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"Body recognizing mind"? Negotiating knowledge through performance

ABSTRACT One of the aims here is to consider how knowledge can be negotiated through engagement with performance-related projects. To do this, I will offer a teaching perspective on how exposure to cultural events as part of group activity can provide strategic interventions which enable a type of border-crossing between social and academic contexts. In turn, this holds implications for attempting to develop what has been termed curriculum responsiveness. The concept of 'border crossing' pedagogy has been explored at length by education theorists like Henry Giroux, and there is considerable overlap between discussions on the need for a critical pedagogy and recent local debates on what has been broadly termed 'responsive pedagogy'. In contextualising this discussion, I look at notions of performance as outcome, and performativity as process, in relation to debates in tertiary education. I also consider how knowledge is re-contextualised through the intervention of performance-related projects, as well as the role of affective investment and pleasure in meaning making. I argue that border crossing interventions such as performance-related projects could contribute to a greater self-reflexivity concerning the forms of knowledge students have to engage with, and ideally also their own 'situatedness' in relation to this.

Keywords: knowledge, performance, strategic interventions, curriculum responsiveness, "border-crossing" pedagogy, re-contextualisation, "situatedness"

1. Introduction

In an incident described in AS Byatt's *A Whistling Woman* (2002) an English lecturer has an epiphany of sorts when she experiences how the body can apparently 'recognize' the knowledge of the mind. While the pedagogic implications of this provocative claim will be explored more fully later, Byatt's fictional account offers a useful point of departure for considering how knowledge encountered in academic teaching contexts can be re-contextualized and even 're-

recognized'. One of the aims here is to explore the advantages of using performance projects to permeate the perceived boundaries between institutionalized knowledge and students' lived experience. An additional aim is to consider how knowledge can be negotiated through engagement with performance-related projects. To do this, I will offer a teaching perspective on how exposure to cultural events as part of group activity can provide strategic interventions which enable a type of border-crossing between social and academic contexts. In turn, this holds implications for attempting to develop what has been termed curriculum responsiveness, or more specifically, 'responsive pedagogy'.

This discussion of an attempt to develop a responsive pedagogy in which knowledge can be negotiated is based on student responses to off-campus excursions linked to the academic curriculum. The excursions to a variety of performance events in 2005 formed part of a third-year English elective module on Topics in Theatre at the University of the Western Cape. In addition to the formal requirements for this module, students were expected to produce a portfolio in which they reflect on their experiences of the performances they attended as well as their participation in a showcase at the end of the course[1]. Designated a historically black university, UWC (unlike its sister campuses, US and UCT), has never had a drama or a fine arts department, and even the music department has been discontinued[2]. This is not surprising given that the "output goals" outlined in the National Plan for Higher Education (2001) stipulate a shift away from enrolment in humanities programmes to science, engineering and technology (Moore & Lewis, 2004: 41). It was thus telling that the majority of students appeared to put more time and energy into the practical component of the course, weighted as a mere 10% of the total mark, than their academic assignments.

2. Curriculum responsiveness and border-crossing pedagogies

A common response in the course evaluations of the Topics in Theatre module was that "It gave me the chance to go beyond my limits" (student E). How was this achieved, and why? What limits are being referred to, academic or personal, cognitive or physical? Before attempting to answer these questions it is necessary to provide a context for interpreting such anecdotal responses by students[3]. Broadly speaking, the group of forty students who took the course in 2005 reflects UWC's demographic profile in terms of diverse class, linguistic and cultural backgrounds[4]. However, this is not a case study per se; instead, the course evaluations submitted by the students will be used to illustrate some of the arguments presented. For instance, the emphasis on going beyond limits or more specifically, 'border-crossing' has been explored at length by education theorists like Henry Giroux (1992), and there are considerable overlaps between discussions on the need for developing a critical pedagogy and recent local debates in tertiary education on the need for 'curriculum responsiveness'. This concept has been outlined in terms of education policy as well as teaching practice in a collection of papers commissioned by the Vice-Chancellors' Association of South Africa, *Curriculum Responsiveness: Case Studies in Higher Education*, 2004. According to Ian Moll there are four strata of curriculum responsiveness, the economic, cultural, disciplinary and learning related, but he cautions that the concept (which apparently has a specifically South African application) is only useful "if its various levels are engaged simultaneously" (2004: 17)[5]. I will argue that Arts-based initiatives, particularly those involving the performativity of identity and knowledge, can also provide a significant contribution to calls for curriculum responsiveness. However, the emphasis here

