speaking lines and offer comments and suggestions’ this process is in many ways a more inclusive process and Wooster (2009, p. 9) weighs in that the difference between the inclusive community theatre approach and that “non-inclusive” or mainstream theatre “rests on the relationship between the director and the ensemble”.

In the context of CT, the director aims to bring to the surface “stories, beliefs, attitudes, and values of the performers” (Walsh, 2006) so that these contribute to the development of the work. The director has to be conscious of such pitfalls and should not impose their own ideas on the performers. This premise makes a CT very interesting because a director is a custodian of the playwrights’ ideas in a mainstream theatre premise and oversees the project. In a CT setting, actors, singers, dancers, writers, poets, and directors all have a say in the creative process; ultimately, their voices might change the play's trajectory and steer it in whichever direction.

2.4.4 Acting

Acting means many things to many people and is explored in many different ways by many people. Boal and Jackson (2021) state that their first guiding precept regarding acting for amateur actors is “that emotion took precedence over all else and should be given free rein to shape the final form of the actor’s interpretation of a role”. The stance here is that an amateur actor can rely on how they feel emotionally in the process and base the character on those feelings. This foundation places the emotional life of the actor-character relationship above all else. Van Erven (2001, p. 83) establishes that for about six months in the creative process, the directorial focus will be on how to help these amateur actors “learn necessary acting techniques to perform in a way that is transparent enough to show who they are as authentic people”. Because the stories in CT are closely connected to the ensemble, the actors are constantly exploring acting through that lens. Twijnstra and Durden (2014, p. 100) write on Mbongeni Ngema’s lauding of Gibson Kente’s township theatre acting style that has escalated to his work and is still “connected and popular” in South African township theatre space. Twijnstra

and Durden (2014, p. 49) further mention how Gregg Homann noted that successful works in the South African theatre are “mostly combinations of township theatre with Western influences on dramaturgical structure and acting methods”.

Therefore, the negotiation between acting in the SACT becomes largely on the emotional output of the actor-character, the legacies of Gibson Kente’s township theatre acting and a collage of all Western influences of acting that are at the actor’s disposal. Omoregie’s (2008, p. 2) description of what acting is, perhaps, best suits the context: “acting is to feign, to simulate, to represent, to impersonate, to imitate”. Community theatre actors can feign the realities of their lives in their stories while at the same time stimulating empathy and ambition, or can easily impersonate one another to self-teach or critique and to mimic their realities as a lesson on reflection and appreciation. Moreover, the use and applicability of voice through orality, song, music, and performance text becomes a huge part of the acting craft of CT.

2.3.5 Voice

Kottman (2005, p. 25) carefully cautions that regarding voice, “what is essential to action is not solely the fact that it is rooted in actor’s bodies, or that it reveals the embodied singularity of the actor; rather, what is essential is the capacity of this embodied, singular actor to initiate or begin something new”. Contextually alluding to the uniqueness of each actor’s voice and how they should be explored in the acting space. Munro and Lemmer (2018, p. 2) state that “the individual and their various uniqueness’s should always be considered, as voice emanates from the self and is a projection of the self-reflected whole that constitutes the individual”. Much as CT caters to the amateur actors who explore the work as an ensemble but most so, who rely on the emotional output to explore character, the process of the vocal approach for theatre is completely negated.

Munro and Lemmer (2018, p. 2) note that “an actor-in-training must vocalise or verbalise in whichever language and must have access to voice facilitation that highlights the “demands of expression on the notion of self”. Adegbite (1991, p. 8) highlights this notion of self and performance in that actors merely repeat the primordial gesture in performances attached to themselves. However, actors apply some voice production set in their own traditional or cultural settings. Now, CT is a

theatre that is set in the socio-political and cultural spaces of its performers. The use of voice in performance sits in the traditional and cultural space and, as such, not investigated in the grand scope of theatre making or voice techniques. The lack of investigation means that in the theatre making process, the focus is on the text and the ideas, or the director and the ensemble, or performance and acting. The negotiations are not between the production demands of the work and the actor's vocal production. This approach to voice brings to the surface the connections between SACT and African theatre.

2.5 Conclusion

The conclusion commiserates with Breitingner's (1992, p. 3) words that "in the face of such obstacles, alternative South African theatre has obviously made the impossible possible". Community theatre must enable a creative process in its processes of negotiating between acting and directing, or performance text and play text. The creative process must acknowledge the personal uniqueness of each contributor and collaborator and chart new territories of creating a place where explorations can happen. Also, the charting of territories is a means to hone the artistic needs, well-being and vocal health of everyone involved. All this is done by placing a demand on looking at the creative process and developing safe exploration measures.

The creative process of theatre is a negotiation between the text (written or performed) and its emotional demands. Added to that is the director's vision of the text and their emotional, physical, and mental demands. This process is not over until the actors can feign, impersonate, mimic, or simulate all and perform using body and voice. Henceforth, the actor should explore vocalisation of whatever vocal demands form a great part of the performative outcome of most theatre works, including those of CT. The vocalisation processes must be highlighted, noted, understood, explored, and, if possible, archived. Another layer in this context is the performative aspect of Voice embedded in African performative norms. The next chapter further examines the use and application of voice in an African paradigm and how it influences and affects performance. The next chapter details the crossroads and influences between CT and African theatre and how the shared perspective on bodyvoice is explored and performed.

Chapter 3: Voice in African performance paradigm

3.1 Introduction

The focus of this chapter is to locate how voice is used in cultural performance and how that influences the CT performer's use of voice. The cultural-voice interaction is considered for examining how selected principles of LK can potentially aid bodyvoice efficacy in CT while maintaining its authentic performative style. This chapter reviews and unpacks literature that situates voice in cultural performances and links that to how voice is used in a CT setting. Ultimately, the chapter should be able to situate CT actors' use of voice, where it can be analysed, discussed, and performed in relation to how voice is performed in the context of culture, spirituality, and performances.

Africa's vastness comprises many cultures, traditions, and beliefs where the performative and expressive nature differs tribally. Subsequently, the theatrical elements (African theatre) manifest in different ways, ranging from festivals to rituals and masquerade performances, which is a common factor (Abuku, 2008). Firstly, this chapter locates voice within the African performance paradigm, particularly noting the nature and notion of African theatre as a performance medium. Secondly, this chapter explains the object/subject¹³ nature of voice and how these two sides are shaped, viewed or expressed through performance. Thirdly, this chapter shows how to borrow from embodied practices that facilitate the Afrocentric performers' bodies, to understand the connectivity of voice to spirituality and vice versa, to map the vocal demands and vocal applications of ritualised performances, to interrogate the concept of voice in and through the lens of African ways of being.

3.2 Locating embodiment and envoicement in African performance

It is crucial to say that I am a continental African. Therefore, during this chapter, I speak to some of the concepts from an autoethnographic point of view, thus navigating

¹³ Object: suggests voice is a physiological instrument capable and responsible for communication through voicing. Subject: Voice is a social-cultural reflector used to express the identity of the self (Steyn & Munro, 2015, p. 2). Thus, the "body/voice study is explored by understanding it's the physicality of voice (e.g. object-body) [...] within its function as 'self', or its socio-cultural function (subject-body) (McAllister-Viel, 2007, p. 6).

this chapter from my experience as a performer and researcher. This framework necessitates using the African theoretical frameworks to clarify and supply information from the African point of view. The Afrocentric paradigm is proposed as a theoretical framework, and Asante (2007, p. 19) recommends that the African framework should facilitate the “shift in thinking to deconstruct Black disorientation and decentredness”. The challenge in academic and research discourses is in negotiating Black experiences through Eurocentric/Americentric perspectives. Therefore, the centre of research must not place the Africans on the margins of the research apparatus but in the centre, where they facilitate themselves using their means of data collection.

Asante (2007) broadens the stance that this centeredness posits the Afrocentric paradigm to answer African questions by removing European or American lenses as the only way but by making it an onus to facilitate dialogues from the point of view of the African reality. Within this framework of exploring the African performer and their use of voice, it is essential to begin the conversation with the embodiment and enunciation as proposed through Afrocentric views. Also, I allow the possible and available Eurocentric/Americentric methodologies and data analysis tools to be reimagined towards the standpoint of African realities.

3.2.1 Embodiment and Afrocentricity

In order to initiate the conversation regarding the link between embodiment and Afrocentricity, it is crucial to consider Mazama’s (2002) proposition that the Afrocentric paradigm must recognise and foreground the African experience. This conception theorises Africans as subjects and emphasises the importance of grounding them in their African culture, spirituality, tradition, and religion. Mazama’s (2002) argument highlights and acknowledges traditional African practices as a defining factor of being African while considering these practices to be the sources of information orientating what it means to be African. McAllister-Viel (2019, p. 19) establishes that looking at anatomy and physiology is the starting point of teaching and facilitating bodies and voices from different cultures and languages. Lauwrens (2022, p. 31) further states the importance of understanding embodiment as a concept that recognises the importance of the physical body and its orientation in the environment, including personal experiences, cultural contexts, and “other factors that significantly shape bodily experiences”. These proposals suggest the need to acknowledge essential

practices that contribute to the holistic expression of African beings (in their bodies and voices both through anatomy and physiology), which must be included in the study of embodiment. Asante (2007) contends that embodiment must not be viewed from the narrowly central view of a homogenous and stable body and universal experience but must include African ideals and values, which must be expressed in the highest forms of African culture. Asante (2007) concurs with McAllister-Viel (2019) and supports Lauwrens (2022) that embodiment from an Afrocentric point of view must cover all practices that can be expressed through African cultures, irrespective of whether they are known to the West. In order to bring into perspective these expressive practices of African culture in performance and the need to include all of them as “significant factors”, I borrow from Ngema’s (2007, p. 15) description of the essence and approach to Zulu traditional dance as a form of cultural/spiritual expression and embodiment in performance. Note that I borrow from Zulu Dance as a different mode of performance due to insufficient material towards the African voice in this specificity. Ngema (2007) argues that the nuances that frame the Zulu traditional dance as an expression of culture in performance are less concerned about the creative output and have more to do with their metaphysical and cosmological state of being.

“The first sphere of the Zulu dance is static in nature; hence it is based on those elements of the tradition that can never be changed. They present the conditions of the absolute. Their movements are arrested in time. Their basic movements are highly repetitive, thus representing a present moment with no beginning, middle or end. Their formations are linear and circular, thus representing continuity and unity in time. These elements always serve as reference points for the other spheres of the tradition” (Ngema, 2007, p. 15).¹⁴

These nuances consider nature to be an essential part of being Zulu; therefore, it must be incorporated into the Zulu cultural expression. Furthermore, I begin by noting the creative side of this particular dance as a sum of the parts that make the whole and not as a whole. This fragmentation depicts that embodiment in the Afrocentric

¹⁴ Ngema’s (2007) example of dance is used here to articulate embodiment in the African paradigm because it highlights what other material about voice could not articulate. When reading, think of dance as one aspect of the creative pallet where acting and voice can also be explored.

paradigm is not merely bodyvoice in space but bodyvoice and all the “other significant factors” of being that shape and reshape bodyvoice. At this juncture, the Zulu traditional dance becomes a performance of culture that includes embodiment and a way of life as it exhibits the realities of the Zulu people.

Unpacking the concept of embodiment from an Afrocentric perspective requires the consideration that comes with thematic ambiguities of African theatre and its arts-for-life's sake and not its for-art's-sake stance (Chinyowa, 2000). Monteiro and Wall (2011, p. 5) highlight that cultural performance, used in rituals, plays a role in the spiritual and social development of many African communities. Rutsate (2010) illustrates these developments using a particular traditional/ritual dance in Zimbabwe and contends that these performances contain the cultural and spiritual manifestation of its people and, as such, the indigenous systems of knowledge (significant factors) are used to facilitate the performers' bodies that embody the spirits. Rutsate (2010, p. 2) further states that certain cultural artefacts and songs are featured in these performances, not for art's sake but to “symbolise interaction between the visible and invisible beings that populate the current reality of their people, thus depicting their cosmology”.

I can assume that Afrocentric embodied experience proposes a constant negotiation between the cultural and spiritual modalities of being in expression and mainly noting that at the crux of cultural/spiritual/religious/traditional expression, the African must embody the experience and all “other significant parts” that govern its being in performance. By acknowledging the African holistic experience, the Afrocentric paradigm can foster a deeper understanding of the relationship between embodiment and Afrocentricity. This understanding can help promote a more comprehensive understanding of the complex interplay between ethnicity, culture, and embodiment. The concept of Afrocentric embodiment suggests that the scope of definition can be expanded beyond lived experience and considers any other significant factor that forms part of the reality of the African.

3.2.2 *Envoicement and Afrocentricity*

Nissen (2022) states that envoicement in its applicable senses encapsulates the peoples' ability to get “their voices – literally and metaphorically – heard”. This

proposition situates voice in a place where it is viewed first as an object and then subjective and used to communicate. Hence, the emphasis is on “heard”. Perhaps the conversation around the need to be heard acoustically, spiritually, and culturally should be foregrounded within the context of Afrocentricity. According to Mazama (2002, pp. 3–4), the Afrocentric approach appreciates cultural criticism, uses words and their etymology to determine the author’s location, and enables the intersection of ideas with actions in the creative process. Envoicement from this light suggests an even broader phenomenon than just voice or being heard “acoustically”. At the centre of such broadness is where the investigation of Voice in the Afrocentric sphere exists.

Writing on African philosophy, Wiredu (2009, p. 4) notes that in the African culture, “spoken words” formed part of the oral tradition¹⁵ and how information was transmitted from generation to generation. Wiredu (2009) expands on Mazama’s (2002) suggestions that words are situated in their etymological stance. Merriam-Webster (2023) defines “etymology” as the history of a linguistic form, such as a “word”, shown by tracing its development since its earliest form as in an ancestral language. This definition suggests that the etymological wording process concerns itself with words’ historical and developmental avenues through speech and cultural expression. Therefore, envoicement can be viewed from literal, metaphorical, and spiritual stances in connection to their ancestral roots. The argument here is that envoicement in the African paradigm acknowledges vocal expression and all the other “significant factors” that define what it means to be African.

McGiffin (2017, p. 3) puts into perspective this historical and spiritual element of envoicement and uses amaXhosa oral poetry as an example, “the oral poetry performed by *iimbongi* (praise poets) of the amaXhosa people holds profound spiritual significance and offers a rich potential for cultural/social awareness and healing”. This establishment also signifies “other significant factors” of envoicement that must be central to the conservation of envoicement in the African paradigm. Essential to the diagnosis is that these ‘other significant factors’ must be adhered to and acknowledged

¹⁵ Scheub (1985) acknowledges that “literary traditions were beneficiaries of the oral genres”, establishing that in the African oral space. Orality worked as a foundation for literacy.

in the Afrocentric paradigm as some might offer a sense of healing and direction and even locate communication to spheres beyond the living. As Kaschula (1997, p. 4) proposes, the treatment and analysis of isiXhosa oral poetry should be approached as a “living form”. Kaschula (1997, p. 4) suggests that the environment in the African paradigm must be considered a continually living entity capable of producing life.

Adebite (1991) gives another perspective on how using voice in some Yoruba ritual/cultural performance spaces can be a matter of life and death. This perspective considers the potency and power that come with words and how some can only be uttered under the guidance of a spiritual entity in a ritual. Moreover, the chanter of such words must have first been endorsed by the ancestral spirits to know how particular sounds are approached in performance. Olatúnjì (1979, p. 6) states that the poet trusted to deliver the poetry of blessing, does the “reciting or chanting of the appropriate praise poem in honour of the ancestors of a particular family causes members of that family who hear the performance to feel very proud of their departed”. From this mind-frame, I contend that the use of voice from an Afrocentric view must consider all ‘significant factors’ that define being African holistically instead of just focusing on envoicement as a way to merely communicate. This contention is echoed by McAllister-Viel (2019, p. 13) that if the training (pedagogy or practice) is inherently intercultural, then the approach to body and voice must be understood “through multiple worldviews”. These notations allow the navigation of embodiment and envoicement regarding African bodies with an open mind. The open mind in this context is what Asante (2007) labels “deconstruction of black-decenteredness” to deconstruct pedagogies of bodyvoice in training that alienate African performance practices. In the following sections of this chapter, I delve into some of these significant factors and link their connection to bodyvoice.

3.3 African breath and voice

Hillmer (2013) states that “breath is a mysterious part of life [...] we cannot live without it”. Using Hillmers’ (2013) analogy, breath is a life-giving force. However, to locate breath within the Afrocentric argument, let the first consideration be of breath as a biological process where the human respiratory system exchanges air in and out of the body. Then later, consider it part of “the other significant factor” that defines the everyday experiences of the African people.

In order to discuss the role of the respiratory system in voice production, I borrow from Desjardins and Bonilha (2020): “Active involvement of the respiratory system improves and eases voice production”. The proposed premise considers breath as vital to our existence and equally essential in its physiological processes of voice in acting within the scope of this research. Searl et al. (2021) found that their “acting students reported problems relating to their performance voice, and most identified breath support as the common issue”. Searl et al. (2019) suggest that the need for a heightened sense of awareness towards breath is at the core of voice performance. This heightened awareness towards breath sits at the crux of many European/Americentric pedagogies of voice. Hillmer (2013) reviewed breath with some practitioners and established that they all provided ways their students can deal with breath. The discussion ranges around “the increasing density in the lungs move the breath out [...] to equalise the atmospheric pressure” towards phonation; Linklater (2006) describes how the inspiratory muscles provide assistance to the vocalisation, that “the respiratory system with a combination of elastic recoil of distended tissue and thoracic muscle contraction, push air back up the vocal tract and produce sound”. Titze (2015, p. 1) acknowledges Linklater’s views that “sound sighs forward over the tongue” and “sound should not fall onto the tongue”. There is no question that breath initiates vocalisation and provides the energy to produce sound. As Bond (2007, p. 94) states, “breathing has a huge influence on our emotional resilience”. Bond (2007) echoes the sentiment that the breath taken, spontaneous or planned, is deeply connected to emotions, the thought to convey, and the urgency and fluency with which to convey it. This considerable attention to breath from Eurocentric/Americentric approaches focuses mainly on the biological/physiological properties of voice production.

However, McAllister-Viel (2007, p. 17) contends that “concepts of the breath are dependent on cultural and discipline-specific concepts of the body” and the lived experience. The dependence of breath on cultural concepts is because, in materialistic science, breathing is viewed as a separate connection to the spirit. The Eurocentric/Americentric processes of breath reduced it to physiological function(ing) (Grof, 2014). Hence, Bond (2007, p. 94) suggests that “contemporary Westerners take breathing for granted”. These suggestions precipitate a need to unpack the relationship between breath and voice production within the African paradigm. According to Grof (2014, p. 5), breath was vital in ritual and spiritual practice in pre-

industrial societies. Edwards (2009) narrows the functioning of breath in an Afrocentric view with a concept called African Breath and echoes that breath is the most fundamental essence of life and can help access intra and interpersonal experiences, behaviour, and cosmological relationships. Edwards and Edwards (2008, p. 1) then unpack their logic using a morning ritual of the Elgonyi people of Kenya and state that “they blow vigorously into their hands and point them to the sun as a sacred offering to the sun, where the breath represented the life-force and spiritual healing power”. From this view, I introduce that in the African paradigm, like embodiment and envoicement, breath concerns itself with the biological/physiological component of being and that “conscious breathing (breathing with awareness) is a starting point for various forms of spirituality” (Edwards, 2012). The revelations brought here are a means of discovering the use and approaches of breath and voice in the African paradigm.

According to Edwards (2012, p. 3), these forms of breath incorporated into “spirituality and traditions include African people’s ancestral way of being”. Edwards (2009, p. 3) notably establishes that within the African cosmology, “breath is a generic concept which subsumes both soul and spirit, where ‘soul’ refers to the individual expression of spirit and ‘spirit’ to the universal expression of the soul”. In the context of performance, these particular breath processes give full expression to whatever the ritual performance is “bringing out of the body, whether it is loud screaming or laughing, baby talk, animal noises, shamanic chanting, or talking in tongues” (Grof, 2014, p. 5). Grof (2014) reinforces that envoicement in the African paradigm considers all the properties that contribute to the African being and how such components play a part in the expression. As much as breath plays a vital role in phonation, it is equally important to facilitate the African performer’s spiritual needs in the African paradigm.

