

Memory, Educators and Pedagogy: Viewing Cry Freedom - Unearthing Biko's Philosophy in the Classroom

Vuyisile Msila

University of South Africa, College of Education, PO Box 392, UNISA 0003
E-mail: msilavt@unisa.ac.za

KEYWORDS Identity. History. Culture. Transformational Teaching. Film

ABSTRACT The article focuses on the role of pedagogy and memory in a South African classroom. It was an investigation that was initiated by an educator who utilised his own autobiographical memory in educating his class. To fortify his memory, the teacher made use of the Attenborough's film, *Cry Freedom*, a film that traces life and times of Stephen Biko, who is portrayed as a fearless fighter for the oppressed peoples' political emancipation. The educator illustrated this memory to the secondary school learners to kindle debate and critical pedagogy. This was a qualitative study involving 64 learner participants. Drawing upon the struggle memory, the learners explored themes that question cultural hegemony and Biko's philosophy. They explored themes such as identity, language and culture. In understanding and embracing the post-apartheid South Africa, the learners critically looked back at the history of the oppressed, personified by the life of Biko.

INTRODUCTION: MEMORY AND HISTORY

In her book, *Learning from Experience: Memory and the Teachers' Account of Teaching*, Ben-Peretz (1995) explicates ways in which experience and memory can be utilised in the classroom. She unravels the fecund nature of memory and how invaluable it can be in the enhancement of teacher practice and student learning. Recalled incidents of history should never be trivialised especially in countries whose histories reflect some form of domination of people by others. Mitchell et al. (2010) have also highlighted the importance of bringing the past and memory forward, to inform the future. The past experience also helps in shaping the people's identities as teachers and as learners. In this regard McAdams (2008) points out that the stories people form to make meaning out of their lives serve "to situate them within the complex social ecology of adulthood". Wilt et al. (2010) concur when they contend that life stories have a potential of providing life with some level of unity, meaning and purpose.

The use of memory in the classroom is perceived as an affirmation of identity and it brings forth the origins of a person. Hobson (1995) cites Kurt Lewin who argued that an individual stands at the centre of his or her own life space, and that an understanding of that life can only be accomplished by beginning with the perspective of that individual. Jalongo and Isenberg (1995) also contend that the best of teachers are able to transcend the boundaries of time, place

and distance by looking to the past, the present and future. However, teachers usually overlook the past and memory in their classrooms. Wilt et al. (2010: 156) posit:

Educators frequently overlook the significance of their own childhood experiences in shaping their attitudes about teaching and learning. Those early experiences often become 'hidden curriculum' lessons we remember far better than any of the thousands of content coverage lessons directly taught. Some of these lessons show how easily children's feelings and aspirations are crushed.

With the advent of post-apartheid education in South Africa, to many teachers who witnessed the history of the struggle for freedom, their stories have become a valuable point of departure in their classrooms. When educators use their memory, they also relate the history of the society; this is the necessary collective identity. "Across cultures, people care to give a certain narrative unity to their lives: each person wants to tell a story of his or her life that makes sense" (Appiah 2007: 263). The latter sentence presents a rationale for the ensuing study. It explores how teachers can use the narrative in memory to enhance classroom learning. The main question asked was: How can memory be effectively used as a pedagogic tool in a classroom?

Objectives of the Study

- The main objectives of the study are:
- To explore how the concept of memory can shape teaching and learning in classrooms;

- To investigate how the narrative can be effectively merged by educators when teaching;
- To illustrate how educators can use memory as they create best practices in classroom teaching.

Having pointed out these objectives below literature is briefly reviewed.

Literature Review

Film, Memory and Pedagogy

Moyer (2007) describes a film as an example of a public memory; filmic remembering as something that is not easy to detach from liberal remembering. Furthermore, Moyer sees a film as of the past—the real past as is a legitimate memory. Giroux (2001) also perceives films as public memory tools that are powerful teaching machines that are meant to both entertain and educate in schools. Giroux also states that as a form of public pedagogy the film combines entertainment and politics as it lays claim to public memory. He also identifies films as being more than mere “vehicles of memory”. He contends:

Mining the twin operation of desire and nostalgia, they are also sites of educated hopes and hyper-mediated experiences that connect the personal and the social by bridging the contradictory and overlapping relations between private discourses and public life. While film plays an important role in placing particular ideologies and values into public conversation, it also provides a pedagogical space that opens up the “possibility of interpretation as intervention”.

