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Title:

Dramatherapy and the South African Context: an auto-ethnographic/self-reflexive investigation on how the perception of race impacts on the professional role of the developing (newly becoming) dramatherapist.

Statement of authorship

A research report submitted in partial fulfilment of the requirements for the degree of MA by coursework and Research Report in the field of Dramatherapy in the Faculty of Humanities at Drama For Life; a division of The School of Art, University of the Witwatersrand.

Johannesburg, October 2015.

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Dedication and acknowledgements

I would like to thank and dedicate, this work to my loving mother and father, ‘Malihaelo Qhobela and Professor Thabo Fako. Thank you for believing in me every step of the way. I love you both so much.

To my classmates; thank you for your constant emotional support, the fun, the laughter and being travel buddies on this crazy journey of becoming a dramatherapist.

Snethemba Makhaya, thank you for believing in my academic endeavour, and for kindling the little fire within me to pursue this research topic. Your patience and guidance has been invaluable.

To my supervisor, Kathy Barolsky, and my lecturers, Warren Nebe and Tamara Gordon-Roberts, thank you for standing with me throughout this process and for encouraging me to find my voice.

To my spiritual mentor and friend, His Holiness Bhakti Vasudeva Swami Maharaja, thank you for always believing in me; for encouraging me to pursue my post-graduate studies and most importantly for reminding me of God’s love in all I do.

*“Hare Krishna Hare Krishna Krishna Krishna Hare Hare Hare Rama Hare Rama Rama
Rama Hare Hare.”*

Abstract

The body of this work is a reflective process on becoming a dramatherapist within the South African training model currently offered at The University of the Witwatersrand at the Wits School of Arts (WSOA). The school of dramatherapy in WSOA is offered by the Drama for Life (DFL) department. The research focuses on race and the impact it may have on dramatherapy trainees and in turn, on the practice of dramatherapy in South Africa.

The research made use of academic language and narrative styled writing as an attempt to give voice to both the objective and subjective understandings of race perceptions in the field of dramatherapy. It is an investigation on the development of the dramatherapist in relation to race in South Africa and how the role of the dramatherapist is affected in the practice of dramatherapy by the social roles and experiences he/she encounters in and outside of the therapy space.

Attempting to give voice to the multiple perceptions of race, the report is a gentle approach to race discourse and has attempted to move away from essentialist notions of race. It is a complex discovery of how race and later culture and sometimes religion, impacted on the dramatherapists in training. As culture and religion also form part of the many influential factors to race perceptions.

“Don’t expect to see any explosion today. It’s too early... or too late. I’m not the bearer of absolute truths. No fundamental inspiration has flashed across my mind. I honestly think, however, it’s time some things were said. Things I’m going to say, not shout.” —Frantz Fanon, 1952

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Abbreviations and acronyms

CRT—Critical Race Theory

DFL—Drama for Life

HPCSA—Health Professions Council of South Africa

MADT—Masters of Arts in Dramatherapy

MA—Masters

WSOA—Wits School of Arts

Wits—University of the Witwatersrand

Section one: Introduction to the research

Chapter 1: Introduction

1.1 Title

Dramatherapy and the South African Context: an auto-ethnographic/self-reflexive investigation on how the perception of race impacts on the professional role of the developing dramatherapist.

1.2 Aims and rationale

The aim of the research was to begin to explore what it meant to be a South African dramatherapist from a self-reflective point of view in relation to race. Using elements of auto-ethnography, I give personal accounts of my own experiences as a dramatherapist in training as well as those of my classmates. As the field demands a great amount of self-awareness, I found it pertinent to highlight my experience of race because being a young black female in my masters class racial dynamics began to be a very apparent reality in my practice. The reason for that realisation was perhaps due to my own unconscious generational traumas associated with being black. By highlighting perceptions of race in the field, I was attempting to make a contribution to the training of dramatherapists in Johannesburg, South Africa by adding onto literature on self-awareness in practice.