3.4 African Spirituality and voice

African Spirituality is the expression of traditional beliefs and practices of the African people through the well-defined systems of ritual central to continental Africans’ daily lives (Gumo et al., 2012; Mazama, 2002; Mbiti, 1969). This spirituality involves deeper human values, attitudes, and beliefs expressed using performative and expressive artefacts surrounding Africans, their environments, and the higher being (Gumo et al., 2012, p. 12). According to Mbiti (1969, p. 76), Africans’ view of the universe comprises

spirits linking “God and man, contributing to Africans understanding of their existence and that of their God(s) and the universe”. When expressed in ritual performance, these significant factors encapsulate embodiment and envoicement that articulate African people’s daily realities. This links performative and expressive nature and encapsulates embodiment and envoicement through rituals that articulate African people’s daily realities. Gumo et al. (2012) further illustrate that African Spirituality is expressed in shrines and sacred places where sacrifices can be offered. The sacrificial offering includes material offerings underscored with prayers, songs, chants, pleas, and confirmations.

Chinyowa (2000, pp. 6–7) explains how the Shona people embody and envoice the spirit in a peace-seeking ritual meant for the ancestor’s intervention. He posits that as participants begin to perform, they “speak with the voice and act like the departed ancestor who will have ‘entered’ them and, in this way, can dialogue with the ancestral spirits” (Chinyowa, 2000, pp. 6–7). Adegbite (1991) also claims that Yoruba people’s ritual to Orisa, the spiritual deity, must be performed with appropriate vocal sound, which awakens the “Orisa in the euphoric communication and communion with their believers”. The performers must chant, recite, or sing using a particular method of voice production and speech used by the Orisa, who created such chants. In the indigenous Zulu ancestral divination process of healing, the diviner and the client may blow at the divining bones as a form of spirit energy to connect to the ancestors, and “depending upon the depth of the past evolutionary ancestral call, diviners may breathe like roaring lions” (Edwards & Edwards, 2008). Whatever the performance context, there seems to be a connecting thread suggesting that vocalisation within the African Spiritual continuum is an inherently subjective voice capable of expressing all spiritual ties. This consideration comes from identifying how the voice in performance is constantly paired with human historical and ancestral experiences instead of voice purely as a means to communicate. They explain the importance of African Spirituality as a critical part of phonation and verbalisation. The following segment interrogates voice within the ritualised setting and how it is viewed and performed.

3.5 African ritualised performances and voice

African theatre holds immense value in capturing the essence of African people and their unique ways of expression through indigenous knowledge systems. It is essential

to recognise that in the process of these expressions, performers' approach to voice stems from the cultural and social acoustic formations of their being rather than a learned performance technique. As noted by Doki (2007) and Mills (2009), the important aspect of this lies in understanding the approach to voice from the perspective of the cultural and social experiences that shape the performer's identity. Acknowledging this, African theatre offers a powerful platform for expressing cultural identity and indigenous knowledge systems. In the African ritual theatre medium, "sound serves as a metaphysical agent in the sacred relationship between the people and their God, but also as creative inspiration" (Adegbite, 1991, p. 9). In the healing rituals of the Bagwere people of Uganda, "the drummer needs a strong, loud voice that can be heard beyond the thunderous drums" (Isabirye, 2020). Ebewo (2011) identifies that African performance space entangles itself with "the cosmology, history, and tribal ritual closely tied to the people and cannot be understood in isolation". Breath here signifies that when the African performer creates sound instrumentally or vocally, that sound should constantly reach beyond the here and now. Gilbert and Tompkins (1996, p. 57) stress that "that particular use of voice signals both the presence and the vast cosmological realm of the ancestors", contending that voice and sound production within African theatre performance space bypasses the here-and-now space and time continuum. This observation again situates voice where it intensifies enunciation and becomes a spiritual cord that ties the performer to their innate sense of self and how that self is expressed. African theatre performance rebels against the idea of voice for hearing purposes but fuses that hearing with feeling and spiritual awakening.

Having this framework as a background allows me to explore cultural performances using voice. This need to explore is prompted by McAllister-Viel (2019, p. 19), who states that "the anatomical principles of the voice are not understood universally, but are an acquired understanding heavily influenced by sociocultural and environmental factors and are discipline-specific". Okpewho (2009, p. 9) details the importance of "oral storytelling in a traditional African setting as an eminent event", which evokes an interaction and emotional responses between narrator and audience and how the narrator has to adopt various paralinguistic techniques to drive the story. Sirayi (1997, p. 2) indicates how the narrator, in their paralinguistic nature, can use a deep voice, low voice or whispers to demonstrate a monstrous, wicked, or frightening character,

focusing on using voice to create the appropriate atmosphere. This manipulation of voice places a narrator where they need to contain emotional or spiritual interaction as authentically as possible, not to alienate the audience, but not to revoke the spirits. This shift necessitates that the role of voice surpasses its objective significance of enunciation and articulation; instead, it becomes a driving force to facilitate the relationship between the performer and their audience.

Mvula (1991, p. 28) states that the audience prefers a strong voice with a clear expression in African oral poetry societies. According to McGiffin (2017), the same traditional performers only have their words to connect with this audience; however, due to the spiritual nature of the performance, when they perform, their words are a sort of spirit, and the voice is a healing property. Jadedzeni (1999, p. 10) also notes that the oral poet modulates “their voice to fit in with the mood of the performance” but performs with a loud guttural voice to appeal to the environment. Opland (1975, p. 3) affirms that “the performer switches from their speaking tone to a suitably gruff voice imitative of the style of the performance”. Gunner (1984, p. 195) attests that a hoarse, strained tone enhances the sense of stress, depth of spiritual connection, and dramatic effects in the African theatrical style.

Again, the objective voice succumbs to the subjective substructure of voice, which must carry the cultural/spiritual connection of being in performance. This gruff, hoarse, strong, strained, guttural voice becomes a means by which the performer can speak to their physical self while acknowledging the cosmological sense of what informs their being. These disclosures place the Afrocentric use of voice in performance where the need is to satisfy the theatrical aesthetic while simultaneously honouring the more significant spiritual part.

In the Nigerian Masquerade theatre, the Egungun plays a significant role. According to Peek (1994), Egungun represents ancestors who have returned to visit their descendants who “chant and sing in special voices”. Gilbert and Tompkins (1996, p. 57) conceived that “when the ancestral spirits subsume the Egungun presence, they speak in a ‘croaky voice’, which confirms that it is the authentic voice of the ancestors”. Peek (1994) indicates that the attention to spirits’ voices used in masquerade theatre defines the unique voice, which defines the performer’s strength and how high, loud, tense, narrow, and piercing the quality of his vocal delivery can be. Kubeka (2016)

addresses the linguistic and vocal shifts in the Zulu ancestral divination rituals and states that “the language that the ancestral spirits use in speaking to the diviner sounds like whistling sound”. The leitmotif of spirituality appears to be a thematic response between envoicement and performance, unveiling the deep-rooted mysteries of African ritual theatre. These mysteries are sometimes thoroughly unexplainable because they exist in the confines of spirituality; instead, they can be noted, understood, and appreciated as what defines the lives of the African people.

3.6 Conclusion

Mills (2009, p. 4) writes about theatre voice in an African context, touching on cultural identity and asking, “*What does the performer imagine they need to work towards when engaging in voice practice?*” Mills (2009, p. 4) interrogates the facilitation of the voice of an African body embedded with African realities using European or American voice approaches. Perhaps the relevant question after that is “*How does one shift in thinking to deconstruct Black disorientation and decentredness?*” as Asante (2007) proposes. Moreover, from an Afrocentric perspective, *how does one facilitate voice when it manifests the culmination of multiple modalities of the African Bodymind? What is the Afrocentric vocal technique that can acknowledge all these proposals without compromising the authenticity and efficacy of the performer’s voice in the African theatrical sphere?*”

The chapter revealed that the approach to voice in the Afrocentric context should consider factors beyond anatomy/physiology. The chapter revealed that the vast nature of the use and approach to voice in the African traditional and cultural performance modes differs considerably from how voice is perceived in the European or American theatrical scene. In the European or American theatre space, things such as “creaky voice, loud voice, whispering voice, guttural voice” form a massive part of the anaesthetics of theatre that are regarded as unhealthy and, therefore, must be re-arranged towards healthy vocal habits. Considering the Afrocentric stance, I concluded that Voice in the African paradigm must constantly and consequently be viewed through its subjective mode of African embodiment and only then incorporate its objective method for vocalisation. This conclusion is a double-edged sword. Therefore, the African performer in training is subjected to explore the vocal techniques at play to advance their careers. However, when engaging with their

cultural performances, the same African performer must adhere to the vocal demands that control their cultural performative spaces.

The next chapter of this research is about Lessac Kinesensics as an American voice approach within a SACT setting and using its principles to facilitate untrained theatre performers.

Chapter 4: Lessac Kinesensics

4.1 Lessac Kinesensics introduction

This chapter seeks to unpack the fundamentals and principles that underpin Lessac Kinesensics (LK), also known as a Kinesensics approach to bodyvoice. The aim is to determine if Kinesensics principles can be reimagined towards aiding bodyvoice efficacy for CT performers in a South African context. In order to simultaneously extrapolate on LK's comprehensive, multimodal, creative, and holistic nature of bodyvoice explorations for expressivity and well-being, my own training was drawn from Kinesensics, and I have experienced how LK principles can be negotiated to shift the European or American-centric presence in performance voice training. Inspired by my experience, I explore the applicability of LK principles in the South African CT context to experiment and determine whether its principles can aid bodyvoice in that context.

According to Hurt (2014, p. 3), "Kinesensic training involves the ongoing discovery of the significant core of sensation of the voice and body as they synergise. The body determines meaning from these perceptions, and the actor develops her voice and movement with them and not by copying someone else". Kinesensics encourages individuals to explore creatively using their sense of personal uniqueness and lived experiences as cornerstones of epistemological and phenomenological approaches to pedagogy. The pedagogy is an avenue for individuals interested in "investigating Kinesensic training and seeking the holistically integrated and comprehensive training pedagogy that addresses body, voice, mind, and spirit, whether in life or performance" (LTRI/MTT, 2022, p. 2). Kinesensics seeks to bring "untapped reserves of knowledge, spirit and perspective awareness" to the surface (Munro et al., 2017b, p. 4). Therefore, this chapter engages the LK approach to bodyvoice and performance, looking at the Kinesensics explorations to aid embodiment and envoicement using a CT performer as a case study.

4.2 Lessac Kinesensics from a global perspective

The following examples highlight how LK has been explored in various country contexts. The leitmotif is that these studies were conducted with trained actors at a

university level or who have graduated from university and are in professional mainstream actor training.

European and American studies: Maes '(2007) exploration of LK at the Royal Shakespeare Company to analyse Lessac in Shakespearean text explorations; Hurt (2009) explores the practices and theories found in Lessac's Kinesensic training for embodied presence; Bailey (2016) enquires on Kinesensics as embodied actor training approach articulates an ideal of interweaving performance disciplines in the student actors process; Tobolski and Kinghorn's (2017) reflect on Lessac training across cultures and finding common ground for/on the approach; and Lončarić (2017), writing from Croatian cultural embodiment explores the process of character development using LK strategies.

Latin American studies: De Oliviera (2009) speaks on LK body energies towards character developments; Grama et al. (2021) write on the resonant voice and the perceptual acoustic analysis after an LK Intensive workshop.

Asian studies: Raveendran et al. (2022) write about the effects of resonant voice therapy¹⁶ on the perceptual and acoustic sources found in the classical Indian Carnatic singers and how concepts such as humming and Y-buzz by LK play a role.

African studies: South African Munro's (2002) research on Tonal NRG across languages and the female voice; Lemmer and Munro (2011) research how Lessac's Structural NRG from its preliminary exploration, can aid Zulu performers' production of English vowels; Steyn (2014) studied locating voice as subject/object for an entry-level voice teacher; McQuirk (2017) outlines how Lessac Vocal NRGs can be used in/as writing strategies; Munro and Lemmer (2018) elaborate on how LK can be employed in a multilingual theatre voice training class in a South African higher education institution to attempt a translingual inclusive setting; Benson (2021)

¹⁶ Verdolini-Marston et al. (1995) state that "Resonant voice therapy is perhaps more regularly encountered in performance domains such as theatre and classical music". Lessac (1967) finds "resonant voice involves vibratory sensations on the alveolar ridge and other facial plates during phonation".

documents the effects of LK training on vocal expression and intelligibility among undergraduate actors in southwestern Nigeria.

What makes my study unique is its attempt to explore LK with individuals who do not have professional acting training to determine how the LK principles aid bodyvoice efficacy and how the CT performers could respond to LK principles as creative tools.

4.3 Kinesensics approach/training

The LTRI/MTT (2022, p. 2) considers Kinesensics training to be a process that can be applied in life or performance, in “which it relates to vocology, somatic, neuroscience, and psychology”. This approach to the work then proposes that Kinesensic is situated at that inter-relationship or crossroad or intersection of bodymindedness. According to Creely (2010, p. 14), the “training awareness of the psychophysical bodymind centred on the counterpoint for an actor between interiority and exteriority”. Munro (2018, p. 2) contextualises this interiority/exteriority interconnectedness of Kinesensics as the ability of the self (performer/actor) to engage with their inner and outer environments surrounding themselves. Kinesensics thus promotes a deepened and holistic acknowledgement of “bodymind” as an interrelation between people’s values and moral systems shaped by their traditional, spiritual, and historical backgrounds. As a result, Haarhoff et al. (2022, p. 235) support the proposition that the conceptual and operative nature of bodymindedness is the accumulation and processions of lived experiences through a continuous process of becoming – being-in-the-world. Kinesensics training considers these multimodal complexities and opportunities and seeks to create a learning environment where individuals can explore their bodyminded self with a heightened awareness. This desire for a multimodal learning environment can be perceived as an attempt to disrupt the European or American bodyvoice training protocol. Such an attempt may invite the modalities that underscore the African voice into the training opportunities.

The Lessac Kinesensics approach provides principles that shape and lead its explorations. The overarching principle of the work is that of Kinesensics. According to Lessac (1997, p. 4), ‘Kinesensics’ was coined as a neologism process to situate the work as a “neurophysical sensing” multimodal process of research and explorations.

According to Lessac (1997, p. 2), 'kine' represents the idea of movement and motion. Movement and motion in the acting and performance substrata of theatre are metalanguages that form part of actors' everyday well-being and creative process (Chèze, 2014, p. 11). Therefore, LK seeks to intersect well-being and creativity by stimulating these neurophysical sensing processes of movement in motion or motion in movement. Lessac (1997, p. 4) continues and states that "'esens' is for basic meaning and nature and cognition". These ideas coincide with those needed to establish a neurophysical sensory¹⁷ process where meaning is accessed through movement, motion, sensory awareness, and perception.

Additionally, Lessac (1997, p. 4) establishes that 'sens', another segment of Kinesensics, acknowledges the "spiritedness, inner energy and involvement" of beings. Perhaps to further elaborate on this phenomenon, I appropriate Jacobs' (2018, p. 2) views that much as the spirit is regarded as creative energy in many traditions, the spirit is also important as it is the component of life that facilitates the "centring of humans, and hopefully grounding them towards their personal, religious, or secular practices".

Lastly, the word Kinesensic has 'sic' as its last syllable, which, according to Lessac (1997, p. 4), seeks to stand for "familiar occurrences". Munro et al. (2017, p. 2) establish that familiar occurrences honour "the organic and authentic self in behaviour, performance, and well-being". Kinesensics in training thus allows for a hybrid process, which is both therapeutic and creative. This process considers the organic and habituated factors contributing to the developmental and optimal use of body and voice (Lessac, 1997).

4.4 Kinesensics training as pedagogy

The LK training proposes that the function of the human being be explored beyond the five outer senses and also incorporate others, which facilitates the sensing of the inner

¹⁷Lessac (2000, p. 1) "coined the word 'Kinesensics' to better describe for ourselves the inner neuro-physical feeling process" as a way to more clearly understand how it refers to intrinsic 'self-to-self' sensations, awareness, and response.

environment (Lessac, 1997, p. 5). Perry and Madina (2011, p. 12) argue that “the body in pedagogy and research is a site of learning, of experiencing, of becoming”.

For contextualisation purposes and alignment of thought between using the body as a site of experimentation in pedagogical research and accessing the nuances of its sensations in different environments, Munro et al. (2017) suggest that at the crux of LK pedagogical training is the SPAR acronym. The SPAR acronym is a landmark on which the LK pedagogical approach emerges, promoting the connection between the physical body and the brain to enhance engagement. This SPAR acronym stands for (Sensation, Perception, Awareness, and Response). Munro et al. (2017) further elaborate that this landmark is a pivoting point in LK training as it is a pedagogical tool that helps individuals facilitate and self-teach while engaging with work. Kinghorn and Munro (2021) propose that the “purpose of SPAR is to allow people to learn from the wisdom contained in their bodies”. As such, SPAR offers that bodyvoice training should come from the self, for the self, through the self to support the manifestation of the self effectively in various contexts. This proposal begins the conversation of where SPAR is a springboard from which LK pedagogical training is viewed. SPAR potentially invites the multimodal African voice to be explored within the training opportunity.

Regarding SPAR, I explore sensation as the reception and encoding process of physical stimulation from the outer environment into the inner environment or vice versa and how sensory organs facilitate and explore these stimulations as they receive information from the environments. Therefore, sensing affords one the subjective experience of the self as an embodied being.

Then Perception becomes how these sensations are observed within the self and interpreted by the self through one’s own lens that is shaped through one’s own lived experiences are organised and reorganised as sensory information and thus shared as experiences (familiar occurrences) or new knowledge (Selst, 2014).

Conceptualising holistic integration of awareness is Gyllensten et al. (2010) proposal that it is an essential aspect relating to bodymind awareness involving being aware of and being in contact with one’s inner and outer environmental sensations born of experiences or new explorations. Munro (2017, p. 14) notes that the concept of awareness aligns with mindfulness as the “self-regulated committed and continuous

non-judgemental bodyminded attention to, and acceptance of, a specific event or experience in the moment of the event or experience to contribute to well-being and human flourishing". Such sensations are essential to understanding and facilitating one's emotions and the body-mind processes.

Munro (2017, p. 12) considers response to be the mindful facilitation of effective responses from the inner to the outer environments or vice versa. SPAR, therefore, posits itself as a rudimentary process of LK's embodied pedagogical approach. It establishes itself as a way of "identifying sensations, acquiring perception, responding to awareness, and using these sensations and their images as organic instructions to the body", as Krebs (2017, p. 113) notes.

Lessac (2019, p. v) contextualises LK as a pedagogy that addresses "the development of the whole human instrument, including body, voice, and emotion".¹⁸ Therefore, it places itself in a space where there is a constant need to research and explore the bodymindness of being. Also, LK seeks to awaken the sensations that govern the outer senses and to allow perception to organise information to be filtered through the senses. Further, LK presents that holistic integration of bodymind awareness and making informed and effective responses to the inner and outer environments.

Moreover, Munro (2017, pp. 11-13) proposes SPAR as an interactive abler that facilitates bodyvoice with ease and efficiency, intending to optimise behaviour and well-being in human beings. By implication, Kinesensics should not be a prescriptive pedagogy but reimagined as a decolonial pedagogy where the participant has agency over their own vocal development. This pedagogical underpinning, like "traditional and contemporary approaches to mindfulness, involves the active engagement of cognitive-perceptual processes" (Van Dam et al., 2010). However, vast mindfulness may be defined as a construct, considering it is explored in many research fields. The link intersects between the active engagements of the self as a bodyminded being, particularly when it noted that "mindfulness has an influence on behaviours with societal and cultural implications" (Brown & Ryan, 2003, p. 23). Conclusively, Siegel

¹⁸ Note here that Lessac is foregrounds and privileges Voice as an object is problematic because the "lived body is heavily influence by the sociocultural", according to McAllister-Viel (2019, p. 139).

et al. (2009, p. 48) argue that LK, like mindfulness, is a simple yet meaningful way of relating to all human experiences that can reduce problematic physical and mental tensions and habits, presenting themselves as anaesthetics¹⁹ to engage positively in personal transformation. The following segment looks at LK principles.