Film can enable people to think more critically about how art may contribute to constructing public spaces that expand the possibilities for pleasure and political agency, democratic relations, and social justice. (Giroux 2001: 586)

Moyer (2007) writes about the importance of experiencing film as memory. He states that film fragments resemble human witnessing and also adds that it is not the film we remember but the places or persons in the film. All these points highlighted above show that the film and memory linked to it has an invaluable place in pedagogical settings. Bates (2007) concurs when he affirms that citing Giroux that films assist the viewer in constructing his or her own identity. Viewers also negotiate their everyday lives

because it becomes a substitute for personal experience and shapes commonsense. Bates also points out that films enable the learners to oppose the racist, colonialist, and bigoted practices they observe without “putting themselves on trial”.

Sprau (2001) also points out that the film in educational settings is often relegated to filler material for overworked, underprepared or absent educators. Yet, there is much that can be gained from the use of films for educational purposes. Many worthy films carry immense emotional power while delivering truths that reality obscures (Harper and Rogers 1999). Furthermore, they contend that this emotional power can enhance thinking and learning in the classroom, although it should be kept into cognisance that films are a starting point and not an end in themselves. Lantz (2009) also illustrates the potential of film in the classroom as she perceives it as a possible avenue that can enable learners to create. She shows this in a pyramid that reflects how learners can build on remembering and understanding the film. In her pyramid she states that there are six levels in reflecting, remembering and films. These start with *remembering* at the bottom of the pyramid followed by *understanding*, then *applying*, *analysis*, *evaluating* and on top of the pyramid is *creating*.

Boyd and Robitaille (1987) also regard films as having a potential to target and motivate writing as implied in Lantz’s pyramid explained above. They contend that films can foster critical thinking and enhance the creativity of the learners. High-quality films have an intensity to involve the audience and in the classroom this can be useful tool while educators work with learners. The film can also enable educators to reflect on their memory and teaching. Sharing stories in the classroom is a part of a profound human drive to share our experiences (Zander 2007). Healy (2003: 222) asserts that “the cinema is, of course one of the pre-eminent modern cultural spaces that relies on, works with, invokes, constitutes and transforms contemporary practices of remembering.”

METHODS AND PROCEDURES

Action research was used in this study where the teacher wanted to improve his practice by using memory. According to Struwig and Stead

(2004), action research is an outcome-oriented research where the research is conducted to empower a disadvantaged community and social justice is an important guiding principle. Brink (2000) also adds that action research is a strategy which brings about social change through action, developing and improving practice whilst generating and testing theory. Zola uses his narrative in this research, by starting with his own story. Hobson (1995: 2) points out that “the person stands at the centre of his or her own life space, and that any understanding of that life can only be accomplished by beginning with the perspective of that individual”. With the aid of the film, Zola uses some of his experiences as an activist growing up in apartheid South Africa. Wilt et al. (2010) contend that the past plays a crucial role in the classroom, most often, it moulds the kind of teachers we have.

Assuming the role of teacher as researcher, Zola uses his memory to challenge how his learners think. Sixty-four Black African learners (from three historically Black African schools) were selected from History and English second language classes. The “chief participant”, Zola, is a teacher who usually coordinates arts and culture workshops for schools, decided to use his autobiographical memory to facilitate his lessons. Purposive sampling was used in selecting the participants. Sometimes referred to as judgemental or theoretical sampling this method is based on the judgement of a researcher regarding participants that are typical or representative of the phenomenon being studied (Brink 2000). In employing purposive sampling, the researchers usually utilise their previous knowledge of a population. Researchers assume they can use their knowledge of the population to judge whether a particular sample will be representative (Fraenkel and Wallen 2000).

The group of learners was shown the film and this was followed by focus group discussions. Zola was also interested in investigating the meaning of Biko to ‘post-1994 South African youth’. He wanted to establish whether Biko was still relevant to the youth as well as how they interpreted his (Biko’s) philosophy. The teacher was also interested in teaching about race. In South Africa this has become important to those who want to enhance social cohesion. After the group had seen the film, they

discussed in their groups. The researcher was a non-participant observer. Brink (2000) points out that apart from the obvious practical advantages of interviewing several people simultaneously, it is also useful to allow participants to share their thoughts with one another. However, he also states that the disadvantage is that some participants may be uncomfortable with the idea of sharing their viewpoints in groups. Questions posed proceeded from the general to the specific. Some of the questions explored included:

- As a young person born in the 90s how do you relate to Biko’s philosophy?
- Do you find it relevant today?
- How different is the present South Africa from Biko’s?
- What aspects have gone worse in our society?
- How reliable is the film in representing “Black life” in the 1970s?
- What issues of race have you found important in addressing South Africa today?