is not on changes to the curriculum, but rather on an attempt at 'pedagogic responsiveness'. In their discussion of this, two contributors to the collection pointed out that experienced academics "seldom articulate in words all that informs and generates their activities" (Slonimsky & Shalem, 2004: 99). One can see this as an attempt to reflect on a teaching practice that developed as a common-sense response to perceived needs, crises, opportunities and interests within my own discipline, English literature, and the context of working at UWC.

In outlining the concept of critical pedagogy, Henry Giroux argues that understanding how student identities and subjectivities are constructed in multiple and contradictory ways is an essential consideration in how they learn and make meaning. Giroux draws on postmodernist, postcolonial and feminist discourses to claim that:

> This requires forms of pedagogy that both confirm and critically engage the knowledge and experience through which students author their own voices and construct social identities ... It points to the importance of understanding in both pedagogical and political terms how subjectivities are produced within those social forms in which people move but of which they are only partly conscious. Similarly it raises fundamental questions regarding how students make particular investments of meaning and affect, how students are constituted within a triad of knowledge, power and pleasure, and what we as teachers need to understand regarding why students should be interested in forms of authority, knowledge, and values that we produce and legitimate within our classrooms and university (1992: 104-5).

Clearly, this is an ambitiously wide-ranging and challenging approach mooted here which has as its goal the development of qualities such as civic courage and a fully democratic social order (Giroux was pitting himself against the educational policies of the Reagan-Bush era of the time)[6]. I will, however, limit myself to those aspects identified by Giroux and others that are directly relevant to incorporating theatre excursions into the third-year English module that is the focus of this discussion. Firstly, Giroux's claim that educators need to recognize how sites and social practices as it were 'outside' the institutional framework establish the conditions in which learning occurs. Secondly, as noted by Hull and James (2007: 5-6), young people enact different social and personal identities in different spaces and this has some bearing on the way meaning is made in off-campus situations[7]. Thirdly, the role played by forms of what Giroux calls 'affective investment' and pleasure in making meaning also needs to be considered since this was frequently alluded to in the course evaluations. But before exploring performance as activity and process, it is necessary to look at some of the debates on the terms 'performance' and 'performativity' that underpin this discussion.

3. Performance and performativity

The emphasis on performance as 'outcome' is of course a hotly debated topic and should be seen in the light of developments in tertiary education over the last two decades. These include shifts in the demographic profiles of student communities, revised policies concerning access, emphasis on outcomes-based models of education, as well as radical restructuring and in some cases amalgamation of institutions of higher learning. In addition, the economic imperatives driving education policy are seen in the strong swing towards performance models not only in education but "in all national systems conscious of their competitive position in the global

economy" (Muller, in Moore & Lewis, 2004: 41). The implication for Humanities faculties is that these become 'dispensable' products and are the first to face the threat of cuts (as has become clear in recent developments at Unisa, South Africa's largest distance leaning university). This focus on science and technology at the expense of the Humanities has been described as "a blind spot" in national policy on higher education, given that humanities courses develop areas of learning which are vital to successful cross-cultural communication in an emerging economy (Higgins in Macfarlane, 2007: 9)[8]. On the other hand, another interpretation of performance emphasises its significance as a creative activity for enabling experiential learning and 'meaning making', and this demonstrates how debates on knowledge and social practice have been characterised by apparently conflicting application of the terms performance and performativity.