4.5 Kinesensic principles

According to Lessac (2019, p. iv), the LK approach is “based on principles that are derived from a common understanding of the functioning of the human body [...] and have a deep respect for humans, both as a species and as individuals”. Although this study only focuses on the six selected LK principles, it is important to label them here for context and further deliberate only on the chosen six. The following principles (Lessac, 2019, pp. 4-5) support LK:

- The Balanced Muscle-Tonicity Principle
- The Carefreeness Principle
- The Curvo-Linear Principle
- The De-Patterning Principle
- The Diminishing Fatigue Principle
- The Distribution Principle
- The Feedback Principle
- The Generalisation Principle
- The Habitual Awareness Principle
- The Human Likeness Principle
- The Human Musical Instrument Principle
- The Kinematic Principle
- The Perceptive Awareness Principle
- The Inner Harmonic Sensing Principle

¹⁹ Hurt (2009, p. 6) states that “The opposite of aesthetics is anaesthetics, which is force, heaviness or other body states that result from improper use of the body and prevent the actor from feeling gestalt in the body. Anaesthetics happen on several levels including tightening muscles in physical or vocal explorations, holding or restricting breath mind supersedes what the body insists feels good”.

- The Time-Lag Catch-Up Principle
- The Unique Event Principle
- The Vocal Sound Stream Principle
- Wave Principle.

Therefore, from this premise, the LK principles are utilised as guiding tools that facilitate bodyvoice in a CT setting while honouring the theatre's conventions but mainly respecting the performers' individual selves. This humanistic approach to bodyvoice pedagogies becomes a great apparatus for voice and, according to Lessac (2019, p. v), "the principles of Kinesensics are present in all humans and cultures and, therefore, could adapt or be adapted to all languages". Considering that a CT setting in South Africa serves as a diverse translingual setting with multicultural-bodied beings, the following principles drawn from the full set of LK principles are explored to aid the optimal use of voice in a CT setting.

4.5.1 The Human Likeness Principle

Lessac (2019, p. 5) acknowledges that all human organisms are the same at one moment. In their sameness, they may vary in the extent of development due to their relation with the outer environment and the inner environment, resulting in all humans developing uniquely. This variation is species-specific, rendering them unique individuals. Lessac (2019, p. 19) further states that Human likeness is being re-stated as "the personal uniqueness's which we respect, embrace and celebrate". This acknowledgement, paired with ideas of personal uniqueness (Hackney, 2002), attests that humans have commonalities regarding body and voice in the subjective and objective response. However, the human species is also unique and creatively responsive to their own contexts of existence while also co-creating with the conditions and challenges of their environment. Shackleton and Gwedla (2021, p. 2) articulate the "South African post-colonial setting and offer an interesting case for the examination of the legacy effects of colonialism". The perspective shared highlights the impact of colonial and apartheid legacies²⁰ in South African townships and how

²⁰ Schoeman (2018, p. 3) states that "The post-apartheid city has remained spatially divided and segregated with non-Whites residing in townships far removed from amenities and job opportunities. One redistributive programme of the post-apartheid government is the

they impacted the Black bodies. The Human Likeness Principle is a crucial trajectory in the study because it re-affirms humanness and reinforces the idea of honouring the self without negating or disrespecting the traumatic lived experiences inscribed on Black bodies.

Ratele (2015, p. 14) contends that Black people “are still struggling to rid themselves of the effects of that experience of oppression”.²¹ Therefore, within an ethnographical study in a previously disadvantaged location, geographically, politically, and economically, it becomes essential to re-affirm with performers of such a context that their existence concerning the world is as essential as everyone’s and their experiences as valuable as everyone’s. This trajectory furthermore liberates the once-oppressed subjective attributes of Voice towards creative freedom. The trajectory also places the facilitation process where Black performers’ once-displaced cultural, traditional and spiritual tenets can be utilised in a safe and controlled environment towards creative outputs. In the *Body Wisdom* foreword (Lessac, 2019, p. 19), Kinghorn argues that when working with performers in any space where the immediate performers were subjected to colonial oppression, “it makes an enormous difference to recognise our differences and likeness with respect”.

4.5.2 The Perceptive Awareness Principle

Perspective awareness foregrounds the SPAR-embodied pedagogical approach. This principle, from the standpoint of the personal inner environment, occurs through a synesthetic "harmonic-overtone" sensory system (Lessac, 2019, p. 6) that “feels seeing, hearing, touching, and tasting internally and externally differently, but always with harmony, concord, and order”. On the principles of embodiment, humans’ “sensory awareness encapsulates an awareness of one’s own sense of being, one’s own identity about the environment and the other” (Munro, 2018, p. 7). As such, this sensation, perception, awareness, and response-based principle pave the way to a

provision of housing to poor people. This had negative consequences such as the intensification of urban sprawl”.

²¹ Menzie (2010, p. 5) defines this continued struggle against oppression as “intergenerational trauma: The kind of trauma that is passed down behaviourally from one generation to next generation”.

bodyminded consciousness and a multimodal awareness and performance, as well as awareness of performance, of self". Ratele (2015, p. 12) argues that "in the face of global racism and violence against Black bodies, the restoration of Black worth, sense of belonging and beauty must be encouraged". Much as this principle is not a medical procedure to psychophysically engage the restoration of Black sense, the principle from the embodied pedagogical point of view promotes a sense of self-worth. This way, the principles allow an individual to explore their own bodyvoice and, based on how they perceive and sense it, honour their own life worlds. Honouring their own worlds may include modalities not necessarily acknowledged within the European or American performance voice training. This principle provides a way to stimulate an inner facilitation process of self-listening of self towards well-being and survival.

4.5.3 The Inner Harmonic Sensing Principle

Lessac (1997, p. 5) suggests that "human sensing systems do not function only through the five outer fundamental senses, but also through inner harmonic sensing". Further to this, Lessac (2019, p. 5) defines The Inner Harmonic Sensing Principle as "the process of a modality of 'feeling', through organic sensation and perception that leads to kinesthetic understanding and appreciation and this feeling of physical awareness and the body esthetic may be subscribed to as Kinesensics". Addressing the issues of the relations between the inner and outer environment in the study of the human body and movement integration, Hackney (2002, p. 44) states that "inner meanderings will seem purposeless without expression within their larger context of relationship to what is outside". Hackney (2002) illustrates how there should be a connection to the inner space to discover what is important in that environment, which can shape and influence the outer world. According to Hurt (2017, p. 187), this concept of inner harmonic sensing reinforces mindfulness and thus "creates an ongoing awareness of sensations in the body as one speaks, moves and breathes". The ability to fluidly balance the inner and outer in the present moment of being alive and active.

Having explored perceptive awareness, the CT performers will develop a harmonic balance between the inner and outer. This harmonic balance is essential because "we may not always be able to control the outer environment, but our individual inner vastness belongs to us to protect and keep healthy (Lessac, 2000, p. 2). As a result of the balance in harmony, the actor can navigate their performative worlds with

heightened awareness. Their awareness would be more heightened when they develop an awareness of how to navigate unwanted environmental toxins to support their optimal use of bodyvoice in performance.

4.5.4 The Habitual Awareness Principle

The Habitual Awareness Principle is an ongoing embodied system that processes bodymind cues and signals from the performance of any act. Moreover, Habitual Awareness proposes an automatic association between knowledge acquisition and every deliberate or unintentional action, whether conscious or unconscious. It places an individual in a state of sensation-sensation that accommodates their response to self (2018, p. 8). Munro (2018, p. 8), mapping habitual patterns/awareness principle as an embodied principle in performance and life, cautions that “the conscious embodied awareness of these habitual patterns is necessary for self-teaching, critical reflection and personal reflection growth”. However, if these habitual patterns are not mindfully engaged, they can inevitably present themselves as toxins in the creative process. Making The Habitual Awareness Principle a feedback loop fosters constant visitation of the inner against outer environments to facilitate optimal state being. This process contributes to the performers’ ability to bring awareness and recognition to these habits and how to facilitate them in relation to whatever task is abreast, thus opening a performer to the gift of self-reliance, self-trust, and/or the skill of self-teaching and reflection.

4.5.5 The Feedback Principle

The Feedback Principle is “a self-teaching strategy used to communicate to self how self should feel when doing something healthy for the body and therefore helpful and desirable” (Lessac 2019, p. 8). Perhaps to further elaborate, I can add that this communication should be limited to acknowledging the body and incorporating voice, acting, and movement. The communication should allow the self to learn and relearn from their creative endeavours. Additionally, it enables individuals to have agency of their own learning and development. Self-teaching from an embodied pedagogical point of view offers that a “performer be placed ‘in charge of the process’, and use what can be explored through bodymind and application of embodied knowledge as tools of self-facilitation and self-reflection” (Munro, 2018, p. 9). This process makes

the creative process of the CT performer an inclusive process that allows one to use themselves as a point of reference, enabling them to trust their own creative way of approaching theatre and performance. It reduces external interference of what and how a performer and their performance should be approached but supports an individual as a subjective being.

4.5.6 *The Carefreeness Principle*

Lessac (2019, p. 6) strongly cautions that The Carefreeness Principle does not encompass either "carefulness", which may be characterised by anxiety, apprehension, and doubt, nor "carelessness", which pertains to self-gratification or a total absence of awareness and perception. However, carefreeness is approached as a way to creatively work while "applying relaxer-energisers, which are idiosyncratic, pleasure-seeking familiar activities that in combination contribute to well-being, facilitating equilibrium and action-readiness (Haarhoff et al., 2022, p. 249). Therefore, carefreeness allows individuals to recognise and utilise their internal rhythm to defuse any felt and visible pain/tension/toxins that might hinder any playful creative endeavour and use the Lessac Kinesensics approach to that process. In their process, community theatre performers can then begin layering the work with this strong sense and should rid the body of any tension that might eventually present itself as a toxin. This makes the Carefreeness Principle a very important aspect of the study as it encourages the performer to explore the work, acknowledging and inviting their ideological perceptions and life-worlds into the process. Here, they honour their individual experience, personal uniqueness, bodyvoice expressivity and are at the periphery to check if the work is still done as part of "play. Lessac Kinesensics, therefore, allows one to facilitate oneself in performance, which should be accompanied by or through the sense of play (Munro 2017, p. 17). Moreover, the non-judgemental state of carefreeness allows one to explore playfully, allowing organic discoveries.

4.6 Kinesensics approach to bodyvoice training

The Kinesensics approach acknowledges and engages with kinesthetic, collaborative, and multimodal learning strategies to honour human congruence and retrieve optimal body and voice functions. The Kinesensics process takes the form of creative and

playful engagement of the body and the voice in the engagement and re-discovery of how the body and voice are meant to perform when free of adverse conditioning (LTRI/MTT, 2022). This approach acknowledges the bodymindedness of being and, as such, views the human bodymind and voice as inseparable entities, therefore making “the focus of the approach specific integrated bodyvoice explorations which provide the performer with the experience of the interconnectedness of bodyvoice and also the disconnection that may occur when the two are combined” (Lessac 2019, p. x).

Kinesensics as a training approach is accessible through workshops, classes, and private training sessions where trainers and facilitators who are skilled in the approach engage respectfully with performers. The facilitators steer the performers’ journey toward optimal use of bodyvoice, guided by LK principles (Munro et al., 2017). At the crux of the training lies the acknowledgement of the “relative stability of the anatomy and physiology of body and voice, and as such, engaging with bodyvoice as an object/subject, respecting and upholding effective functioning of the bodyvoice as an instrument and also as a house of personal experiences” (Munro et al., 2017, p. 6). The notion of being relatively stable is important as the body is a physical manifestation of self. Being is always becoming due to its relationship with the inner and outer environments. The LK approach to bodyvoice creates bodyvoice explorations that can be altered and proposed to performers based on their bodyvoice needs. Proposing that the relationship between the approach and the performer or facilitator and performer or performer and principles constantly shifts based on personal uniqueness; hence, sensory awareness is encouraged (Munro et al., 2017, p. 7) to sense more micro shifts perceived and how those shifts can be directed, to the more effective facilitation of bodyvoice actions and attain the holistic output.

4.6.1 Lessac Kinesensics and the body

Kinesensics considers the body to be a set of experiences contributing to the multimodal complexities of being. As such, it has developed explorations that help performers honour their idiosyncrasies to engage physically. It is important to note that Kinesensics views the body from an exploratory perception of performance and also takes into consideration the idea of “body-whole” or rather the psycho-physical embeddedness of being, which comes with complexities (Lessac 2019, p. 16). For the

study, the focus is narrowed to the exploratory nature of LK principles in relation to its use of the body for embodied performance. This narrow view, however, does not seek to erase the psycho-physical tenet of the body; this view acknowledges it as a considerable part of both embodiment and characterisation.

Lessac and Kinghorn (2014) attribute the applicatory and exploratory nature of the body within LK to the idea of Energy (action potential). As a result, label the body's exploration process as body energies to reflect the quality or characteristics of the body's kinetic energy. Lessac and Kinghorn's (2014) argument is that the body, in its matter form, constantly shifts between energy. As such, those shifts can be a leeway into exploring body work in relation to embodiment and characterisation. According to Lessac (2019, p. 34), these energies are Buoyancy, Radiancy, Potency and Interinvolvement,²² and each of these body energy states has its own characteristics, quality of sustained physical reach-extension and its own practical feel. Lessac (1997, p. 273) applied the acronym NRG, which stands for "energy" within the LK approach so that the kinetic energy of the body can be labelled as Body NRG or Body NRGs when looking at various energy states. This contention to refer to "energy" as NRG was, according to Lessac (1997, 2014, 2019), so that it is not confused with the use of energy from other research sectors, but to make it a way to acknowledge energy as a significant part of LK processes. Lessac (1997) further unpack the acronym NRG as body energy in performance and as a psycho-physical tenet of the body, saying that "NRGs refers to 'energies' due to the presence of brain and body plasticity, evident in the work the abbreviation for NRGs can also be defined as neurological regenerative growth". The different body NRGs, through different explorations, are offered to performers as their possible entry points to begin the journey of embodiment. Depending on character needs, the performer can then choose to focus on one body NRG or borrow from two or all in various parts of the process.

²² Munro (2017, p. 22-23) states that, "The Body NRGs are energy states that Lessac offered as organic continuations of the pain relievers". These Body NRGs have several defined 'dialects' based on familiar events and behavioural as well as communication needs. When accessed through organic instruction these Body NRGs can crystallise intent in communication and performance as well as contribute to well-being. Additionally: Pain relievers are actions that the human body instinctively and organically executes to overcome discomfort and pain (Lessac & Kinghorn 2014, p. 17-19).

4.6.2 Lessac Kinesensics and the voice

Likewise, the LK approach to voice emphasises the cultivation of a Kinesensic awareness that strives to establish a harmonious correlation between the body, breath, and voice through the application of three distinct vocal energies, namely Tonal NRG, Consonant NRG and Structural NRG (Lemmer & Munro, 2011, p. 5). These NRGs also vary in their practical and exploratory applications. The NRGs are explored to apply voice in performance, with the golden objective of developing healthy vocal habits and optimal use of voice whilst honouring the individual's manifestation and performance of identity, which includes their socio-linguistic selves. The Tonal NRGs, like the Body NRGs, constantly need to consider the performer's lived experiences and shifts when needed. Necessitating a particular shift in how the Vocal NRGs as a voice approach needs to constantly shift to accommodate the subject/object nature of human congruencies. Munro and Lemmer (2018, p. 3) posit that the interconnectedness of language and identity constantly shifts due to identity not being "necessarily stable", thus placing language in a state where it shifts. Those linguistic shifts must then be accommodated through various Vocal NRGs, which suit both the actor's and the performer's needs and the performance needs.

Vocal NRGs, in relation to performance, afford various physiological, vocal and musical opportunities, and the vocal output of performance can vary in relation to time, space, emotional output/input, and the performance itself. As Grama et al. (2021) attest, "stage actors" encounter the challenge of modifying and edifying their vocal production to adapt to various performance settings and must adjust their vocal projection effectively with the least vocal effort. Now, LK offers actors vocal opportunities through Vocal NRGs that strive to strike a fluid intersect balance between voice as object (performers' vocal health and performance vocal demands) and voice as subject (all the nuances of being such as identity, spirituality, emotions and experiences of being concerning vocal output).

According to Munro et al. (2017), for the Vocal NRGs, the journey usually begins with the sensing vibratory sensation felt in parts, in and around the oral cavity, such as the teeth, the hard palate, the nasal bone, the cheekbones, and the forehead seeking Tonal NRG. Then the journey continues, where the next point of exploration is the structure of the mouth and facial muscles ranging from the sensation of the yawn-like

feeling, the cheek muscles, the release of the jaw and the lift of the soft palate resulting in Structural NRG. Finally, Consonants NRG is used where explorations focus on playing with “obstructions, frictions, and impedances that result in consonant formation” (Munro et al., 2017, p. 9). in order to make these necessary bodyvoice shifts while seeking optimal voice in theatrical pedagogical practices, a stage performer must develop the awareness of self, of their resonance, the vibratory sensation of voice, manipulation of the vocal structure and the playability of consonants (Grama et al., 2021). LK presents these Vocal NRGs in various explorations, which cover a wide range of the use of voice in performance irrespective of genre or task.

4.7 Conclusion

Lessac Kinesensics, as an embodied pedagogical approach to bodyvoice, underscores this study as some of its principles bypass the Afrocentric/Americentric binary of performance practice. The principles herein establish a sense of safety net from whence a performer from a CT can realise the full experience of the multimodal self and the embodiment of their expressions. The principles are to be a guiding hand instead of a leading force to map the territory of what could happen if and when the power of sensing and awareness foregrounds the process. I placed a not-formally-trained community actor/performer at the centre of the LK research to explore how the principle thereof can guide and shift to accommodate the object/subject intersect of being in performance. In order to honour these performers’ creative journey, vocal efficacy and personal uniqueness aim for authentic and unaltered performances of selves in contexts.

Chapter 5: Practical research data collection

5.1 Introduction

This chapter examines the processes explored towards discovering the applicability of Kinesensic principles in aiding bodyvoice with SATC actors. This study investigates the potential benefits and challenges encountered when integrating Kinesensics within South African multilingual contexts by utilising performance ethnography as a research methodology. This chapter aims to discuss the processes applied towards the research questions on “*How can Kinesensics principles be applied to multilingual community theatre performers to aid bodyvoice support?*” “*How can Kinesensics be a bodyvoice expressive technique in a community theatre context?*” Furthermore, the chapter outlines the Kinesensics explorations conducted and how they were applied, the selection of participants, workshop structure, and any modifications made to accommodate the SACT context. Lastly, the chapter unpacks and analyses qualitative data obtained from the process. Data obtained include observations, participant feedback, and reflections that depict the benefits and challenges experienced by the participants.

5.2 Methodology – performance ethnography

Performance ethnography is used as a methodology to gather and develop the data for this research. McGranahan (2015, p. 2) claims that “ethnography is the writing of the people, their society and their culture [...] while living amongst those people”, and “getting deeply into the rhythms, logics, and complications of life as lived by those people” (Conrad, 2012, p. 2). McGranahan (2015, p. 2) additionally locates ethnography within the field of performance and states it to be an “inquiry into performance in any or all of its cultural or social contexts, including theatrical performances or the people”. Although McGranahan (2015) contextualises ethnography in general and how it relates to developing and documenting data, he leads us to an understanding that the performative ethnographic processes concern themselves with documenting the embodied lived experiences of the people as research. Conrad (2012) conclusively adds that these embodied experiences can also be observed and documented using theatre performance as a custodian of the peoples’ way of expression. That is because performance has attributes common to

ethnography since, at its core, there is a concern to give “meaning to experience” (Kapchan, 1995, p. 4). As such, performance ethnography becomes effective as a means to facilitate the research participants’ experiences. This rationale is conceived considering that of all ethnographies. Performance ethnography is “an embodied, affective and sensory ethnography that privileges encounter between ethnographer, participants, and practices as key to understanding and knowledge” (Harrop & Njaradi, 2013, p. 24). Performance ethnography thus privileges the researcher and participants in determining how to effectively convey their shared understanding of bodyvoice and how Kinesensics can negotiate those experiences.