The dramatherapy field's institutionalised history in South Africa is a brief one. That is, the University of the Witwatersrand (Wits) offered Dramatherapy as a short course in 2008 to its final year students as a half year subject. The requirement to pass the course at the time was to write a long essay. In 2013, the course was offered as a full degree, as Wits hosted the first ever honours class in South Africa. In 2014, it hosted the first masters class in the field.

The class consisted of ten female students from different racial, cultural, ethnic and religious backgrounds. The diverse group is expected to practise as qualified practitioners by the end of 2016 after the completion of their Health Professions Council of South Africa (HPCSA) internship requirement in 2015/2016.

The legacy of apartheid has been the main reason to embark on this research topic. During apartheid, racial inequality was prevalent (Barbarin and Richter, 2001; Rattansi, 2007). Wadee et al. (2003) noted that apartheid left behind a legacy of disadvantages; including those in the healthcare and in higher education institutions. For example, in healthcare, the client demographic showed unbalanced discrepancies between classes (ibid.). The discrepancies included infant mortality and life expectancy rates between white citizens living in the suburbs and the previously disadvantaged groups living in informal settlements (Horwitz, 2009: 1). Those in the suburbs lived longer than the majority living in informal settlements.

From 1994, South African healthcare has attempted to repair and restructure the past healthcare systems in which they presented a lot of inequality. As the years went by, the health report done by Wadee et al. in 2003 suggested that some improvements to the healthcare systems had been made and interventions were implemented in order to lessen the socio-economic disparities. These improvements include legislation policies as well as better health systems management programs (Harrison, 2009: 2). This reflected a positive development.

In higher education institutions, systems of apartheid were also set in place to further perpetuate racial segregation (Duncan et al. 2001), but like in the healthcare sector, improvements have been achieved to negate the inequalities which were prevalent in the past.

From the end of apartheid in 1994, a lot has been done to encourage South Africans to embrace and celebrate their diversity. This effort is reflected in spaces of schools, work environments, homes and in recreational activities. As part of that effort to embrace diversity, I argue that a contemporary dramatherapy practitioner may contribute more authentically to their practice by engaging in self-reflection. The practice of self-reflection is a process that requires an in-depth focus on the self. In psychology and other allied fields—like dramatherapy—it is common practice for mental health practitioners to constantly engage in this process in order to be true to their work and to ethically be in check while working with their clients (BADth, 2007). The self-reflective process encourages this because it interrogates one's motives, attitude, actions and reactions. Haber (1990) states that "the therapist's personal reactions are keys to use to enter and understand the analogic, relational, and symbolic processes within the client and therapeutic system" (p. 376-377, cited by Rober, 1999:5; Philipose 2003). For this reason it has been my opinion that a dramatherapist understands the possible impact of their race (and culture) on their practice. This level of awareness may enable him/her to achieve a healthier cross-cultural or dramatherapy psychotherapy (Comas-Diaz and Jacobsen, 1991: 393).

For that reason, I was lead to reflect on the role of dramatherapy in the country, but more so, the role of the dramatherapist. I began to note the importance of being aware of one's own level of privilege and/or relatively affluent background while working with clients. Due to the diverse clientele which I was exposed to in my training and the demand in which each experience of working with them presented, the need for a therapist's racial awareness became stronger.

According to Watts et al. (2002) race and ethnicity become key issues in theorising human development in the African context and in other parts of the world where different ethnic groups live together. This is because most of the literature has been constructed from a

Western perspective with the hope that it will also be applicable to the African context. Indeed, a lot has happened over the years where post modernism and modernity have influenced and perhaps ‘modernised’ the African people to Western ways of thinking and living (Rattansi, 2007). That perhaps makes it almost impossible to return to the original ways of African societies. Nonetheless, “in contemporary western culture, especially that of the last 50 years, there has been a growth of consciousness that creative activity can contribute to people’s health and well-being” (Jaaniste, 2011: 16). And when this creativity is implemented in training settings, it could add value not only to the trainee’s health but to his/her functioning as a dramatherapist in practice. It is therefore my opinion that it is as important and relevant for scholars, especially African scholars (of all races) to begin to theorise and consider the African context in relation to therapeutic practice. This is not to say that the African context is inherently creative whereas the Western way of thinking is not. It is to say that perhaps it may be fitting to further integrate South African knowledge systems into already existing literatures.