For example, a common complaint is that the shift to performance-oriented models of education focuses on "efficiency", "outputs" and "use-value", where the performative "implies doing rather than knowing, and performance rather than understanding" (Barnett, Parry & Coate, in Sarinjeive, 2003: 273). However, my concern is with performance or 'the performative' in the sense described by Judith Butler as 'bringing something into being', rather than simply naming it[9]. Butler's discussion of the way social identities are constructed in and through performance has implications for a border-crossing pedagogy. Put simply, Butler claims that it is not what you *are* – in the sense of given or inherited identity – but what you do or enact in performance that confers identity. The 'assigned' identity is re-inscribed through performance or repeated enactments. According to Butler: "it is important to distinguish performance from performativity: the former presumes a subject, but the latter contests the very notion of a subject" (1994: 33). Referring to Butler's discussion of how identity is gendered, Jonathan Culler offers a useful clarification:

> To be a subject at all is to be given this assignment of repetition, but - and this is important for Butler – an assignment which we never quite carry out according to expectation, so that we never quite inhabit the gender norms or ideals we are compelled to approximate. In that gap, in the different ways of carrying out the gender's 'assignment' lie possibilities for resistance and change. (Culler, 1997:105)

The implication to be noticed here is that through the 'intervention' of performance events within and tangential to the curriculum, the performative aspect of knowledge itself is foregrounded, and in the process, also the subject locations from which the students respond, and 'voice' their responses. It could be suggested that the 'assignment' given to them in this case was also an opportunity to perform, to respond creatively, with pleasure, and even to resist. After all, the unpredictable and what some described as the 'nerve-wracking' aspect of the course which included participating in and not only observing a performance, resulted in a sense of 'unsettlement', or the experience of defamiliarization through performing the roles of 'others', and perhaps 'not quite carrying out the assignment according to expectation'. Paradoxically this very 'failure' could thus also become the 'gap' where confidence and self-reflexivity can develop.

At face value it might thus seem that uses of the terms 'performance' and 'performativity' are potentially confusing, but I maintain that an emphasis on performance, as event and practice, can address some of the problems encountered in negotiating the interface between academic knowledge and social practices. These problems range from criticism of performance-directed

models which appear to go against the development of independent critical thinking and an ability to apply knowledge (as outlined above in Sarinjeive, 2003: 273), to calls for greater pedagogic responsiveness which entails integrating students' lived social experience with the demands of the academic curriculum (See Steinberg & Slonimsky, 2004: 123). Clearly, my focus is on performance as process rather than outcome, and the emphasis here will be on the 'performativity' of student responses in relation to self-perception and knowledge acquisition based on their responses to theatre excursions off campus.

4. Excursions as interventions

The reason for focusing on off-campus excursions to theatre venues in diverse locations is threefold. Firstly, this was the aspect of the elective that received the most overwhelmingly positive response in evaluations on the course as a whole. Secondly, the integration of leisure time activities has been identified as important for attaining knowledge and will be discussed more fully later (see Slonimsky & Shalem, 2004: 84). Thirdly, there are various implications in terms of pedagogy which need to be explored. Some of these are suggested in the observations made here:

> The excursions on the one hand served to create a collective awareness and atmosphere in class and on the other hand gave us insight of how professionals work...
>
> The great thing was the mix of theory and practical work. I almost only know how to deal with theoretical studies, but I came to see the plants of all the seeds. And I think this is a good way to show students' academic and creative potential...
>
> Comparative work is the essence of our studies to my opinion. We are to learn and see and draw connections according to ourselves, texts, politics, plays, history and our world.
>
> (Student G)

This response indicates how theory and practice are seen as both interrelated and distinct, as well as a recognition of the role played by the social context involving peers, or 'collective awareness'. At the same time, student G's rather awkwardly expressed metaphor about 'seeing the plants of all the seeds' suggests an awareness of the links that have been made between taught concepts or formal knowledge (underground 'seeds') as encountered in the lectures, and their actual manifestation or fruits ('plants') as experienced in performance during the excursions. It is clear that there is an implicit grasp here of the interrelationship between academic knowledge and lived experience. This is also implied in student G's comment about the comparative imperative which links 'our world' to 'ourselves' and to 'texts'. In addition, this points to a potential self-reflexivity in terms of the negotiation of identity and knowledge, and will be explored later in discussing how knowledge is re-contextualised in ways that I would consider 'performative'. In other words, what is formally taught is 're-enacted' in a way that foregrounds an ability to apply taught knowledge to lived social experience.