Performance ethnography is relevant as it “emphasises the importance of understanding how one can access elocution and the oral interpretation of literature and how [elocution] can unpack complex interplay between various elements, including embodied engagement, text, context and cultural contexts (Carver & Alexander, 2012, p. 2). Carver and Alexander (2012) situate performance ethnography within the study of bodyvoice performance. McGranahan (2015) further suggests that the one with a hypothesis must have vast experience in the field so that even in the complexities of the research, the researcher is not “simply watching people or interviewing them, but has a much more all-encompassing and demanding way of knowing and therefore working”. McGranahan’s (2015) premise supports Carver and Alexander’s (2012) suggestion that performance ethnography allows the researcher back into CT, not as a trainer or teacher but as a CT practitioner with experience in both worlds.

In Section 1.2, I acknowledged my background in CT, which significantly influenced my perspective in this study. The CT exhibited a very strenuous and labour-intensive process whereby the actors’ bodies and voices were constantly at work, and there were no mechanisms to help the actors recuperate or rejuvenate. One key observation I made was that it was only in my undergraduate studies that I found that bodyvoice explorations effectively contributed to helping me cope with production fatigue in a therapeutic way. Hurt (2021) confirms this hypothesis that LK, in its therapeutic process, “can be seen as a healing modality toward overall well-being”. Stock (2017, p. 206) attests that “LK made him feel safe in his own body and provided holistic strategies by which he found healing” from trauma and mental illness. De Oliveira

(2020, p. 2) also argues that "the LK is based on the perspective that, under normal circumstances, all of us tend to wish for and pursue well-being". Hurt (2021), Stock (2017) and De Oliviera (2020) confirm the researcher's initial observation, which led to the hypothesis of this study that LK, when applied through its principles, "can aid bodyvoice efficacy in SACT". Gobo (2018, p. 77) says, "a hypothesis is an assertion [...] and an ethnographer can perfectly well conduct a hypothesis-oriented ethnography, provided that they already have a good level of knowledge about the culture that they are studying". Gobo (2018) affirms that the methodology is capable of articulating the study's scope.

5.3 Design of the experimental process

This research aims to explore the Kinesensic principles with actors without formal training but with performance experience at a CT level. As a result, the experimental process is influenced by how the Lessac Kinesensics Intensive workshops are designed and undertaken. The LK Intensive workshop is an international workshop in various parts of the world. Explorations categorise the workshops that LK Master Teachers and Certified Trainers design to help participants explore their bodyvoice as creative tools, and the LK Intensive workshops take three to four weeks (LTRI, 2023). As much as the LK Intensive workshops informed the experimental research process, it was conducted in a shorter period than the LK Intensive workshops. The experimental explorations were spread over four weekends of practical contact sessions and four weeks after the explorations to discuss, do follow-ups and share new developments. The reasons for the shortened nature of the practical intervention time were:

- The study is not focused on all of LK principles but is holistically focused on six principles discussed in Section 4.5.
- The study is not designed for people who have already worked with LK
- The study is not focused on teaching LK but on exploring its principles as creative tools.
- The study is not designed for any certification.
- The study was used as an experiment to test if LK principles can be used in SACT while keeping the authenticity of the SACT actors.

- The small number of actors in the study made it feasible to facilitate and give special attention.
- I self-funded the study, and it would have been costly if the study took a form of LK Intensive workshops
- The scope of the explorations was designed so that each day, one applies focus and unpacks the selected principles.
- The structure and content of the programme were amended for the CT group. The LK principles' names and some jargon were not used as the participants had never worked with LK before.

5.3.1 Modifications on the approach

As mentioned in Section 4.1, LK is an American bodyvoice approach, and in Section 3.1, it is highlighted that the performative aspect of SACT as shaped by the Afrocentric. In order to accommodate this, the LK work had to shift to adapt to the SACT context. Tobolski and Kinghorn (2017, p. 1) contend that "more important is sensitivity to and the acknowledgement of the culture of the student, and making adjustments to accommodate the student's cultural context and learning environment". The LK master teacher Kinghorn and Tobolski certified trainer speaks to the shifts that occur when LK is applied within a different cultural space (Tobolski & Kinghorn, 2017, p. 1). The first modification the work needed was a shift in language and jargon. As a lecturer who facilitates bodyvoice in a country where "English has been adopted as a lingua franca", although eleven official languages are embraced, one must always consider this reality in teaching the work. Lemmer and Munro (2011) highlight the complexities of facilitating bodyvoice in South Africa. English is still the preferred mode of communication, and as such, approaches like LK are mostly explored through English, even in a multilingual setting. Munro and Lemmer (2018) further reference the "task of the theatre voice teacher in South Africa to design teaching strategies that allow multilingual vocal explorations". Section 4.4 elaborates extensively on the use of LK pedagogical language and its metaphors. However, due to the research context and timeframe, I simplified the terms used in that section in the practicals.

The modification was that all the Body NRGs were only considered Body Energy. An example is in the occasion of Buoyancy, which I refer to as the sensation of floating, Potency as a feeling of stretching, and Radiancy as the vibratory state. Munro and

Lemmer (2018, p. 7) acknowledge that "exploring the NRGs initially in the language of choice triggers a deep and organic experience". These organic experiences are an inclusive way of accommodating the participants in the learning process. With the Vocal NRGs, the metaphors and explorations were altered from the musical instruments prescribed by the LK teaching practice and used Singing²³ and Music Making,²⁴ through orality. According to Lessac (1997, p. 124), Tonal NRGs, when explored, encourage the sensation of optimal resonance, which eventually shapes into Y-buzz to Call by encouraging resonance and vocal vibrations sensed and felt in and around the oral cavity. In exploring the Tonal NRGs, the focus was on toning and resonance in the speaking and singing range; consonant NRGs were for tasting the consonants. The aim was to taste consonants in all mother tongues by supporting the flow of the chosen language. Structural NRGs were for the full use of structure and playability of vowels as they shift in language. An example of such a shift is that the Y-buzz sound, which contains that Y-like sound as in the word Yonder and the 'ee' like sound, as in the word easy within the LK, are explored using English examples. I used words like *yini* (Nguni word for 'what'), because of that Y-like sensation and also the 'ee' like vowel sound. *Yini* forms part of the participants' lived experiences as a familiar utterance. LK structural vowels, when explored in English, use sounds such as Woo as in food, Woe as in coal, Wore as in call, Wah as in arm and Wow as in bow. In isiZulu, the same vowel structures can be accessed but using different words like, *uFudu* as in a 'tortoise' for Woo, *woza* as in 'come' for woe, *lonke* as in 'for all of it' and *walala wasala* as in you snooze you lose for wow and *lawo* as in those for wow.

In order to accommodate the SACT participants, the use of language also shifted. As stated in Section 2.2, the CT space is embedded in multilingualism because of the nature and arrangement of South African townships – multilingualism was also evident in the participants. Actors C and D spoke Sepitori and Sepedi; Actor D, Setwana and

²³ The concept of Singing is a vocal exploration which encourages the performers to use the oral structure to create melodies. Singing aligns and supports the concept of decolonial listening where the hierarchy of tonalities are collapsed and sonic entrainment during the exploration embraced to allow a unique tonal pattern to emerge.

²⁴ Music-Making, defined by Benson (2021, p. 74) "implies, the human system, through the actor's use, makes sounds and as this is explored, the actor finds musicality in the production of these consonant sounds especially and how they travel through the voice, speech, body and mind".

Sepitori; Actor A spoke Xhosa, isiZulu, and *Kasi-taal*; Actor B spoke, *Kasi-taal*, Sepedi and Sepitori. Sepedi, Setwana, isiZulu and Xhosa are among the 12 official languages of South Africa, but Sepitori and *Kasi-taal* are not. Sepitori is a creole language (Ditsele & Mann, 2014, p. 1), which is a mix of two mutually intelligible languages, namely Sepedi and Setswana, and it forms part of the history and people who reside in the Tshwane area of South Africa. On the other hand, *Kasi-taal* is an encompassing creole language, which includes a mix of Sotho, Nguni, Afrikaans, and English languages (Makalela, 2014, p. 2) and is commonly spoken in most townships in the Gauteng province. Most of the work and explorations were communicated and explored using these and the creole languages for a deeper and richer experience of the work. The modification had to include language, explorations, metaphors, and jargon.

5.4 Participants

Maxwell (2018., p. 53) states that "to work with participants and researchers, the researcher needs to establish relationships, with potential participants [...] and to interact (including electronic interaction) with those participants". Maxwell (2018) suggests that in ethnography, the researcher should have a sense of relations with the world they are going into for research. As shared in Section 1.2, I am from a township in South Africa and have a vested interest in and experience with SACT. In the pre-practical stages of the research, I frequented the townships of Tembisa in Ekurhuleni²⁵ at TX Theatre and in Phelindaba, Atteridgeville²⁶ Arena in Pretoria, to observe some of the works that the CT actors had on display.

I observed that the performers were still working in the community, and the artists were invited to participate in the research explorations. I met as a follow-up with those who had accepted the invite to discuss the scope of the explorations. The meetings dealt with the nature, length, and timeline of explorations and "the ethical consent from the participants for the archiving and future use of the data" developed from the

²⁵ I grew up in the township of Dukathole (where I resided), Katlehong (where I studied), and Tembisa (where I participated in most community theatre festivals). All these townships are in Ekurhuleni.

²⁶ When I moved to Pretoria to study, I connected with artists in community theatre from Atteridgeville. Some of the participants in this research are from Atteridgeville.

explorations (Mertens, 2018, p. 62). Study consent forms and information leaflets were signed.²⁷

Qualifying criteria for inclusion:

- Community theatre practitioners
- Not supposed to have formal training in Drama
- Age and gender were not a factor
- Small group for thorough facilitation.

As a result, I had five participants, all Africans. The cohort comprised three men aged 21, 34, and 20 and women aged 20 and 38. For this research, I will refer to the participants as Actor A, Actor B, Actor C, Actor D, and Actor E, in age order. These actors' experience in community theatre varies with Actor B – 13 years; Actor E – ten years; Actor A – six years; Actor D – three years acting and singing in a choir; Actor C – two years acting and seven years playing the trombone.

5.5 Intervention: Practical experimentation

5.5.1 Day 1: Exploring the wilderness

Munro (2019, p. 17) describes how LK can be approached and states that “the learning process of LK should be framed as wandering in the wilderness where the person is open to the unexpected discoveries”. According to Lessac (1997, p. 59), wandering the wilderness allows actors to explore their “own inner space, with its many colours, shapes, designs and motion”. The concept of wilderness allows participants to explore without a sense of boundaries. It is an opportunity to mindfully engage with both the inner and outer without feeling a need to be restricted by the other. As a result, I wanted to start with this concept to help the participants know that they have the entire wilderness of imagination to explore and play. I facilitated two sessions with the actors on the first day of the explorations. In the first session, the actors were invited to do

²⁷ Ethical clearance reference number: FCRE 20201128.

what they individually understood to be a warm-up and tune-up. I facilitated the second session to explore the principles with the actors.

As part of creating the wilderness, I made the following texts available for the actors to choose from should they need to work with the text. These texts are provided in case actors need some textual material with which to work. However, it is essential to state that these explorations aimed not to establish a bodyvoice programme or teach acting to the community theatre actors, rather to facilitate bodyvoice and apply LK principles in the creative processes:

- *Asinamali & Bopha & Sarafina* by Mbongeni Ngema
- *Cadre* by Moalusi Omphile
- *DET Boys' High, So Where to & Uhambo* by Phillz Klotz & Smals Ndaba
- *First* by Jane Beeby
- *Modern South African Poetry* by Stephen Grey
- *Still* by Olivier Fischer
- *Sophiatown*, by Junction Avenue Theatre Company,
- *The Way to a Man's Heart* by Lepere, Refiloe,
- *Tswalo* by Billy Langa and Mahlatsi Mokgonyana,
- *Woza Albert* by Percy Mtwa, Mbongeni Ngema and Barney Simon
- *Zips and Scissors* by Khutjo Green.

These plays combine South Africa's contemporary and protest theatre plays. When viewed through the lenses of Black South African theatre, these works carry stories and links that resonate with the everyday social setting of South African townships. Moreover, the aim was to use texts that exhibit close relations linguistically and locale with the participants for embodied and lived experience. It is worth noting that LK Intensive workshops would usually end with the texts' work, and I begin with text because of time constraints, yet again because the CT rehearsal process is led by a text (see Table 1).

Table 1: Kinesensic movements

Explorations: Kinesensic movement	In the first part of the first session, the actors were encouraged to lead themselves. They were free to do whatever they deemed necessary to warm up or tune up their body and voice. The only
---	---

	<p>requisite was that by the end of their warm-up or tune-up session; they should be ready to explore with improvisation, either from their chosen text or using the performative text of their choice. Time was also considered, and it factored that the actors knew when to end with their warm-up or tune-up exploration and begin the improvisation and when to end that and present it.</p>
<p>Participants' reflections</p>	<p>Audio Recording: 20230422_112715 (00:47:16)</p> <p>Actor C mentioned that he does not like this kind of exploration because they are a "mental break" because it allows him to listen to himself and, as such, judge himself. (01:00 – 02:50)</p> <p>Actor A: I liked the work reading because it touched on the spiritual element, and I felt a connection. (02:54 – 03:20)</p> <p>Actor B: Because the system has failed us so much as Black people, I resonated with the reading as it addresses the system. I am the kind of person who is ready to fight. I can do that anytime, and the work shows how many Black people have a fire inside because of the failed system, and unfortunately, it is still the case even today. (03:20 – 09:00)</p> <p>Actor E: I concur with Actor C, as well, because the justice system has failed me so much, and so the reading made me realise how important it is to keep on writing protest theatre. I write a lot of protest theatre as a way to fight the system but also to empower my group members. (09:04 – 11:46)</p>
<p>Researcher's observations</p>	<p>My first observation was that Actors A and C began with physical warm-ups infused with physical stretches, which led to tongue twisters and, eventually, text. Both these actors chose to work with the other text provided and chose <i>Tswalo</i> and <i>Bopha</i>,. Actors B and D also began with texts, using <i>Zips & Scissors</i> and <i>Uhambo the Journey</i>. These two actors did not engage in body or voice warm-ups; they sat in different parts of the studio and focused on playing text for the remainder of the session. Actor E explored what looked like an Afro-fusion movement routine and started verbalising poetry, and she was using modern South African poetry. By the end of the session, only actors A and C showcased their improvisations, and Actors B, D, and E did not. In discussion, this is what the two actors who showcased expressed.</p>
<p>Second part of Session 1: The purpose of this section was to facilitate the actors into exploring a tune-up using the Kinesensics approach. This process entails exploring the Kinesensics Body and vocal NRGs as leading factors to facilitate bodyvoice in the creative process. Furthermore, a tune-up becomes a way to foster the SPAR pedagogical learning in facilitating the self in the creative process. Also how to use orality as a means to begin bodyvoice exploration in improvisation.</p>	

Kinesensics movement	<p>Each actor received a yoga mat in the room to work comfortably from. We began Supine²⁸ on the yoga mats. The purpose here was to establish the safe Kinesensic process of the inner harmonic sensing. I invited the actors to explore with Pleasure Smell.²⁹ Leading to optimal, three-dimensional breathing and focus on the internal rhythm. The metaphor of a Paradise proposed and actors were invited to imagine, chose their own version of a paradise and that environment was used as a way into the inner harmonic sensing – where a performer imaginatively is lying down in a peaceful environment, and they can sense and feel the breath that surrounds them and surrender their inner environments to the outer one so that the two can float together towards a harmonious feel.</p> <p>Then, I explore with Buoyancy as a Body NRG through the Inner Harmonic Sensing Principle. The actors explored Buoyancy as a floating energy through movement and they began on the floor in supine orientation. The next series of the explorations incorporated movements from Supine to standing, using the sensation of floating as a leading energy. They were invited to easily navigate their inner environment while focusing on moving through floating body gestures like floating an arm, which led to the floating of the entire body from the Supine to upright vertical parentheses.</p> <p>In order to continue in that upright orientation and explore their personal sphere through floating, they introduced the humming in any sustain, voiced consonants of their choice and mainly went for 'M'. The following invitation was to continue exploring other sustainable consonants and add to the humming. Using a fusion of sustained voiced and unvoiced consonants, the next invitation was to play more percussive consonants. The next phase of playing music was explored through the scatt-band.³⁰ Here the actors were encouraged to continue making music, however to use only consonants which have percussive possibilities.</p> <p>Then, I invited the actors to improvise with possible vowel sounds within the Structural NRGs, and guided them through using structure to make their own music. The invitation started with me improvising with Structural NRGs sound and encouraged them to join in when they felt like. I also joined in to propose the edition of words play with words and to play with and elongate any possible vowels, for in those words. From vowels, we incorporated words that stood out for them from the texts. They each proposed words and collectively played with <i>pula</i>, the word used in Sesotho</p>
----------------------	--

²⁸ Steyn (2014, p. 97) states that the Supine position relates to the orientation of the body on the floor, with the face facing upwards and away from the floor.

²⁹ Lessac and Kinghorn (2014, p. 12) state that Pleasure Smelling is using organic pleasurable smells to stimulate the body's natural way of breathing.

³⁰ Tobolski and Kinghorn (2017, p. 8) state that the Lessac exploration of the "scatt-band" incorporates improvising rhythms and melodies using consonant.

	languages such as Southern Sotho, Setswana, and Sepedi for 'rain'. Exploring the word <i>Pula</i> led them to play with synonymous words like water and drought and eventually improvised some line and performance text embedded in a soundscape. ³¹
Participants' reflections – post the first exploration and how it resonated with them	<p>Audio Recording: 20230422_144232 (00:47:37)</p> <p>Actor C: This process made me take things seriously. I felt like it was me personally speaking. I started thinking about my friend who committed suicide, and I felt judged by the society. I felt my life haunting me. It felt personal, and the only time I felt I came out of the feeling was when 'he' said I was sick. I can still feel the emotions. I don't like feeling like this. (03:36 – 04:45)</p> <p>Actor B: It's hard, it's hard; I kind of shut it down in the process. And me shutting down when I feel a certain part of me was touched. I'm in a space where my inner environment is not well. I think I am under an [immense] metal pressure. So, I keep talking to myself wanting to just push, and work, but I want to I have a bit of faith that that life won't be the same. And much as its hard being an experienced actor, one of the most like I went through different processes and gathering some tools and knowing, okay, this is how you save yourself; you know when this guy and I was protecting me. So sometimes I would just protect myself (06:40 – 09:30)</p> <p>Actor B: It is hard because in the community theatre we cannot express what you feel. And then we keep push and, that's where we die inside as an actor (16:31 -17:20)</p>
Researcher's observations	<p>The actors used their own experiences to create a playful environment, allowed participants to express themselves with a sense of ease. The process of orality, which lead to scatt-band, created opportunities to develop improvised dialogues and monologues and resulted in an integrated bodyvoice process, and was easily achieved. Although Actors C and D focused more on music-making, I observed that they stopped floating and were more passive in their weight shift.</p> <p>Actor E focused more on moving and floating as opposed to music-making. Actor B focused more on the oral development of the text and was less invested in the Music Making; however, his body was floating in the Kinesensic movement as he moved around. Actor A incorporated bodyvoice elements but was predominantly towards orality. The actors' vocalisation and responses to one another through improvisation were evident, had a sense of ease. The fusion of music-making and dialogue development became the driving acts as they continued with the work, and only actors A, B and E had a more holistic integration of all the elements proposed. Actors C and D would focus on one</p>

³¹ Schafer (1994, p. 274-275) states that "Soundscape refer sonic environments or actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment".