A trainee in the field may find themselves getting lost and/or confused when confronted with the many roles they have to play as dramatherapist within their training and possibly during their practice. It is therefore the reason why personal therapy is set out as a requirement for training dramatherapists as a way of providing an opportunity to develop a healthy identification with personal unconscious motivations that the trainee may have (Barnett, 2007: 263). In this case, I refer to the personal unconscious motivations as those either inspired or triggered by racial concerns.

1.3 Research question

Seeing that dramatherapy is a relatively new field in South Africa I have been compelled to find out how its ‘new’¹ and very diverse context may need to be approached and how I, the soon to be dramatherapist, as well as my fellow colleagues may need to prepare for the work at hand.

As part of the preparation I have asked myself questions related to the above topic and have documented my responses for the auto-ethnographic report. My main question has been:

In what ways does race affect and/or impact on the dramatherapist in training?

Second to that question is:

How does race impact on their professional position during their practical work?

1.4 Background

I am a young, black, South African female. The interest in the research topic was initiated by two events that happened in class. On both occasions, race spearheaded the engagement and it bothered me that I had experienced (even mildly) ‘subtle racism’. It had bothered me so much that I narrated my experience to my therapist, as well as to a few of my black colleagues to ask whether or not they felt the same way too. To my comfort, they admitted to experiencing similar emotions as me. They then told me that they best handled it by ignoring it because “really, who’s gonna own up to subtle racism?” (a comment recorded in journal entry, May, 2014). My therapist, a black woman, also related to the experience during her post graduate studies but did not elude to any efforts made in “changing” the system. She also did not suggest how I was to feel about it.

¹ In my opinion drama and/or performance has been around in South Africa and the world at large for many years. It is also my opinion that people have found its healing qualities whether through ritual, dance, music, etc. and may have not necessarily thought of it as an ‘art therapy’.

I was left confronted with dilemmas of my own. The first was that it had been my first time thinking about race so seriously, and the second was, that very thought went—and still goes—against my spiritual philosophy as a Hare Krishna practitioner.

As a Hare Krishna practitioner I believe that human beings are souls and that they should not be judged based on the bodies they inhabit. I believe that the majority of people mistaken the body to be the self and for this reason people are often judged based on skin colour, place of birth, cultural background, ethnicity, sex and gender. Some may disagree with me and I do not blame them because there are times when I too judge and act based on the bodily platform. Nonetheless I was inspired to embark on what appeared to be an investigation that contradicted my spiritual belief.

The Hare Krishna strive towards ‘self-realisation’; and analytic psychologist strive towards ‘self-actualisation’; two terms which share a common meaning. That is, to live one’s life fully conscious of who one is (Prabhupada, 2006; Samuels, 1985; Watts, 2009). In both cases it is achieved gradually by developing maturity and clarity of thought. Both ‘self-realisation’ and ‘self-actualisation’ are motivated in spiritual contexts, however, the difference may be that the former is based on spiritual concepts and the latter is recognised as a psychological concept as well. My dilemma had thus been in finding a *perfect* enough balance between the two. It meant a re-evaluation of my perception of identity.

As a Drama for Life (DFL) scholar and training dramatherapist, I have had the privilege of being a part of the DFL community. It is a close knit community which cares about the overall wellness of its academic staff and students. It is a community which is willing to learn about other people and expand more on their understanding of ‘other’ communities and cultures. Its richness also lies in the fact that it has a mixture of students from all over the globe and all over South Africa. It therefore exposes us to different ethnicities, religions,

cultures and races. For that reason I became inspired to look at “myself”—as it were—the black, South African female dramatherapy trainee.