A contributing factor was that the excursions served as a 'leveller' as lecturer and students saw the works on equal footing, with 'fresh eyes', and discussed impressions in the tutorials which followed. This meant that every student was able to express an opinion located in a shared and experiential context; this offered scope for an open-ended discussion more free of the implicit

hierarchies of ability as well as access to knowledge which often characterizes the learning context at UWC. The exposure to theatre practitioners also encouraged students to engage in what can be termed direct research – rather than relying on internet and other sources. This also enabled them to find confidence to use their own voices in writing about theatre, since they could draw on personal experiences. They could use the interviews with theatre practitioners as primary sources, and this contributed significantly to discouraging plagiarism. Undoubtedly, the excursions improved the quality of the practical component of what is primarily an academic course. This was evident in the showcase of their own performances presented at the end of the module, where it was clear that in many of the creative choices made they were drawing on what they had seen. In considering the pedagogic implications more closely, it is useful to explore to what extent students became more self-reflexive in terms of how they dealt with taught knowledge.

5. Re-contextualizing knowledge: permeating boundaries between social and academic contexts

While the excursions were not based directly on the popular cultural forms that they were familiar with, students frequently commented on having a sense of 'really' knowing or understanding what was being discussed in class, drawing on sensory as well as cognitive responses resulting from the first-hand encounters. This in turn contributed to developing greater confidence in using concepts and terminology in ways that were appropriate and coherent, not just included as undigested fragments of information or banal paraphrase. In discussing the performances, many students also spoke about how they could engage directly or personally with the material; however, because they had to reflect on their responses, and hear how contrastingly or differently others might have experienced and interpreted the same performance, they gradually developed a greater self-reflexivity about how their opinions might be shaped by their own engendered, cultural and class situatedness (race being an implicit category here as well). Moreover, some performances which use powerful physical and visual imagery, or are 'disturbing' in their apparently opaque symbolism or stark realism, can also be seen as providing a liminal space where spectators can make meaning in ways that appear productive, rather than given. This incorporates the role of the imagination, which is often neglected in tertiary education – especially where the emphasis is on output goals or training for professional careers.

As noted earlier, the integration of leisure time activities has been described as a "key condition" for attaining knowledge (see Slonimsky & Shalem, 2004: 84)10. Put very simply in relation to this discussion, institutionalized knowledge is dislocated from its formal context by being encountered in the leisure time-type situation, physically outside the university, yet still tangentially linked to the curriculum, and thus re-located in a way that I suggest can confer agency. For example, the concept of 'breaking the Fourth Wall' in theatre terminology is unhoused from its formalized context when, during the performance event the actors move off the stage space to interact directly with the students as spectators. At this moment there is recognition that one has become part of the enactment of a familiar convention referred to in the lecture context, but now re-housed as experienced, rather than taught knowledge. The use of the metaphor of 'housing' here is in keeping with what Karen Caplan suggests is a necessary

unsettling of what seems familiar or known, in order to 'reterritorialize' knowledge: according to Caplan, in 'leaving home', "what we gain is a reterritorialization; we inhabit a world of our own making" (in Giroux, 1992: 104). Caplan is here expanding on Delueze and Guatarri's concept of deterritorialization which describes the process by which dominant languages are displaced and 'deterriorialized', and this has been extended to the displacements of identities and meaning as well (in JanMohamed, 1984). By being present physically during the breaking of the invisible (imaginary) fourth wall separating actors from spectators, the students could experience agency in terms of how they engage with knowledge: this occurs through the relocation and recognition of taught knowledge through participation in the theatre event.