	<p>thing and develop a passive weight shift while focusing on the other.</p> <p>However, there was a sense of constriction, certain intervals as the emotions intensified. The central theme of the music-making framework through improvisation was echoed through the following words: "We are thirsty and as such need water – can the heaven open up rain? In English". The improvisation felt more like a communal prayer or a rain ritual. This improvisation highlighted the contention of Section 3.4 that the performance of voice in the African paradigm has a spiritual connection.</p>
--	---

5.5.2 Day 2: Exploring the wilderness

As mentioned in Section 4.4, the core pedagogical elements of LK are situated within its SPAR acronym, which forms part of the Perceptive Awareness Principles. As a result, I used the second day of the practical exploration to highlight this SPAR central idea. The explorations on this day were done by scaffolding from the previous days' explorations and allowing the actors to have a fuller awareness of their sensory and perceptive awareness. From the Paradise, the actors were encouraged to explore their wilderness and map how they sense, perceive, and respond with awareness to all sensory awareness. The concept of a wilderness suggests a place of endless possibilities, encouraging the actors to engage bodyvoice in all forms and shapes. The focus of this session was to explore the sensory awareness of both the body and the voice, using the self and how the self feels in moments and while simultaneously allowing the self to contribute to a larger space that includes others. Using Conrad's (2012, p. 5) premise, "it engages participants in the process of knowledge production and of expressing" without altering their own processes. Moreover, to appreciate their uniqueness, I "applied accounts of personal experience, practical interventions, and personal perceptions of what my contribution to a professional field of practice is" (Hayes & Fulton, 2014) (see Table 2).

Table 2: Wandering in wilderness

Exploring the wilderness	The second day was a build-up from the first day – continuing with the PULA project.
--------------------------	--

	<p>The morninga session began again in a tune-up, and I facilitated the actors and led them to structural chorale,³² this time with an addition to Tonal work. Therefore, we shifted in music-making from playing with the structure to using tone while still developing on the improvisation which began the previous day. The focus was to explore tone at a call³³ range since we had explored some consonants and structures the previous day. Additionally, I encouraged the actors to explore multilingualism to incorporate their orality in the creative process.</p> <p>As the actors concluded their personal tune-ups, and I began the bodyvoice explorations, we played with words that encouraged the incorporation of Tonal NRGs for possibilities of elongation of vowels. Furthermore, Chanting and Music Making was initiated through playing consonants, to taste how those words shift with every energy. Upon tuning up, the actors began replaying the PULA scenario, so the day took the form of improvisation and rehearsals. Central to the session was building an awareness about the Body and Voice behaviours in performance throughout the session.</p>
Participant's reflections	<p>Audio 20230423_113111</p> <p>Actor A: I don't know what happened. My body just collapsed. From my feet down, I started shaking, and I do not know if it was cramps or I was tired. So, I was disappointed. Moreover, I didn't know what to do because I wasn't sure if it's the exercise, that is causing this or was it a response to something or was it maybe it was just me overcoming something. I don't know. But it felt different. (00:48:31)</p> <p>Actor E: Usually, I suppress a lot of things, and when those things come back, they overpower me. But while we were shaking and doing things, I found myself releasing things, more that suppressing. I feel good. (14:37 – 15:15)</p> <p>Actor A: In order to add (Adding to Actor A), I think it was when I went into my inner world that I also felt good. It just happened. I went back to the mat, and it felt good. (15:35 14:45)</p>
Researcher's observations	<p>Because the session focused more on working from outer inner environments, I encouraged the actors to be mindful of what their bodies propose, either as movement or expression gestures. I found that the Kinesensics movement flow was much better than the previous day. There was less resistance to moving in space. I also observed that every interjection I would have with an actor while they continued their processes would break their focus. In one of the interjections with Actor C, where I invited him to see if he could aim for tone through the Tonal NRG as opposed to volume, he became aware about the volume and as such, he began playing softly.</p>

³² The use of sounds that are created through the oral structure to create a choral like melody.

³³ Lessac (1997, p. 137) states that “call forms part of the Tonal NRG, and it goes beyond Y-buzz and +Y-buzz, it is used to expand and develop the range, pitch, volume, production quality in the speaking and singing voice”.

	<p>The actors grew that awareness and it became a stumbling block because they occasionally judged themselves if they were doing it okay or not, so their processes needed more flow. However, when the actors began exploring music-making, building a particular mood and environment and exploring their orality and performance text, they seemed to handle that easily while still being aware of their state of Body NRGs and Vocal NRGs. As a result, the actors "mindfully choosing and facilitating their desired response" (Munro, 2017) made the process a learning and creative endeavour. Therefore, allowing that heightened sense of SPAR helped the actors to facilitate optimal self-expression in bodyvoice by aligning inner harmonic sensing with chosen expressive intent.</p>
--	---

5.5.3 Day 3: Exploring childlike curiosity

The childlike curiosity concept is the ability to “find the genuine child within ourselves, with that child’s fresh venerability and freedom” (Lessac, 1997, p. 65). Lessac (1997) proposes that the LK principles at work can contain a child’s curiosity at play. The focus of this session was to observe how the actors facilitated themselves through what I established on the first day of the second session. Also, to see how the actors navigate themselves through the process while enjoying the sense of play. The observations were focused on how each actor navigates the tune-up process leading to PULA. Berry (2011, p. 9) states that “ethnography must [...] honour that diversity deliberately and robustly if we are to extend how we commonly engage the distinctive cultural others and experiences in our research onto how we relate to and affect each other”. In this session, we explored the now-established shape of PULA, using the childlike curiosity concept, intending to highlight the uniqueness of everyone and how such uniqueness should be embraced and celebrated (see Table 3).

Table 3: Childlike curiosity

<p>Childlike curiosity</p>	<p>We began the session by reflecting on the PULA process from how the previous two sessions helped us move from sensing and feeling the bodyvoice attributes to improvisation. The actors went through the previous sessions, blocking PULA so that we remember how it all started and came about. The session continued exploring using childlike curiosity to generate new material for improvisation, and the only parameter which guided the participants was the need to activate awareness in navigating the inner and outer and apply SPAR while improvising. The performers should seek to constantly feel that they are in harmony with their awareness of the self, and should they feel otherwise, they can stop at any time, reflect, record</p>
----------------------------	---

	<p>and continue playing. The sense of control prescribed here, was so that the research can highlight the shift between subjective and objective use of voice/body: If a performer in this phase senses that they are vocally constricting, they can pause, reflect, and continue with a sense of awareness. Yet again, the performer has an opportunity to explore vocal techniques used thus far and measure how they can help minimise the vocal demands while keeping the organic use of their voice.</p>
<p>Participant's reflections</p>	<p>Audio 20230506_121243 (25:50)</p> <p>Actor B: So, I work with this French organisation, they've given us money to create new works and before this process I would wonder how do I do this? The programs involve the community artists, but I saw it is a struggle to find ways to star. Yeah, so. Like looking at what we are dealing with now, I see that we need this process of getting into the work what we need this. So, I used some ways, and it helped to start the process in one of the sessions.</p> <p>Actor B: I used to hate these kind of things. All I wanted was to get there and get the job done. And I think it is because things were not introduced to us step by step and so they were problematic, because you don't know what is the purpose and benefits of these explorations. But here I am learning these tune ups and exercises are actually tools to use in creating our characters, and the whole globe of theatre.</p> <p>Actor D: "I had an experience during the week in the group where they wanted us to do something but I wasn't ready physically to do it. I used a tune-up to recuperate so that I could work, and at the end of the rehearsals, I was more energetic than the rest.</p>
<p>Researcher's observations</p>	<p>My first observation was the actors' awareness while working in space. The actors individually demarcated their working space with a yoga mat. My only request in this session was that they have the next hour to tune up.</p> <p>Actor A: Exhibited heightened awareness towards exploring body energies as he used Kinesensics Movement, tapping between reaching Potency and floating Buoyancy. Actor C spent a long time in foetus orientations while humming, until all actors began their music, leading them into the PULA improved structure. Actor B, explored with structural NRGs in the beginning stages of the sessions leading into orality in Sepedi. He maintained a very radiant energy in his personal sphere. Actor E spent much time floating and settling down Buoyancy. The actor only briefly explored vocally, much later when the cast explored music-making. Actor D worked from sitting orientation and was more invested in Tonal NRGs explorations.</p> <p>The music-making process was re-explored, and this time, invited to explore any language other than English, and the structural chorale, soundscaping, and orality were explored in Sepedi, isiXhosa, and Sepitori, including <i>Kasi-taal</i>. Sometimes, the speech was rapid and hard to comprehend, so the chorale would be compromised and fade out in the background. As the actors continued exploring new ways of vocalising in their mother tongue, the volume became a leading factor, particularly in the moments of improvised exchanges of words, inviting the glottal expression and encouraging constriction but also making it hard to hear the words.</p>

Embedded in this session was the need to highlight and celebrate The Human Likeness Principle while encouraging the participants to use their personal uniqueness in navigating the PULA improvisation process. Their session also brought about a negotiation between language, emotive outcome, and overall awareness. The awareness of self and the story became more evident when the participants were more focused on interpreting their story in their perceived languages than they would in English. Furthermore, this exploration was a striking balance between LK and the subjective use of voice in context. Moreover, that balance was implemented by a constant reminder of the use and application of SPAR attributes while honouring the self.

5.5.4 Day 4: Mindful engagements

Day 4 of the explorations was a continuous process. The participants were given the morning to navigate the rehearsal spaces by themselves, and the researcher to observe what parts of the work were carried over. Occasionally, I would step in to bring caution or a conversation when I saw an anaesthetic emerge. These interventions come as cautionary merges because "ethnographers have to trust what their participants engage on; however, be mindful that participants may not always be in touch with the fullest senses of meaning for the experiences they communicate". Thus, "ethnographers [...] intervene with ways that complement, but do not lessen the value of, participants' experiences and their significance" (Berry, 2011, p. 6). These undesirable bodyvoice anaesthetics are what LK considers anything that may propose an undesirable feeling to the bodyvoice and, as such, promote pain or unhealthy trait or habit felt through sensing or exteroception, proprioception and interception (Munro, 2019, p. 2; Lessac & Kinghorn, 2017, p. 19). Thus, my intervention was to open and bring awareness where I felt there were moments of vocal constriction, where volume posed a sense of threat to vocal health, and where the voice went glottal. These conversations were happening in negotiating what the performer considered their subject and object needs regarding cultural and linguistic shifts and vocal efficacy in performance (see Table 4).

Table 4: Mindful engagements

<p>Mindful engagements</p>	<p>This was the first session where PULA transitioned from an unstructured improvised work to a more structured piece of blocking and performance text. The mindful engagements foregrounded SPAR as “actors engage in moment-to-moment presence while committing to their perceptual processes” (Hurt, 2009, p. 11). The explorations were centred around mindful engagements of bodyvoice, and the continuous incorporation of the language of choice, in performance. The participants had time to tune up and together we worked on walking through previous blocking before we could continue. The rehearsals planned to continue from the previous improvisations within their language of choice and incorporate that into the established performance text. After rehearsals, we held a discussion centred on the participants bodyvoice experience in engaging with the work from the preferred language.</p>
<p>Participant’s reflections</p>	<p>Audio 20230507_115208 (14:51) Actor C stated that “it was easy to switch in the text but it felt like, when I speak in Sepitori, I speak longer and it takes time to get to the point.” Actor D mentioned that it was more challenging to find the character in when she had to switch between Sepitori and English, because “she sounded like herself” Actor B Mentioned that because in the township there is a mixture of languages, it was difficult for him to maintain his language as he had to switch between <i>Kasi-taal</i> and Sepedi and Sesotho, which made his performance text feel less powerful or meaningful than he felt when he was exploring it purely in English.</p>
<p>Researcher’s observations</p>	<p>The first thing I observed was that the actors had established their characters and moved more towards a structured rehearsal. I then assumed the role of a director. My next most significant step was to encourage them to feel as free as they are to explore in their language of choice whenever a need arises and to use that in a mindful way with awareness. One of the key observations was to see how actors would automatically interrupt themselves whenever they felt like the bodyvoice application was not what they were aiming for especially when they would run out of the mother tongue words, which created a heightened sense of awareness vocally. Vocally, Actor A and B began scrutinising and analysing their English pronunciation because they had developed more words during the improvisation process. This was caused by their sudden awareness of the taste of consonants and the playing of structure and tone. Nevertheless, again, the way into which they began playing with their mother tongue suggested a more investigative tone, as they would stop and find a perfect translation of that word in either Sepedi or isiXhosa. Actor E developed a speech pattern due to her engagement with the Body NRGs. She had a heightened sense of floating, so even her speech took a very floaty sensation. Actor D was captivated by the music-making process and contributed mainly to those soundscaping moments; I would observe her in the background, exploring different body NRGs as she shifted between moments and times in the play.</p>

5.5.5 Days 5 and 6: Play with purpose

These sessions were centred more towards playfulness, as LK principles stipulate that "all teaching and learning is pursued in a spirit of productive play" (Munro et al., 2017). As such, we began this session seeking to find unique moments in the exploratory phases, which began as improvisation, through orality, to a structured work of PULA. Furthermore, the session was to look into the concept of self-teaching as "an efficient action to dispel restrictive habits which impede vocal and physical expression and performance of self by choice" (Munro et al., 2017). It is a process of self-to-self which fosters self-reflection and critique. These sessions were designed to negotiate between what is known and what can be learned (see Table 5).

Table 5: Play with purpose

<p>Explorations: Play with purpose</p>	<p>These sessions were treated as a traditional play rehearsal phase, allowing actors to improvise to solve a problem but not to change the narrative. As the actors began with the rehearsals, I proposed that they mindfully play with different languages and sense the shift in the emotive and expressive nature of those expressions. This nature of play and continuous exploration presented us with other avenues for finding linguistic shifts and emotional intent. Because PULA had shaped in such a way that the participants were already playing with character, the actors were allowed to personally self-reflect and give feedback to themselves so that the bodymindedness and mindfulness of the research project were carried through. In these private reflective moments, the performers were encouraged to seek and highlight vocal and body shifts that have been applied. This was done because Lessac (2017, p. 8) suggests that to apply The Feedback Principle is to communicate with the self about how one should feel when doing what is healthy for the body. As highlighted in Section 1.2, the process of community theatre can present a considerable sense of self-neglect due to the nature of facilitation and applied approaches. Participants were, therefore, allowed to be the leaders of their destinies.</p>
<p>Participant's reflections</p>	<p>20230514_105000 (07:34) A crucial piece of information that came to the fore even from their previous session was that shaping the oral structure through toning or articulating in English required a heightened focus. In their mother tongue, it did not feel easy to get the correct words, but as soon as the words became present, the process was richer in emotion and more effortless in vocalising. Whilst performing and code-switching between English and Sepedi, Actor B: Out of surprise, stopped mid-rehearsals and said, "Esounda deep, <i>entlik</i> eheavy compared to rain" (it sounds deep; actually, it sounds more heavy compared to rain). The actor explains that when he switched</p>

	<p>linguistically from English to Sepedi, the subject matter felt deeper and heavier than it did in English when he was expressing the word RAIN/PULA.</p> <p>This encounter created an opportunity for enquiries:</p> <p>Actor B stated that <i>kea hlanyanyana</i> (I am going a little bit crazy) Like looking at what we are dealing with now, why one and also what I saw out of these... Actually, this is what we need, as community practitioners." In a <i>Kasi-taal</i> setting, when one says <i>kea hlanya</i>, the use of crazy is not in the context of madness or insanity; the person translates that they are madly into that particular thing. So, what Actor B is saying here is that he understands this process so much, and is helping him see how he can return to the community space and use the material.</p> <p>A central reflection was that the work and the required shifts make sense to the actors and the character they are now portraying because the process followed a particular progression, which made sense on why things are done and for what reason.</p> <p>Actor D highlighted that there were times of particular fatigue she had in the week leading to these sessions, and knowing that she could play and listen to herself helped her navigate the rehearsals.</p> <p>Actor B: "These processes, like they help to create one atmosphere. More and more like when we have reached a certain position whereby that we can feed each other's energy."</p> <p>Actor A reflected, "You see, right now, like <i>asithi icharacter</i> is not characting (let us say the character is not manifesting), then I feel floating". Actor A reflected that he wanted to experience Potency, but he struggled since his character mannerisms were locked in Potency, so he eventually went to floating.</p>
<p>Researcher's observations</p>	<p>Purposeful play is a concept in the "spirit of productive play" (Munro et al., 2017). This element influenced the direct playfulness of characters established in the process and became a springboard from which the participants went for active rest, recuperation, and inspiration.</p> <p>The most significant shifts I noticed were that in English, a sense of speech pattern was evident; in contrast, in their mother tongue, there was an organic use of prosody embedded in the authentic and organic expression of the self. Also, voice properties, such as inflexion and volume, shifted drastically between the linguistic negotiations. The most significant shift was that in English, the performers had to put an extensive effort into attaining what I might call 'projection'. In their mother tongues, things such as emphasis, consonants, stress, and use of breath were more controlled and managed. Lessac (2017, p. 6) states that carefreeness is a "safety cushion" that gives participants access to internal rhythms and allows performers to recuperate so that the body feels constantly motivated and rewarded. Therefore, this principle embedded in the others reinforced the idea of play over work and encouraged personal uniqueness to be celebrated. At the same time, a performer is mindfully aware of the self and their use of bodyvoice in space.</p> <p>This reflection led to a realisation that a gap in the community theatre isolates bodyvoice from acting. As such, this gap makes room for actors to create work with less awareness to voice behaviour.</p>

5.5.6 Days 7 and 8: Bodyvoice as performance tools

Sessions 7 and 8 served more as presentation sessions. We used Session 7 as the final rehearsal of PULA and prepared Session 8 as a presentation day. The fundamental principle that guided both these sessions was the Inter-involvement Principle. This Interinvolvement Principle was not a principle in the research, but I used it as a way to consolidate the whole process of PULA. According to Lessac (2017, p. 55), inter-involvement energy serves as an instrument for committed communication; through inter-involvement, the internalised feeling of self-to-self responses is transmitted to the larger, outside environment. During the application of these principles, the participants were together for four weeks. The work at this stage needed a holistic integration of bodymindedness and the self to others in space. De Oliveira (2020, p. 4) states that “the inter-involvement energy state has to do with the organic communication of our internal environment with the external one”. The actors needed to know how they continue acting while maintaining a balance between their inner and outer worlds. The aim was that participants perceived the work as a place to play purposefully, while honouring their well-being and creative outputs. The creative process becomes purposeful-play because “inter-involvement plays its role in performers’ ability to intuitively manage a whole set of stimuli of various origins, focusing our attention according to our will” (De Oliveira, 2020, p5). Purposeful play allows us to be in charge of our creative process and choose what we feel needs to happen, while still achieving creative integrity and well-being (see Table 6).