THE FINDINGS

The learners discussed a number of aspects pertaining to the film as well as Biko’s life in general. One common standpoint in the groups was the need for Black Consciousness in the present day South Africa. They identified with what Biko stood for in the film and many felt that had he and his Black Consciousness (BC) dream lived longer, there would be “more unity among the historically oppressed people”. The learners also maintained that there was more “need to move from Western ways of life” and recognise “the beauty and the need for African cultures”. The participants appeared to perceive *Black culture* and *African culture* as synonymous. They perceived Biko and his ideals as embodiments of African culture. One participant pointed out:

If we still had the beliefs that we have just seen, we would have strong youth. Today, we see an erosion of the Black culture and the coming of the coconut among our youth. We seem to be forgetting our own cultures.

Another said:

The scourge of drug abuse, lack of ubuntu. Look at what people are doing to the people from the north of Africa. The growing lack of respect for the elders all show that we are losing the values that people like Biko stood for.

We have lost our culture and identity; we want to emulate the Western cultures. Hear how some us (as well as the coconuts), speak English; through the nose!

There was much reference to the *coconut*. This is a derogatory and acerbic reference to the Black youth who act and speak like westerners do. The symbolism of the coconut perceived as appropriate, as the coconut is brown outside but white inside. There was this loathe and derision when many referred to the coconuts' mannerisms. The participants emphasised that Biko highlighted values different from those displayed by the coconuts; he embodied culture, identity and *ubuntu*. They saw him as a man who selflessly stood for the disenfranchised and was even prepared to start community initiatives although there was no income. As learners discussed they saw the latter lacking in today's society "where people want to benefit all the time". They also concurred that, "Biko gave his all" even when "he knew that he could die for the cause". The film for the participants is made poignant exactly because of that; here was a man who was prepared to die for a belief that he was attached to; the freedom of the oppressed. It is this selfless living, according to the group, that makes him a great martyr.

The views on language and being African came up several times during the discussions. The youth maintained that there was even more need to respond to BC by cherishing that which is associated with Black people and this included indigenous languages and "African culture". The group emphasised that the Black indigenous languages are currently not perceived as being important. They also maintained that the BC that Biko stood for "would certainly stand firmly for these languages". The youth also highlighted a tendency even among themselves, to spurn the "Black or African cultures" as they preferred "Western ways". Even when it comes to education, the young people stressed that there is so much that the current system of education can learn from BC principles "because BC respects the African culture".

The participants also maintained that although the film was filmed in Zimbabwe, acted by chief actors outside South Africa, it captured the Black life well. They found authenticity in scenes such as the football field and the *shebeen* scenes. They also found genuineness in the manner in which the characters tackled issues

in debates especially when the Biko character and his friends were illustrating to Woods 'the other side'; the Black life and the Black struggle. There was also praise and disbelief in how a man could steadfastly stand for a goal even in the face of death. The participants concurred that Biko the martyr, should touch an audience of any colour and creed. Many also agreed that the film "opened" their eyes as they started understanding the BC ideals. For many highlighted that they had always thought that BC preached hatred; the same way that Woods understood it to stand for in the film. The participants' comments illustrated that the sharing of stories in the classroom affects the construction of personal identity and connects people (Bruner 2002). The participants perceived their own lives in the teacher's narrative and the film.

The participants also saw how Biko emphasised the importance of culture, education, blackness and humanism. Furthermore, many concurred that Biko wanted to see Black people who were proud in being Black. The participants talked about the scenes where Biko talks about these issues especially with Woods and in the court scene when he unpacks *blackness* to the police, the members of the special branch and the judge. The participants also do not forget that Biko not only talks about African humanism but also practices it as part of his own life. They saw the establishment of the community clinic Zanempilo as one good example of how selfless the man was; prepared to help people with ailments without any expectations of remuneration. The participants emphasised three themes from the film; educative role, pain and suffering as well as hope. The teacher used the cultural aspects of the narrative utilising a specific context. The cultural aspects talk to a specific context. As people encounter changes in a particular context, they reconstruct and revise who they are (Bruner 2002).