6. Performing identities: affective investments and the role of pleasure and leisure in making meaning

As social activities, the excursions introduced students to new experiences as well as different areas of Cape Town. The reason for including identity and the way students perceive themselves and others in this discussion is because of the strong emphasis placed on the relationship between formal academic knowledge and lived social practice in research on progressive teaching methodologies. In addition, research on the way young people position themselves and construct multiple 'selves' in different situations and locations has foregrounded the role of spatiality in constructing social identities (see Hull & James, 2007: 17). The off-campus excursions contributed to the way students are able to see themselves and others 'differently' in unfamiliar or diverse locations. This foregrounds a sense of 'possible' rather than pre-determined identities and social roles. Here are some students' responses:

> For the first time in three years I feel like a creative Arts student. (student A)
>
> It [theatre] has been a revelation of my new identity. (student B)
>
> The showcase showed me the talent in class...I discovered passions within me I didn't know existed. (student C)
>
> It allows us to express our creative side. This is important since it is important to have both theory and practical. (student D).
>
> Doing a practical assignment was evidence of what we learnt this semester. (student F)

The role played by forms of 'affective investment' and pleasure in meaning making should not be underestimated. While cultural critics like Paul Willis (1990) theorize the role of popular or 'common culture' in the way young people construct meaning, one could argue that theatre can play a similar role in, as it were, mediating between what is described as popular and literary forms. The aesthetic, sensory, emotional and cognitive pleasures referred to in the responses include opportunities to socialize outside campus, the transgressive pleasure of identifying with, inhabiting or performing 'other' (class, gender, racialized) identities, and an increased sense of self-worth.

Often pleasure was attributed in part to the experience of 'newness', of that which had not been known or experienced before (for a number of students it was the first time they had been to the theatre). Some also noted that the pleasure came from the apparently unexpected combination of 'fun' and 'learning'. They also commented on the pleasures associated with the social aspect

of the excursions which generally took place in the evening. At one level, pleasure here is thus associated with leisure, and as discussed earlier, this is important for enabling the recontextualization of knowledge, as taught knowledge is re-experienced in a lived social context.

Another aspect of pleasure was an enhanced sense of self-worth; this was very noticeable following the showcase, where a number of students commented on the delight of discovering the talents and creativity they and their peers were able to demonstrate. This was often prefaced with disclaimers such as, "I did not know there was so much talent in the class"; a typical example: "I learned a lot about myself and my strengths. I did not know I had any special talents but this course made me open myself to the possibility of going beyond my borders. I grew much closer to my class-mates" (student H). The notion of going beyond borders reiterates student E's comments on the transgression of perceived 'limits' quoted earlier. It follows that this heightened sense of self-worth can contribute to greater confidence in the way students use their own voices in articulating their responses, rather than simply repeating what is expected in terms of pre-determined outcomes. They do not simply 'perform' given knowledge, but begin to develop an ability to form independent judgments.

A number commented on the difficulties and pleasures of having to work together, and having to find creative solutions to problems, all with the aim of putting on a show. It also meant that some students, through role-play, got to 'inhabit' what they saw as 'other' cultural experiences in ways that appeared liberating – precisely because they were 'performed'. One student commented in his portfolio on his role as the only black male in a play scripted, performed and directed by an all-female group:

> The play was a great experience for me, particularly as a black Xhosa speaking guy. Through the rehearsals and the performance of the play I learnt to interact with Coloured girls, as I was the only male and the only black person in the play. For the first time ...I performed in a play in front of a crowd of people. That alone was a great experience and privilege for me...I felt so much part of the play as a whole. Being a Coloured character, yet a black man in reality was a wonderful feeling, as I got to at least be a black man in a Coloured skin for a while. (Student I)