Table 6: Bodyvoice expressivity

<p>Explorations: Bodyvoice as performance tools</p>	<p>This phase of the explorations was shaped like the final rehearsal phase and a presentation. Leading towards these last two sessions, the actors established a working script as a guiding tool for PULA and used it in the final rehearsals.</p> <p>The focus was on allowing the participants to navigate and use their skills to perform their characters while applying the SPAR pedagogical lenses of LK. De Oliveira (2020, p. 7), speaking of the state of an actor in inter-involvement energy, states that “the inter-involvement state is related to the exploration attitude, curiosity and pleasure performers take in what they are doing, because it integrates in harmony all individual capacities of the actor, in the action and reaction of the play”. For the actor to use the</p>
---	---

	LK principles, an actor could integrate all things good about the process and facilitate themselves.
Participant's reflections	<p>The participants expressed a sense of wellness that came with the process. Much as they could not locate exactly what they meant by wellness, there was a deep feeling of fulfilment which came with being in the process. Some used words such as rejuvenation, freedom, relaxed, and meditative to express their sense of being well. This wellness is a result of the holistic integration of the actor's bodymindness in the process.</p> <p>Actor A: "I realised that there are many performers in community theatres, especially where I come from who put too much strain, on their bodies without realising that, and never get time to listen to their bodies...."</p> <p>Actor B: reflected that for someone who is busy like him and "have no time to look into myself jumping from one character to the other at some point playing two or three characters at the same time so the process made me realise that I have been caring a lot in my body and my mind especially the principle of working with the inner and the outer it made me come to my realisation that actually in my experience as an actor I have been overloading my body and mind".</p> <p>Actor C: "So you learn to have time for yourself [...] then be in a very calm place, whereby you are able to deal with every feeling that you have, if you're not feeling well, you're able to detect that, oh, today, I'm not feeling well."</p> <p>Actor D spoke in Sepitori: "Ever since re ira the workshop, there is a lot of things tse eleng gore sale tsa chenchu in terms of my personal life <i>le ka mokho de dilang le dilo ka teng en</i> also again <i>le the way ke creating stories ka teng, onrutile ho crafta dilo</i> in a certain way <i>eirileng hore ne ke sa itse hore</i> it's possible" (ever since the workshop, a lot of things changed in terms of my personal life and how I create the stories, I learned to create things differently and I never thought that to be possible).</p> <p><i>These reflections were sent in as voice recordings and emails</i></p>
Researcher's observations	<p>My primary observation was how the actors fit their sense of self. They had learned to navigate the creative processes with ease but again with holistic care. In the final days of the explorations, they had situated the participants where they were constantly aware of their bodyvoice behaviour in the creative process. I then located that LK has value as a creative tool that can be used for expression and voice training and, at the same time, be a potential key in emotional healing and well-being (Lessac, 1997; Stock, 2017; (Hurt, 2021). However, I observed that the use and application of voice was more towards voice as an object which can be manipulated with awareness of care for performance. At the same time, the same actors would use their voice more subjectively and honour its cultural performative nature; this distinctive awareness became a bedrock of aiding the efficacy of bodyvoice.</p>

5.6 Practical analysis

Akinyode and Khan (2018, p. 2) establish that the nature and ways of processing qualitative data rely on allowing the "participants to provide information that does not restrict the participants' opinion". But also, because of the subjective nature of qualitative data, the process therein allows for an "array of techniques which gives interpretation through decode, describe, translate in an attempt to give meaning to the research (Akinyode & Khan, 2018, p. 2). It is, therefore, imperative to analyse the practical processes of this study along with the study's research question and against the participants' reflections. These analyses help streamline the study's purpose and the orality and Songing explorations forming part of the framework. The study was designed to test the applicability of the LK principles in a SACT setting to aid bodyvoice efficacy. This search for applicability was propelled by the need to know how the actors in the CT can use LK principles to support the efficient use of the bodyvoice in performance while promoting well-being and effective use of body and voice in performance. The following segment uses the principles proposed in Section 4.5, along with the reflections on the participants and the observation for the research to provide qualitative data.

Furthermore, it is essential to note that the LK principles are interwoven and cannot be fully separated. As a result, I might speak about one while extrapolating on another.

5.6.1 *The Human Likeness Principle*

The Human Likeness Principle acknowledges that the human organisms in "existence are the same at one time, and in their sameness, they may vary in dimensions and experiences, rendering them unique individuals" (Lessac 2019). The human likeness also acknowledges that human beings, in their uniqueness, creatively respond to their contexts of existence while also co-creating with the conditions and challenges of their environment. When I take this framework and parallel it with Patton's (1990) observation that "qualitative analysis is a creative process, backed by insights and conceptual capabilities of the analyst", I can then use the actors' reflections to analyse human likeness in relation to the study's queries.

Actor C states that participating in this research, "I started thinking about my friend who committed suicide, and I felt judged by the society. I felt my life haunting me. It

felt personal, and the only time I felt I came out of the feeling was when 'he' said I was sick". Actor D also states: "Ever since the workshop, a lot of things changed in terms of my personal life and how I create the stories. I learned to create things differently, and I never thought that to be possible". Additionally, Actor B also remarks that in articulating how it feels to code-switch between English and Sepedi as his mother tongue: "it sounds deep; actually, it sounds more heavy compared to rain", the actor unpacks that the subject matter felt deepened when he tried to articulate it than it did in English when he was expressing the word RAIN/PULA.

In Section 4.5.1, under The Human Likeness Principle, I mention that these principles allow the Black performers' facilitation process once displaced culturally, traditionally and spiritually to be a safer and more controlled environment towards creative outputs. Now, let us consider the unique nature that comes with lived experiences and map that against what Lessac articulates as The Human Likeness Principle. It is easy to deduce that these actors with different experiences and different responses were exploring from their point of uniqueness. This stance comes from noting the various responses to the same exploration and its effects on the participants. Therefore, the analysis suggests that The Human Likeness Principle surfaced in the explorations and was honoured when achieving the study outcomes.

5.6.2 *The Perceptive Awareness Principle*

Actor D proclaims that "ever since the workshop, many things changed in terms of my personal life and how I create the stories", highlighting that the workshop and the material engaged with, contributed positively to her life. This new sense of self has created a way for her to review how she works creatively. Munro (2018, p. 7) explains that the state of perceptive awareness encapsulates the "harmonic-overtone sensory system that feels seeing, hearing, touching, and tasting internally and externally differently, but always with harmony, concord, and order", suggesting that an actor ought to have a heightened awareness of feeling and sensing how they perceive information in and through their bodies. As a result, Actor D confirms that the explorations allowed her to engage with work differently with a particular awareness of thought. In order to further support this stance, let us look at another moment in Actor D's encounter with the research.

Actor D states that while she was with her group rehearsing, she sensed that she "wasn't ready physically to do it the work required and a result used a tune up to recuperate so that I can contribute positively to the work". This sense of awareness manifests when the actors are empowered with tools to listen to their bodies and aim for harmony through all senses. Actor D's new revelation cements the argument that The Perceptive Awareness Principle aims (see Section 4.5.2). Indeed, it encapsulates an awareness of one's sense of being, one's own identity about the environment and the other, of which Actor D, in these two instances that happened on two different occasions, can articulate sensory awareness concerning herself, the work and others. Therefore, I argue the applicability of LK principles in these cases and even at a CT level. LK encourages and supports the efficacy of bodyvoice to aid performance and well-being. The experiences of Actor D in this instance also highlight her ability to facilitate herself using The Inner Harmonic Sensing Principle, which I deal with in the next point.

5.6.3 The Inner Harmonic Sensing Principle

Lessac (1997) understands this principle that espouses that "feeling of physical awareness", which helps in addressing the issues of the relation between the inner and outer environment and how those two environments connect, shape and influence the outer world (see Section 4.5.3). Actor A articulates what happened in one of the sessions, "I really don't know what happened. My body just collapsed. From my feet down, I started shaking and I don't know if it was cramps or I was tired. So I got disappointed". This actor addresses the feeling of physical awareness as an outer influence. Actor C also addresses how his inner affected the outer: "have time for yourself [...] then be in a very calm place, whereby you are able to deal with every feeling that you have, if you're not feeling well, you're able to detect that, oh, today, I'm not feeling well". Central to their diagnosis is the realisation that how you feel physically or psychologically requires your awareness and the ability to mitigate that with harmony. Moreover, to find ways to deal with that feeling so you can function in your surroundings.

Actor B discovered that "these (Kinesensics) processes [...] help to create one atmosphere. More and more like when we have reached a certain position whereby, we can feed each other's energy". Hackney (2002, p. 44) contends that when dealing

with inner and outer environments, "it is purposeless to work with inner meanderings" if the inner is not going to help in the outer expressions. Actor B articulates an awareness that Kinesensics helps create an environment where actors can support and feed each other by creating a conducive working environment. I established that CT in South Africa poses anaesthetics where the actors constantly create from an environment where they compromise their feelings. Once again, this research brought these inhibitions to the surface and, as a result, aid these community actors with relevant principles, which can aid their bodyvoice in their creative processes and endeavours. Considering the bodymindedness of being, this sensory awareness at various times on one occasion, an actor can sense and feel more than one principle. The ability to feel more than one principle exemplifies that The Perceptive Awareness Principle activates The Habitual Awareness Principle.

5.6.4 The Habitual Awareness Principle

Munro (2018) considers The Habitual Awareness Principle to be an embodied principle that helps individuals activate that sensory and perceptive awareness while celebrating how one responds to self, moreover as a means to recognise any habit patterns that individuals carry as a way to self-teach and critically reflect. If you use the two reflections of Actors B and C in The Inner Harmonic Sensing Principle, along with Actor A's remarks about the state of CT, "I realised that there are many performers in community theatres, especially where I come from who put too much strain, on their bodies without realising that, and never get time to listen to their bodies". Actor A contends that because of the extensive amount of work that goes into creating community theatre work, the actors in it are unaware of their habit patterns and, as such, pose a risk to their well-being and self. Lessac (2019, p. iii) contends that "if we can become aware of the body's messaging systems, we can function easily", meaning being in a constant state of mindfulness or habitually aware to recognise a particular habit and to know how to navigate that. Here, Actor A was afforded the opportunity to be aware of the eminent and evident amount of 'strain on the body' in the spaces where he practices and how this work has helped give him an alternative.

According to Haarhoff et al. (2022, p. 237), habitual patterning assists actors in coping with their inner and outer environments while developing "internal conceptual representations, assumptions and schemas of meaning", which shapes or are shaped

by their inner and outer environments. The awareness of habit patterns allows for knowing bodyvoice needs and how much can be navigated in the demanding space of CT. Actor B notes, "It is hard because in the community theatre, we cannot express what you feel. And then we keep pushing and that's where we die inside as an actor". These actors' reflections speak to the amount of work it takes to create in a CT setting. Kinesensics, through habitual patterns, then assist these actors to cope and function in these spaces to aid their bodyvoice while still supporting the efficacy of their performance styles and needs. The conscious awareness of bodyvoice habit patterns in performance contexts becomes a first step towards self-care and opens one to self-teaching.

5.6.5 *The Feedback Principle*

According to Lessac (2019, p. 8), The Feedback Principle is "a self-teaching strategy used to communicate to self how self should feel when doing something healthy for the body and therefore helpful and desirable". Actor B acknowledges that "actually this is what we need as community practitioners" (see Section 5.5.5). By this, the actor refers to the practical research process that facilitated them via guiding principles that acknowledged their uniqueness. Thus, this diagnosis reflects that community theatre-based actors must know how to facilitate themselves towards their desired outcome. In the process of self-teaching, the actors will know how to care for their bodyminded being both as an instrument of creativity and as self.

As stated in Section 4.5.5, The Feedback Principle "enables individuals to have agency of their learning and development": Actor B articulates his views on his one journey:

"I used to hate these kinds of things. All I wanted was to get there and get the job done. And I think it is because things were not introduced to us step by step and so they were problematic, because you don't know what is the purpose and benefits of these explorations. But here I am learning these tune-ups and exercises are actually tools to use in creating our characters".

At the core of The Feedback Principle lies the notion that one must be able to reflect on self and be kind to self. Actor B demonstrates that level of development in acknowledging the importance of these LK principles, especially towards aiding

bodyvoice efficacy in their character development. As such, the nature of exploring multilingually and allowing the actors to explore using their preferred languages allowed for a sense of agency in facilitating themselves while creating.

5.6.6 *The Carefreeness Principle*

In Section 4.5.6, there is a proposal that The Carefreeness Principle acknowledges and invites the actors' ideological perceptions and life-worlds into the process and uses that information to defuse any felt tension toxin and find equilibrium in the work. Actor A, when asked why he chose to engage with the text that he was reading, highlights that "I like the work reading because it touched on the spiritual element, and I felt a connection towards that". This exemplifies that there is a sense of wanting to navigate the world the best way one can and knows how. In Chapter 3, there is a highlight on the African voice performance to incline towards the spiritual element; here, an actor articulates that through reflections.

On the other hand, Actor C stated that "it was easy to switch in the text, but it felt like, when I speak in Sepitori, I speak longer and it takes time to get to the point". The actor is saying here that, at times, acting and having to use English becomes an anaesthetic because navigating English is different; however, navigating my acting with Sepitori gives me ample time to articulate myself clearly, and at times, that can be long. Thus, the analysis is that multilingual CT performers can navigate their worlds by code-switching in languages and still carry coherent thought. This form of expression creates an internal rhythmic flow that allows the actors to be themselves. The aiding of bodyvoice comes in that way that self-care and self-love are supported, thus fostering well-being and promoting efficacy performance of self in context.

5.7 Conclusion

In this chapter, I engaged with and reflected upon the documentation and analysis of the practical research process that sought to answer whether the selected principles of LK can aid the bodyvoice efficacy of the SACT spectrum. The chapter also outlines the adjustments that LK should consider if it is to be applied in the SACT setting. The research applied performance ethnography as a data collection method, and the practical process included working with a group of performing actors from CT and

exploring the given principles. The chapter further outlines the discussion, reflections, and observations that shaped the practical research process and how the process shaped the creative output, which led to PULA.

The chapter addressed the research questions and highlighted if the selected LK principles can aid bodyvoice when applied in a CT setting. The primary finding was that the CT's way of work in a South African context needs a process that acknowledges personal uniqueness, and the principles were applicable. Further, the study established that CT actors, like most actors, experience physical and vocal fatigue, and the explored principles were helped by supporting mechanisms. It was also discovered that there is a vacancy in the playfulness that comes with theatre-making, and the research opened ways to explore with carefreeness and playfulness. The next chapter is a summation chapter that links all chapters together and highlights the summary of these findings and how they relate to the research questions.

Chapter 6: Conclusion

6.1 Overview of the study

Chapter 1 of the study dealt with the literature review and looked at the available literature material to support the study. The chapter laid down a foundation that outlined the scope of the study and the nature of it. Most importantly, Chapter 1 suggested the core of the research, outlining its probing questions and methodologies used to answer the research questions.

The study inquires on whether the applicability of LK principles in a CT setting where multilingualism is part of everyday life can aid the bodyvoice efficacy of performers. This question reflects on the researcher's part, having explored and experimented with the LK work and a CT experience. Zinder (2009, p. 4) claims that "an actor's training should start with the purely physical to the discovery of the sound produced by the moving body, and only then can be advance to the deeply connected body and voice to support the actor's work with words, language, and text". At this juncture, I wondered if CT might have a unique manner of heightening the use of bodyvoice.

Chapter 2 focused on CT, with a view on South African community theatre, its trades, practices, finances, and their uses of bodyvoice. The focus was on unpacking and analysing the nature and practices of South African CT, focusing on its use of voice in performance to establish a global and South African perspective of CT and how cultural perspectives influence its performance practices. The chapter explored the interrelated nature of South African theatre, African theatre, and CT, with consideration of African theatre's ritualistic and spiritual tenets and how performances manifest vocally. A deliberation on the ecosystem of the CT was outlined, and how the sector is funded was presented. The chapter also dealt with established structures that offer staging opportunities, ranging from established festivals to communal ceremonies where the CT artists continually practice. The chapter's ethos and thrust were on how CT performers use Voice extensively without any bodyvoice approach to guide their processes, and furthermore, how Voice, through song, music, orality, poetry and text, foreground performance in CT.

Chapter 3 focused on the use of bodyvoice within an African performative context. Chapter 3 highlighted the use of Voice in African performances. The focus of this

chapter is to locate how Voice is used in cultural performance and how that influences the CT's use of Voice. Furthermore, the chapter explores the Kinesensics voice approach and its selected principles to determine the benchmarks of using Voice from an African and a global perspective. The chapter explores using the Afrocentric framework of how African performance is centred around African Spirituality and way of life. Consider that the "traditional African practices are defining factor of being African and are great sources of information, which defines what it means to be African", as Mazama (2002) states. The chapter outlined some African practices that feature the use and application of bodyvoice in performance while explicating the role of breath, embodiment, envoicement, and performance at large. The finding in Chapter 3 is based on literature that points out the distinctions in vocal traditions from African and Western viewpoints. Also, the literature traced similarities in the use of voice in some African cultural performance contexts. The chapter further highlighted the lack of data and literature concerning the use of voice in performance from the African perspective.

Chapter 4 focused on LK as a pedagogy that addresses "the development and honing of bodyvoice connectedness, and emotion, in performance contexts" (Lessac, 2019, p. v). The chapter explored chosen principles and how these principles are used as creative tools. The focus of this chapter was to establish LK as a bodyvoice and acting approach used at the university level to facilitate bodyvoice, how such a pedagogical approach can be used in a different context than university, and how LK as a bodyvoice pedagogy set within the Western culture can be used in an African context through CT. Central to the chapter was to highlight the principles used, how they were used, and their purpose. The chapter expanded the study by examining how LK was facilitated in other parts of the world and how that facilitation has impacted actors from various backgrounds. The chapter can also be used in the SACT context, where multilingualism is foregrounded.

Chapter 5 outlined the practical research of the study. The chapter applied the explorations of the study in testing the hypotheses of whether LK principles can be used to aid bodyvoice with CT actors of South Africa. The chapter detailed how performance ethnography as a research methodology was employed to support the researcher and gather data for analysis. The chapter detailed explorations facilitated,

informed by the selected LK principles, which were explored with five actors for a period of four weekends. The explorations used were geared towards aiding bodyvoice efficacy for CT actors and developing a way to guide them in their own CT spaces. The chapter captured the actor's reflection, the researcher's observations and the research data analysis in relation to the research questions.

6.2 Discussion

6.2.1 Research question

In Chapter 1 of the study, the study posed the following questions:

How can Lessac Kinesensics principles be applied to aid bodyvoice support to multilingual community theatre performers?

In order to achieve an entryway where LK principles can be applied in a setting where the actors are not trained in this technique and where there is no set syllabus on the use of LK techniques for voice and character development, I had to adjust how LK is usually taught at university so that I can accommodate the actors with whom I was working. Instead of formally introducing the techniques and their principles, I used orality as a trajectory towards performance text. Following this, I used soundscaping, Singing, and music-making so that I allow CT makers to access and taste vowels, structure, and consonants for playability's sake in their multilingual shifts and was so because "in South African theatre, linguistic shifts often come with a more complex shifting and adjusting between languages (Lemmer, 2014, p. 2). Instead of relying on how LK is approached, I allowed the actors to guide me to what they wanted, and I used the principles to guide the development of the work. The guidance is essential because the vastness of languages accessible in townships has a diverse way of applying tone, structure and consonants, so LK, through tasting and playing, helps play with text and or performance text, even singing. The pleasure smell also reminds the actors to apply optimal breathing in a more pleasurable and less technical way. Using body and voice cognates helps participants access different body and voice energies for different characters' vocal and body behaviours.

The actors I worked with represented the CT demographic well linguistically, as there were Nguni speakers, Sesotho speakers and the township creole languages. When

you work with a multilingual group of participants, the aim is always to ensure they are accommodated linguistically. So, I could not honour the LK jargon to the core as some phrases would not have made any sense in their reference. Therefore, I focused on accessible things within the study, like using sound for soundscaping and music-making to frame orality, promoting speech. In turn, forming that speech establishes a particular performance text, and that text becomes the structure of the performance. This structure makes room for multilingualism as it was facilitated by sound instead of literature. The principles can be allied in this regard to aid bodyvoice in a multilingual space to aid bodyvoice.

6.2.2 Sub-question 1

How can LK principles be shifted to facilitate bodyvoice efficacy of community theatre performers?

As stated, LK is an American approach and, as such, does pose some linguistic barriers. The approach is predominantly derived from English and facilitated within that framework. The linguistic challenges are around terminologies used in the approach and how they, at times, can become stumbling blocks. A good example would be how the metaphors used to introduce consonants work can quickly alienate anyone not vested in English culture. LK uses Western musical instruments to introduce and facilitate the tasting and playing of consonants, one example being the metaphor of the French horn in the musical instrument used to refer to the Y consonant. Such concepts sit in the Americentric space and linguistically can quickly alienate performers from the Afrocentric space. However, beyond language issues, the LK principles should create more inclusive metaphors in its pedagogy so that a performer from the Global South can access those prescribed explorations and concepts with efficacy but also so that they can explore within their lived experience spaces for a more organic vocal performance.