The young people agreed that many scenes in the film are educative. The articulate Biko character teaches them about history, about language and about being an African. Pain and suffering also brought much pathos to the participants as many expressed how they empathised with the Biko character. They stated that Biko's detention, interrogation and torture at the hands of the police induced much sorrow and anger. Yet even through this they perceived hope as people such as Woods were prepared to

take the struggle for freedom forward. Furthermore, participants stated that even in the funeral scene the mourners hoped for freedom. They had come to bury Biko but were certain of some victory in future.

Zola explained some of these aspects from his childhood memory. He portrayed to the learners how it was to be an adolescent growing up in a turbulent New Brighton township of Port Elizabeth. He told them about once segregated schools; about the Group Areas Act which ensured that different racial groups lived separately. One has to note that a person's selective memory and interpretation are motivated by intentions and objectives shaped by one's self identity (McAdams 2001). One of the teacher's goals was to ensure that the learners would live to a different fulfilling life. The film was fortifying the teacher's autobiographical memories. The learners also talked about how the film enhanced their self understanding. They found it invaluable to understand where their country is coming from.

Below, the discussion of the findings is advanced and this is divided into three themes that became prominent during data collection. The themes are:

- (i) Culture and identity;
- (ii) African humanism;
- (iii) Education and languages.

DISCUSSION

In the film, *Cry Freedom*, Richard Attenborough (1987) traces the life and death of the Black Consciousness (BC) leader, Stephen Bantu Biko. Sometimes referred to as the "father of Black Consciousness" in South Africa, Biko lived selflessly for the freedom of all oppressed people. The teacher showed this film to a group of secondary school learners in a history and language class. It dealt with his memory of the struggle (against apartheid) years. The approach was also interdisciplinary for while history and English as a second language were explored, themes of conflict, identity were among those discussed. This article looked at the protagonist's character. Biko's growth and transformation affected him as well as the political culture in South Africa in the 1970s. Growing up in the 1970s, the educator, Zola was inspired by Biko's philosophy. Zola contends that Biko's "dynamic identities" in-

spired many young people's identities when he grew up in the townships. Many of Biko's narratives were later to be shared by many "ambitious young Black people" and arguably, his ideas continue to transform the lives and identities of many even today.

Hodgkin and Radstone (2003) argue that the contests over the meaning of the past are also contests over the meaning of the present and over ways of taking the past forward. In this study Zola uses two texts for memory; autobiographical memory and film to elicit the past. He could still remember what he was doing when as learners, they heard about the death of Steve Biko. Haberlandt (1999) cites Brown and Kulik who calls these lifelike recollections *flashbulb memories*. "A flashbulb memory is the mental trace a person forms of such consequential moments in time" Haberlandt (1999: 219). Williams et al. (2008) highlight three functions of the autobiographical memory; it has directive, social and self functions. Among these, the directive function, involves using memories of past events to guide and shape current and future behaviour. In the study, Zola uses these to teach his learners as he guides them in understanding broad themes in the society. The film assists in the reliving of his experiences as an adolescent activist and the following three themes help in understanding the learners' engagement after viewing *Cry Freedom* and hearing the brief from the teacher.

Culture and Identity

Memory has a potential to build the perceiver as well as the people around. McAdams (2001) contends that life stories are psychosocial constructions co-authored by individuals as well as their cultural context within which their lives are embedded and given meaning. These life stories also speak directly on how people come to terms with their interpersonal worlds, with society and with history (McAdams 2008). These help in shaping the identity and, in this study not only is the identity of the teacher enhanced but the learners' self understanding as they interpreted Biko. Through Biko's memory, the adult configuring his self and the learners' understand their role in an adult world.

The participants highlighted culture and identity as the most crucial in Biko's quest for a just (South African) society. They concurred that

BC stood for the affirmation of Black culture and Black identity. Biko was against racial integration, which emphasized an assimilationist position. He did not approve of the disadvantaged people having to accept a set of norms and code of behaviour set up and maintained by Western values. For Biko, true integration meant:

Free participation by all members of a society, catering the full expression of the self in a freely changing society as determined by the will of the people...For one cannot escape the fact that the culture shared by the majority group in any given society must ultimately determine the broad direction taken by the joint culture of that society. This need not cramp the style of those who feel differently built on the whole, a country in Africa, in which the majority of people are African must inevitably exhibit African values and be truly African in style. (Biko 1987: 24)