While the student is of course rehearsing stereotypes in the very act of unpacking them, such performative activities like role-play nevertheless, as Gay Morris points out, provide scope for exploring identity, "not in order to essentialize it, but in order to investigate relations between the world, self and other selves, humanity and our world" (2005: 65). This highlights the value of creating opportunities for taking students out of the formal lecture environment at strategic points to demonstrate the performativity of knowledge as it intersects with social identities and contexts. At the same time, according to Michelson, "experiential learning can be an exercise in opening ourselves to the transgressive, the Other within our own discourses and societies" (in Morris, 2005: 65). This relates to student G's comment about the way the practical component of the course encourages a comparative and grounded approach: "We are to learn and see and draw connections according to ourselves, texts, politics, plays, history and the world". It follows that this should contribute to students being able to formulate critical judgments more coherently through having a sense of agency in arriving at understanding and knowledge through experiential learning. However, it must be noted that there is generally still a marked disjuncture between

the ability to respond orally in group discussions, and articulating written responses in academic essays. Nevertheless, the increased confidence in making independent judgments should be seen as integral to the process for improving writing skills over time.

7. Strengths and limitations: body recognizing mind

In returning to the question raised at the beginning of the paper about the ways in which 'limits' were extended, it seems to me that the references in the student feedback to the relationship between fun and learning should be seen as a significant component of the responsive pedagogy attempted here. It can be argued that pleasure, which is experienced in physical, imaginative as well as social contexts, acts as catalyst for a type of 'recontextualizing' or defamiliarizing process, which in turn contributes to how meaning is made and understanding or knowledge is acquired. This occurs as the perceived boundaries between academic knowledge and lived social realities are permeated. An example from a literary context introduced at the outset of this discussion should help to throw some light on the role of pleasure as integral to experiential learning.

As noted earlier, in Byatt's novel *A Whistling Woman* (2002), there is an account of how Frederika, an English lecturer, suddenly apprehends what is to her an unexpected and startling relationship between body and mind. This happens as she reads a passage from *The Great Gatsby* to her class; the extract describing Gatsby's disintegration is one she has read out to her classes many times before:

> But as she read it out, she caught the full force of the achieved simplicity of every word in that perfectly created paragraph. She felt something she had always supposed was mythical, the fine hairs on the back of her neck rising and pricking in a primitive response to civilized perfection, body recognizing mind (2002: 269).

Later she says that it is as if, for the first time, she has "really seen" how good the paragraph is. This becomes a defining moment for her where the physical reaction, the "pricking" hairs indicate her "really reading" something "she believed she 'knew'" (270). Here learning, understanding and knowledge of literary forms and how they construct meaning are experiential in the sense that this is physically felt in the pricking hairs at the nape of her neck. Yet, the physical reaction is a response to a cognitive, intellectual stimulus, mediated through a sophisticated understanding of culturally informed (literary) codes. The effect of this, however, is that this understanding is perceived as if the perceiver had direct agency in arriving at the understanding. Similarly, I have argued that there should ideally be an integrated and 'osmotic' exchange between taught knowledge (in this case of theatre conventions), and individual experience or practice (through excursions and performances). This enables moments of recognition which are experienced affectively, and in turn result in recognition of already acquired or taught knowledge similar to Byatt's "body recognizing mind".

This kind of intervention does, however, also highlight the complex relationship between formal academic knowledge and experiential learning that it is based on individual experience or perceptions. This is compounded by a number of additional problems. First, there is the issue of assessment. Given that the module was offered within an academic department with prescribed module descriptors and outcomes, it was difficult to assess the creative aspects of the course

appropriately. The marks here were often much higher than, for instance, the research component. Added to that is the problem of weighting a creative or practical component. Nevertheless, the apparently inflated mark had the function of boosting students' sense of self-worth (especially in the case of weaker students) while not compromising the academic requirement since it only accounted for 10% of the total assessment. Finally, given that the emphasis is generally in favour of more career-oriented subjects, it is deeply frustrating that there is often lack of support within the broader institutional framework for creative initiatives which are so clearly beneficial to enlarging horizons of learning.