How can LK enhance "the efficacy of organic vocal performance"?

Mbiti (1975, p. 3) points out that "where an African is, there is his religion [...] he takes it everywhere". The concept of religion via spirituality, outlined in Section 3.4, formulates an answer to this question. The idea of an organic vocal behaviour in the African context includes the spiritual. As Bester (2019) notes, everyone's uniqueness

is expressed through the interrelated nature of their body and voice. Suggesting that body and voice co-exist. Perhaps the shift can include the spiritual because the “efficacy of the organic voice” includes the spiritual. This shift can take the form of decoloniality in concepts in the approach, whereby explorations that consider vocal habits to be inhibitions are acknowledged as part of Africans’ way of performance. LK refers to some of the uses of Voice in the African paradigm as anaesthetics because such practices pose vocal harm and, therefore, are unhealthy vocal practices. However, the African paradigm performers use their Voice to those extremes and as alluded to in Sections 1.1 and 2.2.1, community theatre actors also source from their cultural performance practices.

The SPAR pedagogical process embedded in the principles already allows for that heightened sense of awareness and self-facilitation that can be extended towards an organic shift in performance energies and spaces. Therefore, the SPAR pedagogical process allows performers to engage to the level of organic sense, and the literature must be developed supporting the pedagogy in the African context.

6.2.3 Sub-question 2

How would CT performers respond to LK principles?

The information provided in Sections 6.3.1 and 6.3.2 already addresses this question. Additionally, I would like to point out the well-being part of LK. LK principles can be applied in the CT spectrum, focusing on supporting the actor’s well-being. With ‘well-being,’ I refer to the holistic sense of the bodyvoice both in the subject/object nature concerning performance and everyday life. Pretorius (2016) looked into the resilient nature of South African township youth and how they must adjust to poverty, violence, abuse, inferior education, and many other social ills. Pretorius’s (2016) study shows how much South African youth from townships have to endure the hardship of communal struggles. The actors I worked with are no exception to these realities. These hardships then become a foundation in which lifestyles and behaviours arise. Chinyowa (2000, p. 3) emphasises that African theatre is more than mere storytelling and is practised as part of real-life survival. These actors practice from that point of view, and as such, LK principles, when applied, must create a safe environment where actors can feel a sense of safety; as Lessac (1997, p. 3) states, “true art, theatre

should enhance the desire and strengthen the capacity to live". Lessac (1997) suggests that LK should strive to create a world where participants can attain a safe space to explore bodyvoice. This safety can contribute to the holistic and optimal aiding of the CT performers' bodyvoice. With 'well-being,' I mean how LK principles can support the actors and their safety, as well as facilitate their creative spaces. In order to create a space in the CT where individuals are acknowledged for their uniqueness, the work does not seek to perpetuate these hardships further physically and vocally. However, it allows the actors to navigate the creative process with well-being at hand. LK can be used in a CT setting first by using its sound-based techniques to support orality, secondly by helping actors source from different body NRGs for character development and lastly by being an anchor for well-being. LK can be adapted in SACT, considering that the principles can be explored in and through other languages.

6.3 Limitations of the study

The limitations of the study can be categorised into three areas: the first is the use and performance of voice within a spiritual/cultural context, the second is the small group participants, and the third is the post-research engagements.

The element of spirituality in its own right is guided and explored within particular frameworks. The frameworks highlighted and echoed embodiment and envoicement as much as possible. However, these concepts are philosophical in their own way and thus were locked within the voice component. It can be argued that the study focused on theatre voice and did not consider the broad nature of the use and performance of voice in other performance spaces within African Spirituality.

One such element is the 'guttural voice' used in cultural performances and the question of whether LK was a sufficient pedagogy to research such an element. LK, like many Western-based voice pedagogies, will need to be reviewed in light of what is considered 'unhealthy uses of voice'. As a result, comprehensively investigating this element would expand the scope of the research beyond Theatre Voice to include aspects of Vocology, Biology, African Philosophy and African Spirituality. These aspects fall outside the scope of this study.

The second limitation was on the small groups with which I worked. The number of participants to work with due to the COVID-19 pandemic, had to be decreased for safety purposes. Then, the proposal was adjusted to accommodate those restrictions, and the ethics clarified the new plans. Working with a small group does not represent the demographic of South Africa, so one needs to have multilingual actors. If I had more participants, I would have been able to include more of South Africa's 11 official languages.

6.4 Recommendations for future research

For further research purposes, I believe LK should be 'decolonised', for lack of a better word. The pedagogical framework of LK needs to shift in theory so that the work is coherent for people not positioned in Western/European cultures. Concerning the community theatre in South Africa, the LK work can be used to develop technique-based workshops to support the actors with orality and speech. LK can also be used as a rudimentary voice approach with elements of therapy for the well-being of actors in CT spaces.

I recommend that future studies of LK within SACT explore research that looks into LK Body NRGs to support theatre acting and character development by CT actors. In addition, should the study be conducted outside the boundaries of CT, the recommendation is to investigate LK-specific NRGs in a cultural context. The last recommendation would be to look at how LK Vocal NRGs can facilitate African Spiritual performers or a case study of mediators.

I recommend that future studies on LK in specific cultural contexts should be applied by a panel of experts using pre- and post-testing methodologies for assessing bodyvoice to determine if there is a vocal shift both qualitatively and quantitatively pre- and post-research.

6.5 Conclusion

This chapter was focused on outlining the chapters and their connection to one another in answering the research questions. The chapter also discussed the research questions and how the study answered them. The chapter further proposed the study's limitations and how further research can be approached. McAllister-Viel (2019b, p. 25)

states that “one cannot assume universal conditions of body and sound as the means by which voice training crosses cultures”. The study of voice in the African setting is surfacing strongly in academia, with practising bodyvoice lecturers in South African higher institutions writing about methods of approaching bodyvoice within academia. On the other hand, the South African mainstream theatre space shares most of its talent with community-based groups, and as such, there should be a way to fashion and develop ways of intervention in CT, particularly in explorations of the use and application of Acting, Voice, and Movement. This research was based on its need to provide new knowledge and assist community-based artists with these tools so that they are at their disposal, as there is no universal condition of body and sound.

The final thought that ties back to the research question is that SACT, like all other means of theatrical or creative production in South Africa, must be saturated with professionals who help performers with relevant and valuable skills. More than that, the study and the investigation of bodyvoice alongside acting and movement in community theatre must be supported. This study should not be the least concerned with the creative processes of community theatre artists. More researchers should intervene in developing methods, techniques, and approaches that community-based artists use for their Acting, Directing, Singing, Moving, and Voicing.

Bibliography

- Abuku, M. (2008). Masks and Symbols in Masquerade Performances among the Tiv of Central Nigeria. *African Performance Review*, 2(1), 19-28.
- Adegbite, A. (1991). The concept of sound in traditional African religious music. *Journal of Black Studies*, 22(1).
<https://doi.org/10.1177/002193479102200105>
- Akinyode, B. F., & Khan, T. H. (2018). Step by step approach for qualitative data analysis. *International Journal of Built Environment and Sustainability*, 5(3).
<https://doi.org/10.11113/ijbes.v5.n3.267>
- Asante, M. K. (2007). *An Afrocentric manifesto: toward an African renaissance*. Polity Press.
- Bailey, E. (2016). Arthur Lessac's embodied actor training. *Voice and Speech Review*, 10(1), 85–89. <https://doi.org/10.1080/23268263.2016.1183876>
- Baker, V. L. (1952). *The Community Theatre as a Force in Adult Education*. The Community Theatre as a Force in Adult Education.
- Benson, A. A. (2021). *Effects of Lessac Kinesensics training on vocal expression and intelligibility among undergraduate actors in southwestern Nigeria*. Doctoral Dissertation. University of Ibadan.
- Berry, K. (2011). The ethnographic choice: Why ethnographers do ethnography. *Cultural Studies Critical Methodologies*, 11(2), 165–177.
<https://doi.org/10.1177/1532708611401335>
- Besemeres, M. & Wierzbicka, A. (2009). The verbalization of emotions in social and cultural aspects. Вестник Волгоградского государственного университета. Серия 2: Языкознание, (1), 94-105.
- Bester, L. (2019). *Assessment of a training programme for actors to make shifts from theatre to film acting*. Doctoral Dissertation. Department of Drama, University of Pretoria
- Boal, A., & Jackson, A. (2021). *Games for actors and nonactors* (2nd ed). Routledge.
- Bond, M. (2007). *The new rules of posture: How to sit, stand and move in the modern world*. Healing Arts Press.
- Breitinger, E. (1992). Drama and the South African State. *Research in African Literature*.pdf
- Brown, K. W., & Ryan, R. M. (2003). The benefits of being present: mindfulness and its role in psychological well-being. *Journal of Personality and Social Psychology*, 84(4). <https://doi.org/10.1037/0022-3514.84.4.822>

- Carver, M. H., & Alexander, B. K. (2012). Introduction: Oral interpretation and ethnography in performance: (Re)examining the dangerous shores 2012. *Text and Performance Quarterly*, 32(3), 187–191. <https://doi.org/10.1080/10462937.2012.691314>.
- Creely, E. (2010). Method(ology), pedagogy and praxis: A phenomenology of the pre-performative training regime of Phillip Zarrilli. *Theatre, Dance and Performance Training*, 1(2), 214–228. <https://doi.org/10.1080/19443927.2010.505000>
- Chèze, L. (2014). Kinematic analysis of human movement. In *FOCUS Bioengineering and Health Science Series* (p. 11). ISTE and John Wiley and Sons.
- Chinyowa, K. (2008). Evaluating the efficacy of community theatre intervention in/as performance: A South African case study. *Insights in applied theatre: The early days and onwards*. Applied Theatre Researcher/IDEA Journal, (9), pp. 193–205. https://doi.org/10.1386/9781789385243_14
- Chinyowa, K. C. (2000). More than mere story-telling: The pedagogical significance of African ritual theatre. *Studies in Theatre and Performance*, 20(2), 87–96. <https://doi.org/10.1080/14682761.2000.10807027>
- Conrad, D. H. (2012). *The SAGE encyclopaedia of qualitative research methods “performance ethnography”*. SAGE.
- Coplan, D. (2008). In *Townships tonight: South Africa’s Black city, music and theatre* (2nd ed). University of Chicago Press.
- Damasio, A. (1999). *The feeling of what happens: Body and emotion in the making of consciousness*. Harcourt College Publishers.
- De Oliveira, M. R. T. (2009). The Body Energies in the Actor's Performance. *Collective Writings on the Lessac voice and Body Works*, 411-427.
- De Oliveira, M.R.T. (2020). *The state of attunement for performance articulated from elements of Lessac’s Kinesensic Training*. Doctoral dissertation, Federal University of Bahia. <http://doi.org/10.1080/23268263.2015.1091172>
- Denzin, N. K. (1997). *Interpretive ethnography: ethnographic practices for the 21st century* (1st ed.). SAGE Publications
- Denzin, N. K. (2009). A critical performance pedagogy that matters. *Ethnography and Education*, 4(3), 255–270. <https://doi.org/10.1080/17457820903170085>
- Department of Arts and Culture (2017). *Revision of The Department of Arts and Culture, 1996 White Paper Fourth Draft*. Department of Arts and Culture. Retrieved August 10, 2022,

http://www.dac.gov.za/sites/default/files/Revised%20WP%20Fourth%20Draft%2015062018_1.pdf

- Department of Arts and Culture (March 2006). Strategic Plan 2007–2010. Department of Arts and Culture. Retrieved August 10, 2022, from: https://www.gov.za/sites/default/files/gcis_document/201409/dac-strategic-plan2007-20100.pdf
- Department of Social Services (2021, June 29). Register of nonprofit organization. South African Government. Retrieved August 10, 2022, from <https://www.gov.za/services/register-nonprofit-organisation>
- Desjardins, M., & Bonilha, H.S. (2020). the impact of respiratory exercises on voice outcomes: A systematic review of the literature. *Journal of Voice*, 34 (4). <https://doi.org/10.1016/j.jvoice.2019.01.011>
- Ditsele, T., & Mann, C.C. (2014). Language contact in African urban settings: The case of Sepitori in Tshwane. *South African Journal of African Languages*, 34(2), 159–165. <https://doi.org/10.1080/02572117.2014.997052>
- Doki, G. A. (2007). Signifying systems in traditional African theatre aesthetics: the girinya ritual dance of the Tiv people of Nigeria. *African Performance Review*, 1(2_3), 7-26.
- Ebewo, P. (2011). Swazi *Incwala*: The performative and radical poetics in a ritual practice. *South African Theatre Journal*, 25(2), 89–100. <https://doi.org/10.1080/10137548.2011.636976>
- Edwards, S. D. (2009). The description and evaluation of an African breath psychotherapeutic workshop. *Journal of Psychology in Africa*, 19(2), 253–259. <https://doi.org/10.1080/14330237.2009.1082028>
- Edwards, S. D. (2012). Effects of integral breath consciousness workshops on spirituality and health perceptions. *African Journal for Physical Health Education, Recreation and Dance*, 18(3), 587-597.
- Edwards, S.D., & Edwards, D.J. (2008). Jung's breath-body and African spiritual healing. *Journal of Psychology in Africa*, 18(2), 309–315. <https://doi.org/10.1080/14330237.2008.10820203>
- Gilbert, H., & Tompkins, J. (2002). *Post-colonial drama: Theory, practice, politics*. Routledge.
- Gobo, G. (2018). Upside down – reinventing, research design 1. *The SAGE handbook of qualitative data collection*. SAGE Publications.
- Grama, M., Barrichelo-Lindström, V., Englert, M., Kinghorn, D., & Behlau, M. (2021). Resonant voice: Perceptual and acoustic analysis after an intensive Lessac Kinesensic training workshop. *Journal of Voice*, Article in Press. S089219972100312X. <https://doi.org/10.1016/j.jvoice.2021.09.021>

- Green, K., Fischer, O., Beeby, J. & Lepere, R. (2021). *Hauntings: An anthology of plays*. Diartskonageng and Writers-Lab.
- Grey, S. (1984). *Modern South African poetry*. Graighall
- Grof, S. (2014). Holotropic breathwork: A new experiential method of psychotherapy and self-exploration. *Journal of Transpersonal Research*, 6(1), 7–24.
- Gubrim, J. F., & Holstein, J. A. (2014). *The SAGE handbook of qualitative data analysis: Analytic inspiration in ethnographic fieldwork*. SAGE Publications.
- Gumo, S., Gisege, S.O., Raballah, E., & Ouma, C. (2012). Communicating African spirituality through ecology: Challenges and prospects for the 21st century. *Religions*, 3(2), 523–543. <https://doi.org/10.3390/rel3020523>
- Gunner, E.A.W. (1984). *Ukubonga Nezibongo: Zulu Praising and praises*. University of London, School of Oriental and African Studies (United Kingdom).
- Gunner, L. (2004). *Africa and orality*. Cambridge University Press:
- Gyllensten, A. L., Skär, L., Miller, M., & Gard, G. (2010). Embodied identity: A deeper understanding of body awareness. *Physiotherapy Theory and Practice*, 26(7). <https://doi.org/10.3109/09593980903422956>
- Haarhoff, E., Munro, M., & Coetzee, M.-H. (2022). Navigating dissonance: Bodymind and character conveyance in acting. In *Embodiments in the arts: Voice from South Africa* (p. 235). University of Pretoria Law Press.
- Harrop, Peter., & Njaradi, D. (2013). *Performance and ethnography: Dance, drama, music*. Cambridge Scholars Publishing.
- Hayes, C., & Fulton, J. A. (2014). Auto ethnography as a method of facilitating critical reflexivity for professional doctorate students. *Journal of Learning Development in Higher Education*, (8).
- Hillmer, R. (2013) *The mysteries of breath: What do we need and how do we teach it?* Doctrate Dissertation. Viirginian Commonwealth University. <https://doi.org/10.25772/GBSJ-M778>
- Hurt, M. (2014). *Arthur Lessac's embodied actor training*. Routledge.
- Hurt, M. (2009). Essay building the foundation in Lessac's Kinesensic training for embodied presence. *Voice and Speech Review*, 6(1), 100–110. <https://doi.org/10.1080/23268263.2009.10761512>

- Hurt, M. (2021). The power of Lessac Kinesensic work in healing trauma from racial othering. *Voice and Speech Review*, 15(3), pp. 342–348. <https://doi.org/10.1080/23268263.2021.1876832>
- Hurt, M. (2017). Lessac Kinesensics as a tool for daily mindfulness. In Munro, M., Turner, S. & Munro, A. (eds). *Play with purpose: Lessac Kinesensics in action* (pp. 182-198). LTRI.
- Inyang, E. (2016). Community theatre as instrument for community sensitisation and mobilisation. *Tydskrif vir Letterkunde*, 53(1). <https://doi.org/10.4314/tvl.v53i1.10>
- Isabirye, J. (2020). Namadu drum music and dance as mediation of healing rituals among the Bagwere people of Uganda. *Muziki*, 17(1), 46–71. <https://doi.org/10.1080/18125980.2021.1885304>
- Jacobs, C. (2018). Reflection on the role of the spirit in finding meaning and healing as clinicians. *Journal of Pain and Symptom Management*, 55(1), 151–154. <https://doi.org/10.1016/j.jpainsymman.2017.11.011>
- Jadezweni, M. (1999). Two Xhosa praise poets in performance: the dawn of a new era. *University of Leipzig papers on Africa Languages and literatures. Languages and Literature 09*
- Johnson, S. M. Mardock, J. D. & Advisor, T. (2019). *Choreographing language: Embodied articulation in original pronunciation Shakespeare*. Doctoral dissertation., University of Nevada, Reno.
- Junction Avenue Theatre Company & Purkey, M. (1988). *Sophtown: A play*. M. Purkey & P. Stein (eds). Wits University Press. <https://doi.org/10.18772/31993012361>
- Kavanagh, R. (1997). *Making people's theatre*. Witwatersrand University Press.
- Kaahwa, J. A. (2004). Ugandan theatre: Paradigm shifts. *South African Theatre Journal*, 18(1), 82-111
- Kapchan, D. A. (1995). Performance. Hybrid genres, performed subjectivities: The revoicing of public oratory in the Moroccan marketplace. *Women & Performance: a journal of feminist theory*, 7(2), 53-85.
- Kaschula, R. H. (1997). Imbongi in profile: Exploring the oral-written interface with particular reference to Xhosa oral poetry, pp. 173–191.
- Keen, S. (2006). A theory of narrative empathy. *Narrative*, 14(3).
- Kinghorn, D. & Munro, M. (2021). *Exploring S.P.A.R sensation, perception, awareness response* [VIDEO]. KLC Learning Center. <https://www.lessacinstitute.org/intro-to-kinesensics>

- Klotz, P. & Ndaba, S. (2005). Sibikwa players, three plays "So Where To", "D.E.T. Boys' High", "Uhambo". African Writes Series
- Kramer, M. W. (2002). Communication in a community theater group: Managing multiple group roles. *Communication Studies*, 53(2).
<https://doi.org/10.1080/10510970209388582>
- Krebs, N. (2017). Confessions of a dialect coach: Teaching through the sensory based principles of Kinesensics – without using Lessac-specific language. In *Play with purpose: Lessac Kinesensics in action* (pp. 110–133). Lessac Training and Research Institute.
- Krebs, N., Robbins, C., & Lessac, M. (2011). Arthur Lessac. *Voice and Speech Review*, 7(1), 25–28. <https://doi.org/10.1080/23268263.2011.10739515>
- Kubeka, K. (2016). *The psychological perspective on Zulu ancestral calling: A phenomenological study*. University of Pretoria.
- Langa, B. & Mokgonyana, M. (2018). Tswalo. Junkets Publishers.
- Lauwrens, J. (2022). *Embodiment and the Arts: Views from South Africa*. University of Pretoria
- Lemmer, K. (2014). Examining the linguistic self in a multilingual context: reflecting on a South African adaptation of Shaw's Pygmalion. *South African Theatre Journal*, 27(3), 183–196.
<https://doi.org/10.1080/10137548.2014.910963>
- Lemmer, K. (2018). The L2 actor's use of the prosodic elements of speech to express clarity and intent in performance. Doctoral Dissertation, University of Pretoria
- Lemmer, K., & Munro, M. (2011). Lessac's structural NRG as an aid to Zulu performers' production of English vowels – a preliminary exploration. *Voice and Speech Review*, 7(1), 121–131.
<https://doi.org/10.1080/23268263.2011.10739531>
- Lessac, A. (1997). *The use and training of the human voice: A biodynamic approach to vocal life*. Mayfield.
- Lessac, A. (2019). *Body wisdom: The use and training of the human body*. LTRI.
- Lessac, A. (2000). Lessac Kinesensics: A short treatise on some of its 'vocal life' aspects. *Voice and Speech Review*, 1(1), 191–192.
<https://doi.org/10.1080/23268263.2000.10761404>
- Lessac, A., & Kinghorn, D. (2014). Essential Lessac. *Honouring the familiar in body, mind, spirit*. RMJ Doland.