He also goes on to bewail the destruction of structures built in the African society by colonialism and imperialism. He contends that not only was the Black African's brain emptied but the history was deliberately distorted as well. The participants perceived Biko as a man who saw culture and identity as conduits to Black pride and affirmation of being a rightful citizen in South Africa. The participants also saw Biko as magnifying the role of being 'true African'. Zola is also able to engage the learners to debate about the themes of race and identity as they talked about culture. The latter was crucial. South African teachers might be tempted to overlook themes that deal with race in South Africa. South Africans are always talking about the need to be a "rainbow nation", a term coined by Desmond Tutu referring to the ideal one (South African) nation after the apartheid legacy. Yet Zola realizes that race continues to be an important subject in classrooms today. Zola talks about this racial pedagogy and learners were able to engage in debates on race. Using his memory, Zola is able to respond to the call for pedagogy that addresses social racism (Harris et al. 2007). Zola is also able to teach some of the elements of this racial pedagogy as highlighted by Harris et al. (2007). These include creating a responsive pedagogy; eliminating his personal racism and addressing cultural sensitivity.

McAdams (2008) argues that the self comes to terms with society through narrative iden-

tity. The stories people construct to make sense of their lives are fundamentally about their struggle to reconcile who they imagine they were, are, and might be in their heads and bodies with who they were, are, and might be in the social contexts (McAdams 2008). It is through the film and memory in this study that Zola tries to reconcile his past and the present. A number of scenes in the film help him in achieving his goals. In trying to underscore the importance of identity, in the film Biko explains to Woods why Blacks should be seen in a rather positive light. He explains that BC does not stand for racism but for a better South Africa for all. In the soccer match scene Biko says, "Let us change South Africa, in the struggle to kill the idea that one man is superior to another man." The point here is that his struggle was for the freedom of all South Africans. However, the Black people needed to regain their identity as people, first.

The participants argued that while constitutionally all South Africans have freedoms, there continues to be the problem of inferiority and identity crisis among Black people. There is still the necessity to instil the belief in black pride, value systems, their culture, their religion and their outlook to life. In BC, people find aspects of true self-liberation. As Biko put it, "We cannot be conscious of ourselves and yet remain in bondage. We want to attain the envisioned self which is a free self." Linked to identity and culture is the striving to live a life based on true African humanism or *ubuntu* values. In fact, Biko in the film shows Woods the meaning of *ubuntu*. Later Woods, who thought that Biko was a racist, sees the true humanism in the man who selflessly wanted to see the freedom of others.

African Humanism: Building *Ubuntu*

Zola manipulates his memory so as to perceive the past in the present. Cameron et al. (2004) use the term *presentism* to refer to the tendency to recreate history on the basis of the current ideas and values. People's current knowledge, beliefs affect bias in their recollections. Zola constantly thinks of how BC could address some of the challenges in society today. Zola sees humanism as one missing link in society today. Josselson (2009) explains that autobiographical memory is a process of reconstruction rather than faithful depiction. Zola uses the meanings of memories, reshapes them as

they expose a layered multiple self. Using the film to enhance his struggle memory, he reconstructs the past to himself and to the learners. Pasupathi (2001) also avers that most of the work on reconstruction of the past is retrospective and has theorised the ways in which the past is re-worked to seem consistent with and continuous with the present. Reconstructing his memory, the teacher sees the importance of *ubuntu* values in society. The learner participants understood this and they concurred arguing that Biko's philosophy stood for these values.

Mthembu (1996) describes *ubuntu* as the key to all African values and that it involves humanness, a good disposition towards others, and a moral nature. Furthermore, Mthembu avers that *ubuntu* describes the significance of group solidarity and interdependence in African culture. Mbigi (2005) supports this by pointing out that *ubuntu* is a metaphor that describes the significance of group solidarity on survival issues that is so vital to the survival of African communities. The participants understood *ubuntu* as they discussed in their groups as to how they would act in certain situations that required their selfless commitment, including community projects as they saw Biko do in the film.

In the *shebeen* scene, the people around one table explain the editor, Woods, what living among the Black people means. "Everyone is a relative and everyone is family". In the same scene, Tenjy's husband explains, "before you arrived, we had our own culture." This is emphasised by Mapetla Mohapi who also avers that Blacks have their own culture. These men are showing Woods that there is something called humanity among the Black people. However, the participants pointed sharply that the spate of attacks in the township on foreign nationals from places such as Somali and Pakistan need this kind of teaching and belief. The participants concurred that this is where the need for BC is more pronounced, saying that whilst some can understand the frustration of the locals who cannot get jobs whilst the employers are prepared to exploit foreign labour, it is not justified to curse or even maim them. Harris (2002) asserts that the shift in political power in South Africa has brought about a range of new discriminatory practices and one such victim is "The Foreigner".