Nevertheless, the advantages of including encounters with performance in the academic programme outweigh the disadvantages. As one student puts it, the exposure to performance activities changed perceptions about "analysing according to someone else's hypothesis" as, "it not only broadened our horizons but allowed us to write about something we experienced and not just read". Furthermore, this student claims, "it enabled me to make my own evaluation of a text and substantiate my claim" (student J). This highlights how border-crossing interventions such as performance-related projects could contribute to a greater self-reflexivity concerning the forms of knowledge students have to engage with, and ideally also their own 'situatedness' in relation to this. This must surely be beneficial for encouraging a responsive climate for learning that also challenges the misplaced focus on outcomes goals in the Humanities.

NOTES:

1. Students are also expected to write a research essay demonstrating their understanding of the evolution and application of theatre terms in relation to selected works, as well as a comparative review of the performances they attended. The course content and assessment processes are weighted to ensure these meet faculty requirements.
2. A Centre for Performing Arts was established at UWC in 2004. While the Centre offers short courses in music, drama and dance to students and local communities, these are not offered as part of the formal university-accredited curriculum at present.
3. Students were asked to fill in a questionnaire by way of evaluating the module; they could choose whether or not to give permission for their views to be quoted; the responses were anonymous.
4. The categories used 'for equity purposes' at registration would identify the class as about 40% African; 50% Coloured; 5% Indian, 5% White (this includes international students). Some of these would have classified themselves as 'other' at registration.
5. Moll notes that the term has been used frequently in debates on higher education. He expresses some surprise that the concept 'curriculum responsiveness' seems to be a specifically South African application: it was first employed in 1997 as "one of curriculum responses to a changing national and global environment in an African context (Ekong & Cloete, 1997), and was articulated systematically for the first time by Dowling and Seepe (2003), and by Gamble (2003) in her work on the transformation of FET colleges" (Moll, 2004: 3). Moll identifies a stratified model of curriculum responsiveness; namely, economic/policy responsiveness; institutional/cultural responsiveness; disciplinary responsiveness; learning responsiveness.
6. In his *Border Crossings: Cultural Workers and the Politics of Education* (1992) Giroux outlines a broad vision for border crossing pedagogy and claims that: "Instead of weaving dreams fashioned in the cynical interests of industrial psychology and cultural sectarianism, university educators can become part of a collective effort to build and revitalize critical public cultures that provide the basis for transformative democratic communities" (1992: 105).
7. Hull and James examine how the construction of identities, both individual and collective, are influenced by and enacted through spatiality: their study of after-school programmes identifies how this is manifested in the way identities are negotiated in the way youth "enact different identities according to the different spaces that they occupy" (2007: 5-6).
8. In "Education under the axe" Macfarlane outlines the controversy surrounding proposed cuts to Humanities

programmes at Unisa (*Mail & Guardian*, July 13-19, 2007: 9). See also earlier critique of national education policy as applied to the humanities offered by Higgins and Devi Sarinjeive in *Scrutiny* 2. 5.1(2000). In the same issue Peter Horn criticizes the restructuring of universities: "Many signs point to the tendency of South African universities to be more concerned with training for professions than with education" (2000: 24).

9. Butler is drawing on the British philosopher, J.L. Austin's *How to do Things with Words* (1962). Parker and Sedgewick note that that philosophy and theatre "now share 'performative' as a common lexical item"; however, since Butler is more concerned with the performative enactment of gender identities, "the term has hardly come to mean the same thing" (Parker & Sedgewick, 1995: 2),. In an interview in *Radical Philosophy*, Butler claims: "what I am trying to do is think about performativity as that aspect of discourse that has the capacity to produce what it names" (1994: 33).
10. Slonimsky and Shalem draw on Bernstein and Cummins to describe how academic knowledge is de-contextualized through being translated into textual form; in other words, in the academic context, "textual knowledge is materialised in symbolic form" or "disembedded" from "the particular milieu or circumstance in which it is produced" (2004: 84).
11. In addition, theatre tickets are expensive, which is why audiences in SA are still generally – but especially in Cape Town – starkly stratified economically. Transport is also exorbitantly priced as one is compelled to use university vendors. Since the excursions are a compulsory aspect of the course, tickets and transport are generally fully subsidized, but to do this one has to use scarce research funds.

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