I believe it was the exposure to difference and the re-imagining of my identity as well as the ongoing search for identity that may have been a major influence in the choice of my profession and research interest (Dryden & Spurling, 1989). Naturally there may be other factors which are at play, but my willingness to explore race in dramatherapy was also due to the challenges it posed to both me and the profession in context.

The reality of the topic became evident when I had my own encounters in practice. The background and identity of both me and my clients influenced the way I approached the therapeutic relationships. The motivation behind the research thus became pivotal for me in observing the self-reflective process; therefore monitoring my development in becoming a dramatherapist. In so doing I hoped to identify the countertransference as well as the manifestation of the shadow in the work (more on ‘shadow’ and countertransference to be explained).

1.5 Structure of research

The research report is essentially made up of two key chapters entitled “embodying race” (chapter 4) and “unearthed narratives of the present past” (chapter 5). The sections in the chapters are from an auto-ethnographic point of view and used in-depth interview basis (Weiss, 1994). I drew paralleled conclusions based on the thematic content that was present in the different sections. Journal entries became the source for *thick description* in order to elaborate on the nuances that were present in the interactions between myself, my classmates, and the dramatherapy training. According to Holloway (1997), thick description refers to the detailed account of field experiences whereby the researcher makes the patterns of cultural

and social relationships obvious and puts them in context. The personal journals and class journals enabled for this.

Chapter 4 accounts for my own experiences and perceptions of race in dramatherapy training and its impact on the training/working experience. It also accounts for the dynamics that play out in co-facilitation, multi-racial and diverse therapeutic spaces and how drama referees and rescues a tension-ridden therapeutic set up.

Chapter 5 speaks about how issues of race and culture in the dramatherapy class began to unfold and how the practitioner may work with diversity in diverse settings. It uses reflections and interview responses of other dramatherapy trainees within the MA course to heighten, interrogate and appreciate racial awareness in the work.

The report concludes with a discussion and summarises the findings as well as the limitations of the study. It ends with a reference list and appendices which give account to the visual work I had been doing in my journals, class and field work.

Chapter 2: Literature Review

I decided to use three relevant theories to explain and support my view points in my investigation. These theories are: Critical Race Theory, Analytical Psychology and Ecological systems Theory. These theories are appropriate in explaining race as a construct, race as projection and how the performance of race by individuals can be attributed to socio-political factors.

2.1 Theoretical Framework

2.1.1 Critical Race Theory (CRT)

Critical Race Theory (CRT) is:

“an intellectual movement that is both particular to [the] postmodern (and conservative) times and part of a long tradition of human resistance and liberation... [T]he movement highlights a creative—and tension-ridden fusion of theoretical self-reflection, formal innovation, radical politics, existential evaluation, reconstructive experimentation and vocational anguish,” (Forword by West, 1995, cited from Crenshaw, Gotanda, Peller and Thomas, 1995).

Due to the nature of the subject matter, one cannot speak about race without being political, however, I am not advocating any political stance nor am I trying to fight systems in place. I am merely excavating conversations about the role of race and its impact on the dramatherapy training experience in South Africa.

CRT is interested in transforming the relationship between race and power (Delgado and Stefancic, 2001: 2). It is a broad perspective that “includes economics, history, context, group- and self-interest, and even feelings and the unconscious” (Delgado and Stefancic, 2001: 3). Hence why I also referred to the Ecological Systems Theory to support my argument. Although CRT originally stemmed from the discipline of law in the United States as a response and opposition to the construction and maintenance of white supremacy, racial

discrimination and other social concerns in the 60s, many scholars have found its relevance in other fields such as education politics, history and ethnic studies (Crenshaw, Gotanda, Peller and Thomas, 1995).