- Linklater, K. (2006). *Freeing the natural voice: Imagery and art in the practice of voice and 72 languages*. Drama Publishers/Quite Specific Media.
- Locharoenrat, K. (2017). *Research methodologies for beginners*. In *Research methodologies for beginners*. CRC Press.
<https://doi.org/10.1201/9781315364568>
- Lončarić, V. (2017). The use of Lessac Kinesensic strategies for character creation: an autoethnographic reflection. In *Play with purpose: Lessac Kinesensics in action* (pp. 44–69). Lessac Training and Research Institute.
- LTRI/MTT (2022). *Lessac Kinesensic*. Unpublished Manuscripts (p. 1). LTRI.
- Lubbe, M. C. (2016). *Songs of the struggle in the film Sarafina! May* (p. 148). Doctoral dissertation, North-West University (South Africa)
- Maes, K. G. (2007). Peer reviewed article examining the use of lessac exploration in Shakespearean text. *Voice and Speech Review*, 5(1), 263–272. <https://doi.org/10.1080/23268263.2007.10769769>
- Makalela, L. (2014). Fluid identity construction in language contact zones: Metacognitive reflections on Kasi-taal languaging practices. *International Journal of Bilingual Education and Bilingualism*, 17(6), 668–682.
<https://doi.org/10.1080/13670050.2014.953774>
- Malamah-Thomas, D. H. (1987). Innovative community theatre for integrated rural development. *International Review of Education*, 33(2), 9.
- Masango, M. J. S. (2006). *African spirituality that shapes the concept of Ubuntu*. University of Pretoria.
- Merriam-Webster. (2023). Etymology. Online-Dictionary. <https://www.merriam-webster.com/dictionary/etymology>. Accessed: February 2023
- Mattingly, D. (2001). Place, teenagers and representations: Lessons from a community theatre project. *Social and Cultural Geography*, 2(4), 445–459.
<https://doi.org/10.1080/14649360120092634>
- Maxwell, J. (2018). *Collecting qualitative data: A realist approach*. In *The Sage handbook of qualitative data collection*. SAGE.
- Mazama, M. A. (2002). Afrocentricity and African spirituality. *Journal of Black Studies*, 33(2), 218–234. <https://doi.org/10.1177/002193402237226>
- Mbiti, J. (1969). *African religions and philosophy*. Anchor Books.
- Mbiti, J. (1975). *Introduction to African religion*. Heinemann Educational.

- McAllister-Viel, T. (2007). Speaking with an international voice? *Contemporary Theatre Review*, 17(1), 97–106.
<https://doi.org/10.1080/10486800601096204>
- McAllister-Viel, T. (2019). *Training actors' voices: Towards an intercultural/interdisciplinary approach*. Routledge.
- McGiffin, E. (2017). Oral poetry and development ideology in South Africa's Eastern Cape. *Third World Thematics: A TWQ Journal*, 2(2–3), 279–295.
<https://doi.org/10.1080/23802014.2017.1402666>
- McGranahan, C. (2015). What is ethnography? Teaching ethnographic sensibilities without fieldwork. *Teaching Anthropology*, 4(1), 23-36.
<https://doi.org/10.22582/ta.v4i1.421>
- McKenzie, J. (2001). *Perform or else: From discipline to performance*. Routledge.
- McQueeney, K. (2013). Doing ethnography in a sexist world: A response to “The feminist ethnographer’s dilemma”. *Journal of Contemporary Ethnography*, 42(4), 451–459. <https://doi.org/10.1177/0891241613483564>
- McQuirk, J-N. (2017). Lessac vocal NRGs applied as a writing strategy. In Marth Munro, Sean Turner, and Allan Munro (eds), *Play with purpose: Lessac Kinesensics in action* (pp. 70-109). LTRI.
- Mertens, D. (2018). Ethics of qualitative data collection. In *The SAGE handbook of qualitative data collection*. SAGE.
- Mhlongo, P. (2016, 7 January). Interviewed by Roel Twijnstra in Johannesburg. In *Theatre Production in South Africa: Skills and Inspirations*. Twist Theatre Development Projects.
- Mills, L. (2009). Theatre voice: Practice, performance and cultural identity. *South African Theatre Journal*, 23(1), 84–93.
<https://doi.org/10.1080/10137548.2009.9687903>
- Mitchell, C. (1989). The arts and employment: The impact of three Canadian theatre companies. *Journal of Cultural Economics*, 13(2), 69–79.
- Molusi, O. (2013). *Cadre*. Oberon Modern Plays.
- Monteiro, N. M. & Wall, D. J. (2011). African dance as healing modality throughout the diaspora: The use of ritual and movement to work through trauma. *The Journal of Pan African Studies*, 4(6), 234-252.
- Morvasti, A. B. (2014). *The SAGE handbook of qualitative data analysis: Analysing observations*. SAGE Publications.

- Mtwa, P., Ngema, M., & Simon, B. (1999). "Woza Albert!" In Martin Banham and Jane Plastow (eds), *Contemporary African plays* (pp. 207–259). Methuen Publishing.
- Munro, M. (2002). *Lessac's tonal action in women's voices and the "actor's formant": a comparative study*. Unpublished PhD Dissertation, North-West University.
- Munro, M. (2018). Principles for embodied learning approaches. *South African Theatre Journal*, 31(1), 5–14.
<https://doi.org/10.1080/10137548.2017.1404435>
- Munro, M., & Lemmer, K. (2018). Multilingual theatre voice training in South Africa: Our translingual attempt employing Lessac Kinesensics. *Voice and Speech Review*, 13(2), 173–187.
<https://doi.org/10.1080/23268263.2018.1537221>
- Munro, M., Kinghorn, D., Kur, B., Aronson, R., Krebs, N., & Turner, S. (2017). Vocal traditions: Lessac Kinesensics. *Voice and Speech Review*, 11(1), 93–105. <https://doi.org/10.1080/23268263.2017.1370834>
- Munro, M., Turner, S., & Munro, A. (2017). Mapping Lessac Kinesensics. In *Play with purpose: Lessac Kinesensics in action* (pp. 4–22). Lessac Training and Research Institute.
- Munro, M. (2017). "Mapping Lessac Kinesensics." In Marth Munro, Sean Turner, and Allan Munro (eds), *Play with purpose: Lessac Kinesensics in action* (pp. 3–36). LTRI.
- Mutere, M. (2012). Towards an Africa-centered and pan-African theory of communication: Ubuntu and the oral-aesthetic perspective. *Communicatio*, 38(2), 147–163. <https://doi.org/10.1080/02500167.2012.717345>
- Mvula, E. T. (1991). Strategy in Ngoni women's oral poetry. *Critical Arts*, 5(3), 1–37. <https://doi.org/10.1080/02560049185310021>
- Myambo, M. T. (2010). The limits of rainbow nation multiculturalism in the new South Africa: Spatial configuration in Zakes Mda's *Ways of Dying* and Jonathan Morgan's *Finding Mr. Madini*. *Research in African Literatures*, 41(2), 93–120. <https://doi.org/10.2979/ral.2010.41.2.93>
- National Arts Council (2017). *Annual Report 2016/17*. Department of Arts and Culture. Retrieved September 2023 from <https://www.nac.org.za/publications/annual-reports/>
- National Arts Council (2018). *Annual Report 2017/18*. Department of Arts and Culture. Retrieved September 2023 from <https://www.nac.org.za/publications/annual-reports/>.

- National Arts Council (2019). Annual Report 2018/19. Department of Arts and Culture. Retrieved September 2023, from <https://www.nac.org.za/publications/annual-reports/>.
- National Arts Council (2020). Annual Report 2018/19. Department of Arts and Culture. Pretoria. Retrieved September 2023, from <https://www.nac.org.za/publications/annual-reports/>
- Ndlovu, D. (1986). *Woza Afrika!: An anthology of South African plays*. G. Braziller.
- Neethling, M. (2000). To fund or not to fund: Standard Bank National Arts Festival Grahamstown, 30 June–9 July 2000. *South African Theatre Journal*, 14(1), 202–217. <https://doi.org/10.1080/10137548.2000.9687710>
- Ngema, M. (2005). *Mbongeni Ngema's Sarafina!: The times, the play, the man*. Nasou Via Afrika.
- Ngema, V. (2007). Symbolism and Implications in the Zulu dance forms: Notions of composition, performance and appreciation of dance among the Zulu. *Revista Brasileira de Ergonomia*, 9(2).
- Nissen, J. (2022). 'Give us a voice!': voice, envoicement, and the politics of 'world music' at WOMAD. *Ethnomusicology Forum*, 31(2), 236–259. <https://doi.org/10.1080/17411912.2022.2117226>
- Ogunleye, R. A. (2014). Ritual Efficacy in Traditional African Environments. *Journal of Pan African Studies*, 6(10).
- Okpewho, I. (2009). The world of African Storytelling. *FORUM: University of Edinburgh Postgraduate Journal of Culture & the Arts*, 9. <https://doi.org/10.2218/forum.09.624>
- Ọlátúnjí, Ọ. O. (1979). The Yoruba oral poet and his society. *Research in African Literatures*, 10(2), 179–207.
- Omoregie, F. K. (2008). Styles and levels of acting in Zimbabwean traditional performances. *Journal of Language and Literature*, 18(4).
- Ong, W. J., & Hartley, J. (2012). *Orality and literacy: The technologizing of the word* (30th anniversary ed.; 3rd ed). Routledge.
- Opland, J. (1975). Imbongi Nezibongo: The Xhosa tribal poet and the contemporary poetic tradition. *PMLA/Publications of the Modern Language Association of America*, 90(2). <https://doi.org/10.2307/461604>
- Pacey, B. (2011). The role of arts festivals in developing and promoting street theatre in South Africa. *South African Theatre Journal*, 25(3), 227–244. <https://doi.org/10.1080/10137548.2011.674695>

- Parichi, M. (2013). Interrogating community theatre as a tool for change and social development: The case of Amakhosi Theatre Productions company. *Latin American Report*, 29(2), 68–79. <https://doi.org/10.10520/EJC188966>
- Patton, M. Q. (1990). *Qualitative evaluation and research methods* (2nd ed.). Sage Publications.
- Peek, P. M. (1994). the sounds of silence: cross-world communication and the auditory arts in African societies. *American Ethnologist*, 21(3), 474–494. <https://doi.org/10.1525/ae.1994.21.3.02a00020>
- Perry, M., & Medina, C. (2011). Embodiment and performance in pedagogy research investigating the possibility of the body in curriculum experience. *Journal of Curriculum Theorizing*, 27(3).
- Pretorius, T. (2016). Towards a deeper understanding of resilience: Resilient South African township-dwelling adolescents' understanding of positive adjustment to hardship. North-West University.
- Rahner, C. (1996). *Community theatre and indigenus performance traditions: An introduction to Chicano theatre, with reference to parallel developments in South Africa*. University of Natal.
- Ratele, K. (2015). The singularity of the post-apartheid black condition. *Psychology in Society*, 49, 46–61. <https://doi.org/10.17159/2309-8708/2015/n49a4>
- Raveendran, R., & Yeshoda, K. (2022). Effects of resonant voice therapy on perceptual and acoustic source and tract parameters – a preliminary study on Indian Carnatic classical singers. *Journal of Voice*. Article in Press. <https://doi.org/10.1016/j.jvoice.2022.09.023>
- Ravengai, S. (2015). Performing the archive and re-archiving memory: Magnet Theatre's Museum and Reminiscence Theatre. *South African Theatre Journal*, 28(3), 209–221. <https://doi.org/10.1080/10137548.2015.1046398>
- Rizzolatti, G., & Sinigaglia, C. (2008). *Mirrors in the brain: How our minds share actions and emotions*. Oxford University Press.
- Rokotnitz, N. (2011). *Trusting performance: A cognitive approach to embodiment in drama*. Palgrave Macmillan.
- Roulston, K. (2014). *The SAGE handbook of qualitative data analysis: Analysing interviews*. SAGE Publications.
- Rutsate, J. (2010). Mhande dance in the Kurova Guva ceremony: An enactment of Karanga spirituality. In *Yearbook for Traditional Music* (p. 42). <https://doi.org/10.1017/s0740155800012674>

- Samuel, R. (2015). Performing the archive and re-archiving memory: Magnet Theatre's Museum and Reminiscence Theatre. *South African Theatre Journal*, 283, 209–221. <https://doi.org/10.1080/10137548.2015.1046398>
- Scaria, D., Brandt, M. L., Kim, E., & Lindeman, B. (2020). What is wellbeing? Springer International Publishing. https://doi.org/10.1007/978-3-030-29470-0_18
- Schafer, R. M. (1993). *The soundscape: Our sonic environment and the tuning of the worlds*. Simon and Schuster.
- Schechner, R. (1997). *The Unesco Courier: Theatres changing scene*. Unesco. <https://unesdoc.unesco.org/ark:/48223/pf0000109538>
- Schechner, R. (2013). *Performance studies: An introduction*. Routledge.
- Scheub, H. (1985). A review of african oral traditions and literature. *African Studies Review*, 28(2/3), 1. <https://doi.org/10.2307/524603>
- Schoeman, T. (2018). the spatial influence of apartheid on the South African city. *The Geography Teacher*, 15(1), 29–32. <https://doi.org/10.1080/19338341.2017.1413002>
- Searl, J., Dargin, T., & Bailey, E. (2021). Voice and lifestyle behaviors of student actors: Impact of history gathering method on self-reported data. *Journal of Voice*, 35(2), 233–246. <https://doi.org/10.1016/j.jvoice.2019.07.021>
- Selst, V. (2014). *Introductory psychology, Chapter 4: Sensation & perception Winter 2014: Sensation and Perception Chapter 4 of Feist & Rosenberg Psychology: Perspectives & Connections*. The California State University. Retrieved from: <https://www.sjsu.edu/people/mark.vanselst/courses/psyc1/s4/chapter4sensationperception.pdf>
- Shackleton, C. M., & Gwedla, N. (2021). The legacy effects of colonial and apartheid imprints on urban greening in South Africa: Spaces, species, and suitability. *Frontiers in Ecology and Evolution*, 8. <https://doi.org/10.3389/fevo.2020.579813>
- Sibanda, N. (2017). Investigating the 'politics of design' in community theatre circles: The case of Intuba Arts Development (Durban) and Bamblela Arts Ensemble (Bulawayo). In *Studies in Theatre and Performance*, 37(3), 322–338. <https://doi.org/10.1080/14682761.2016.1217462>
- Siegel, R. D., Germer, C. K., & Olendzki, A. (2009). Mindfulness: What is it? Where did it come from? In *Clinical Handbook of Mindfulness*. Springer. https://doi.org/10.1007/978-0-387-09593-6_2

- Sirayi, M. (1997). Indigenous African theatre: The cultural renaissance of the disabled comrade in South Africa. *Alternation*, 4(1), 5–26. https://doi.org/10.10520/AJA10231757_117
- Sirayi, M. (2002). Contemporary African drama: the intercultural trend in South Africa. *South African Journal of African Languages*, 22(4), 249-261, <http://doi.org/10.1080/02572117.2002.10587514>
- Steyn, M. (2014). Training the male student actor's performance voice for optimized expression of intent and emotion. Master's thesis, Department of Drama, University of Pretoria
- Steyn, M., & Munro, M. (2015). Locating the 'voice-as-object' and 'voice-as-subject' for the entry-level theatre voice teacher. *South African Theatre Journal*, 28(2), 105–116. <https://doi.org/10.1080/10137548.2015.1033377>
- Stock, M. A. (2017). Addressing mental illness and trauma through Lessac Kinesensics voice and body training. In Munro, M., Turner, S. & Munro, A. (eds), *Play with purpose: Lessac Kinesensics in action* (pp. 199–227). LTRI.
- Tedlock, B. (2003). Ethnography and ethnographic representation. In *Strategies of qualitative inquiry*. Lincoln.
- Titze, I. R. (2015). Breath is not the carrier of speech. *Voice and Speech Review*, 9(1), 91–93. <https://doi.org/10.1080/23268263.2015.1091172>
- Tobolski, E., & Kinghorn, D. (2017). Finding common ground Lessac training across cultures. The University of Alabama Press
- Tomaselli, K. (1981). Black South African theatre: Text and context. *English in Africa*, 8(1), 55–58. https://doi.org/10.10520/AJA03768902_58
- Twijnstra, R., & Durden, E. (2014). Theatre directing in South Africa: Skills and inspirations. Twist Theatre Development Projects
- Twijnstra, R., & Durden, E. (2016). Theatre production in South Africa: Skills and inspirations. Twist Theatre Development Projects
- Van Dam, N. T., Earleywine, M., & Borders, A. (2010). Measuring mindfulness? An item response theory analysis of the mindful attention awareness scale. *Personality and Individual Differences*, 49(7), 805-810, <https://doi.org/10.1016/j.paid.2010.07.020>.
- Van Erven, E. (2001). *Community theatre: Global perspectives*. Routledge.
- Van Graan, M. (2015). The South African handbook on arts & culture 2015/6, S. Mari & K. Gurney (eds). African Arts Institute.

- Van Heerden, J. (2008). Theatre in a new democracy: Some major trends in South African theatre from 1994 to 2003. Doctoral dissertation, University of Stellenbosch
- Verdolini-Marston, K., Katherine Burke, M., Lessac, A., Glaze, L., & Caldwell, E. (1995). Preliminary study of two methods of treatment for laryngeal nodules. *Journal of Voice*, 9(1), 74–85. [https://doi.org/10.1016/S0892-1997\(05\)80225-5](https://doi.org/10.1016/S0892-1997(05)80225-5)
- Visser, J, & Terblanche, R. (2006). Matsulu: A community in developmental fermentation and fusion. *Journal for Transdisciplinary Research in Southern Africa*, 2(2), 391–408. <https://doi.org/10.10520/EJC111816>
- Von Brisinski, M. S. (2003). rethinking community theatre: Performing arts communities in post-apartheid South Africa. *South African Theatre Journal*, 17(1). <https://doi.org/10.1080/10137548.2003.9687765>
- Walsh, A. M. (2006). Chasing after white rabbits: Directing community theatre for the National Arts Festival. *South African Theatre Journal*, 20(1), 65–78. <https://doi.org/10.1080/10137548.2006.9687826>
- Wiredu, K. (2009). An oral philosophy of personhood: comments on philosophy and orality. *Research in African Literatures*, 40(1), 8–18. <https://doi.org/10.2979/RAL.2009.40.1.8>
- Wooster, R. (2009). Creative inclusion in community theatre: A journey with Odyssey Theatre. *Research in Drama Education: Journal of Applied Theatre and Performance*, 14(1), 79–90. <https://doi.org/10.1080/13569780802655814>
- Yin, K. R. (2009). *Case study research: Designing and methods* (4th ed). SAGE.
- Zinder, D. G. (2009). *Body, voice, imagination: a training for the actor, inspired by Chekhov*. Routledge.