It is in response to this that in his Steve Biko Memorial Lecture in Cape Town the Archbishop

Emeritus Desmond Tutu (2006), was quoted as saying that South Africa is in danger of losing its moral directions. Furthermore, he argued that the country has failed to sustain the idealism that ended the apartheid era. Among other factors that are a challenge to *ubuntu*, are xenophobia and the lack of respect that exists among people. In his lecture, Tutu maintained that South Africans need to fight and oppose xenophobia. The rise of xenophobia in society has exerted many challenges on the existence of *ubuntu*. Ntuli (1999) points out that the spirit of *ubuntu* has long disappeared. Furthermore, he opines that the latter is the reason why we need an African renaissance. Furthermore, Ntuli opines that in the face of the present cultural and moral collapse in South Africa, there is a need to strive for a rebirth.

Education and Languages

One of the themes that Zola addresses is language. This is one aspect that he maintains needs to be underscored by government. Zola perceives Biko and his philosophy as pivotal in addressing some of these language challenges. Whilst Zola teaches English, he intentionally shows the learners that their own home languages are equally important as well. As he handles his memory, he shows the learners that among others, learners should be proud of their languages. The latter is supported by Bruner (1993) who states that autobiographical memory is intentional. He points out that "like all forms of interpretation, how we construe our lives is subject to our intentions, to the interpretive conventions available to us, and to the meanings imposed upon us by the usage of culture and language." Brady (1990) also points out that coherence and intentionality are crucial in autobiography and memory. Through memory human beings are able to build order in their present day lives. In this regard, he maintains that respect of all languages should be entrenched in schools. *Cry Freedom* captures one of the important incidents in South African history when the students fought against the imposition of Afrikaans as a compulsory medium of instruction.

The participants saw language imposition as a way of further relegating of the Black Africans and their history. Language is so close to history and culture of the people. Biko wants to

affirm the Black history, all what it stands for, and education needed to respect the contribution of Black Africans as well. The latter is well articulated in one scene when Biko points out, "We have to teach our children Black history. Tell them about our Black heroes, our Black culture". Biko was emphasising equality of all human race. He envisaged an education system that would show the learners that Black should not always be associated with the negative aspects of life. The students in the 1976 uprisings stood for what Biko believed in when they shirked the language policy imposed by apartheid government on Bantu Education for Blacks. These are confirmed by Zola who relates his involvement in New Brighton as a young political activist who was jailed several times and tortured by police. Zola shows how Biko's story could be shared by many of his contemporaries whose identities were shaped during the 1970s. Biko's name spread and became synonymous with the Black African struggle for freedom. Towards the end of the film, Woods reminisces and he says to Biko in a telephone conversation, "They refused to study Afrikaans. They refused to be trained simply as servants of the system. The name Biko is being uttered..." Below the paper is finalised through conclusion and recommendations.

CONCLUSION

In conclusion, this discussion has shown the invaluable nature of memory as a pedagogical tool. The teacher was able to transcend the "boundaries of time, place and distance by looking to the past." Furthermore, the teacher used memory to elicit dialogue and shape the identity of his learners as critical beings. As Zola shared the film with the learners he was opening up debates that led to a number of various interpretations. He was able to challenge the seemingly inflexible aspects of curriculum. Zola was also able to grow as he and his learners gave meaning to his memory and the film. Moreover, through the film, the participants were able to exploit the utilisation of memory as the audience confronts the challenges of accosting the trauma linked to the struggle for human rights. The paradox in the film was captured by the learners who while they found it hauntingly painful and grim, they also found it didactic and cathartic. What the learners picked

up was that the film reflects that Black Consciousness was not about Black prejudice or Black hatred. Black Consciousness was an endeavour to attain an identity and acknowledge self-worth. The latter is very crucial for all youth learning to understand Black struggle in South Africa.

RECOMMENDATIONS

Two main recommendations were drawn after the completion of this study. These are as follows:

- I. In initial teacher training programmes, teachers should be taught the value of memory in pedagogic practice;
- II. Teachers should also be able to use these memories intentionally and effectively in classrooms. The latter can also be the work of conscientious mentors.

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APPENDIX

Ubuntu

This is a Nguni concept that refers to the connectedness among people. It is usually loosely translated as African Humanism. *Ubuntu* portrays an African worldview that says, we are united for a common purpose in life. It is based on sharing and interacting with others as well as the environment. It is opposed to selfishness and individuality.