The premise of CRT is that race is a social construct. According to Omi and Winant (1993) as cited by Dixson and Rousseau (2006), notions of race as an ideological construct or an objective condition have epistemological limitation (p. 13). As an ideological construct, the notion ignores the realities of people facing racial discrimination and as an objective condition, it makes the term difficult to define as people are now of mixed racial identities.

As a cultural pattern, racism is real enough to produce dire social consequences. It is real enough to affect what happens to living people on the ground, in specific places, in real time. Yet despite its concrete effects, racism is a cultural artefact, the product of a particular cultural context—a part of a belief system. And as an aspect of belief, racism arises from distinct historic events and social and cultural dynamics. Being a learned cultural phenomenon, it is an acquired characteristic (Perry, 2007: 2).

In response to the above quote, I agree that race is a social construct and can easily be an “acquired characteristic” (Perry, 2007: 2) much like how one acquires a new habit or a taste. It is a construct which plays itself out in spaces of difference and where ‘othering’ can be self-imposed or imposed by others. Race is so interwoven and complex in a society like South Africa that when speaking about it one has to consider the layers that come with it. These layers can come from a political stance, a cultural or contextual viewpoint or from a historical backing. This multiplicity of race is what makes it complex and loaded a topic.

I therefore took on the investigation in an attempt to understand the trainees’ perspective on the performance of race in their therapeutic and training spaces. I was not interested in the domination of one skin colour over the other but rather, I was interested in initiating a conversation about the role that race plays in dramatherapeutic spaces. Though it was not the

base of my theoretical framework I also noted Black Feminism which is a theoretical construct seen to be a combination of CRT and feminism (Few, Stephens and Rose-Arnett, 2003). It seeks to give voice to the experience of black women and holds the view that the needs of black women are exceptionally important because of the level of oppression they experience racially and from a gender point of view (Mophosho, 2013: 12).

2.1.2 Analytical psychology

In this investigative process I have used Analytical psychology to understand the possible root cause for my internal dialogues and feelings in relation to the topic. I have decided to use it as a means of understanding the self-reflexive process from an unconscious point of view. The concepts stipulated by Carl Jung and his contemporaries about the understanding of self and the human psyche are mindful of the process of individuation. Individuation is the process of moving towards wholeness and being content. It happens when the conscious and unconscious parts of a person's personality are integrated (Watts, Cockcroft and Duncan, 2002: 235).

In his works, Jung suggested that the structure of the psyche is made up of the ego, the personal unconscious and the collective unconscious (Naidoo, Townsend and Carolissen, 2008). The ego contains all experiences that one is aware of, and what we refer to when we use the words 'I', 'me', and 'mine'; the personal unconscious stores the forgotten or repressed experiences; and the collective unconscious is shared by all humans where similarities in behaviour is experienced across all cultures of the world (Naidoo, Townsend and Carolissen, 2008: 122).

I am interested in what Jung terms 'archetypes', of which are present in the collective unconscious (Jung, 1964:31-32). I would like to suggest the term 'the race embodier' as a

sub-archetype that describes the particular archetype to which I and my classmates embodied during the course of the dramatherapy training. This will be unpacked further in the report.

Archetypes arise in the different roles acquired in dramatherapy and it is important to note that they reproduce themselves anytime and anywhere (Jung, 1964: 58). They are not instinctual like physiological needs, but rather, they manifest in fantasies and are visible through symbolic images (Jung, 1964: 58). He believed that there were a vast number of archetypes and the most common or basic of the archetypes known today are the persona, shadow, anima, animus and self (Naidoo, Townsend and Carolissen, 2008: 123). Of the five archetypes, shadow seemed fitting for my research interest and as previously mentioned, 'the race embodier' being a sub-archetype that describes this particular shadow.

The shadow archetype refers to the thoughts, feelings and behaviours that we possess but are unacceptable to society or to ourselves (Naidoo, Townsend and Carolissen, 2008: 123). In the case of the topic at hand, the shadow archetype manifested in different ways in and out of class and dramatherapy spaces. Being aware of the shadow allowed me the chance to engage with it in different spaces and therefore gave me the opportunity to subject it to modification (Jung, 1938:131). In other words, the willingness to work with the shadow enabled me to work towards a more healthy approach as a Black dramatherapist. I endeavoured to achieve this by confronting the shadow and placing it at a more conscious level.

The formal term for the archetype I found myself playing out during the course of my masters' year is referred to as the scapegoat archetype (Perera, 1986: 98). Although I did not embody the term to its full definition, it explained some of the reasons why I felt the way I did about being a young black female in my class. According to Perera (1986), the scapegoat phenomenon is an almost universal phenomenon. The expression is connoted with something or someone of lower status in society. Often the status carries with it connotations of 'evil'

and general ‘badness’. Individuals who identify with the complex often make the scapegoat archetype a focus of life. The “individuals are left with the need to discover and relate consciously to its specific meaning in their lives. In this search and service is their healing” (Perera, 1986: 98). Perhaps my quest for meaning and interest towards investigating the impact and effects of race on the dramatherapist in South Africa was/is because I carry with me unconscious generational traumas associated with being black. It may also be that I began identifying with the scapegoat archetype because parts of me and those before me would be able to find healing.

I did not feel that I carried shameful, evil behaviours and attitudes as suggested by Perera, however, in my self-reflexive journey, it came to my awareness that my wanting to complain and voice out my then “racially aware” opinions about how the course could be run, were silenced by my own assumptions that the acts would be disruptive and political, especially when race was concerned. My apprehensions were also due to not wanting to cause discomfort to “the parental figure[s]” (Parera, 1986: 15). By parental figures in this case I am referring to figures of authority within the academic institution, most of whom were white. It had not only been the fear of disrupting the system in place but had also been one of rejection; the rejection of my concerns due to my status as a student within the bigger system. According to Parera, it is not what the child has done which causes him/her to feel rejected, but it is his/her relation to the parent that makes him/her feel that way (Parera, 1986: 15). Perhaps I had and still have power-related fantasies towards my lecturers because they are: one, my lecturers, two, older than me and three, white. DeGruy (2014) elaborates on this point from an African American view in the following way:

American literature would refer to these ‘symptoms’ of behaviour as Post traumatic slave syndrome or PTSS. PTSS is a theory that explains the etiology of many of the adaptive survival behaviors in African American communities throughout the United States and the

Diaspora. It is a condition that exists as a consequence of multigenerational oppression of Africans and their descendants resulting from centuries of chattel slavery. A form of slavery which was predicated on the belief that African Americans were inherently/genetically inferior to whites (De Gruy, 2014).

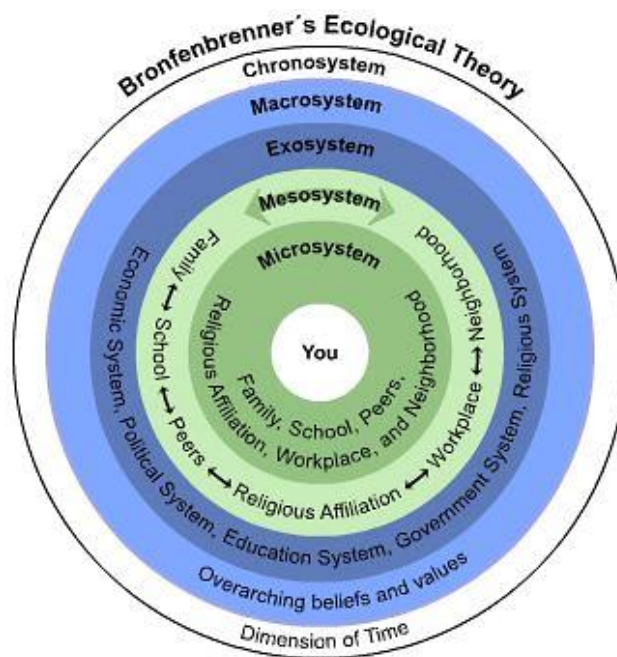
Similar to the PTSS, perhaps I too was experiencing some level of multigenerational oppression which in turn affected how I related to my white lecturers and colleagues.

2.1.3 The Ecological Systems Theory

To explain how ‘multigenerational’ influences and the environment in which an individual exists in play a role in their development, I refer to Urie Bronfenbrenner’s theory; a psychosocial developmental theory (Watts, Cockcroft and Duncan, 2002: 501). The theory accounts for the significant influence that the environment has on the developing person. “For Bronfenbrenner, the developing child never exists outside of a unique socio-political, historical and ideological set of circumstances” (Watts, Cockcroft and Duncan, 2002: 502). According to this theory, an individual is a proactive entity within his/her environment and the systemic forms of influence contribute to the developing person.

The ecological environment consists of five layers of which each layer surrounds a smaller layer. The smallest of the environmental system is the microsystem; it is the direct context in which the individual is affected (Watts, Cockcroft and Duncan, 2002: 506). This includes caregivers, parents, siblings and friends. The second layer comes to existence when the individual moves into a new setting and this layer is known as the mesosystem. The mesosystem includes the interaction between school, home, neighbourhood and social relationships on the level of peer groups (Watts, Cockcroft and Duncan, 2002: 506). The third, is the exosystem. It is the settings or organisations which are beyond the individual’s immediate experience but still affect him/her. It is explained to be the extension of the

mesosystem, including other social structures (Watts, Cockcroft and Duncan, 2002: 506). The fourth layer is the macrosystem. It refers to the overarching cultures or sub-cultures of a society that relate to economic, social, educational, legal and political systems “of which macro-, meso- and exosystems are concrete manifestations,” (Watts, Cockcroft and Duncan, 2002: 506). The fifth and final stage, is the chronosystem. The chronosystem represents the effects of time on other developmental systems (Watts, Cockcroft and Duncan, 2002: 507). It includes factors such as “family size, place of residence, employment, dominant socio political values...and larger scale cultural changes such as those caused by wars or economic cycles,” (Watts, Cockcroft and Duncan, 2002: 507). Below is a diagram showing the different systems and how the individual interacts with them.



Source: Faculty.weber.edu
Image by unknown, 2014.

In relation to the above mentioned psychosocial developmental theory, the developing dramatherapist, like a growing child is influenced by their environment, s/he additionally is influenced by the environmental context in which s/he develops his/her practice; and in relation to the development of his/her shadow or unconscious drives, the same environment plays a significant role. The context in which I am referring to is the South African context

and the environment it created and still creates for its people. South Africa has a history of racial discrimination that was most prominent during apartheid. Based on this we can argue that the history may still play a significant role in the disparities amongst population groups found in the country.

At the level of the chronosystem, one may say that due to the South African history of apartheid, the healthcare system including that of psychotherapies has been in most ways, negatively impacted upon. For example, human rights advocates have long observed the close link between discrimination and poverty. While sufficient data is not available with respect to each marginalized group, recently published data suggests that more than two thirds of extremely poor people in low income countries and lower-middle income countries live in households where the head of household is from an ethnic minority group (Human Rights Watch, 2013).

A report by Wadee et al. (2003) highlighted that the most important indicators of disadvantage included race—which referred mostly to black people (Wadee, Gilson, Thiede, Okorafor and McLntyre 2003:4). The factors related to healthcare spoke back to the structures, agencies of the government and the distribution of goods and services; all of which according to Bronfenbrenner (1979) form part of the exosystem, and the chronosystem. According to this group of reporters as well as Medcover SA (2014), the recent history of apartheid has left and continues to reproduce poverty and inequality in the country. They highlight that the health policy during the apartheid time served to preserve and maintain the dominant minority of white people. It maintained the economic and political power of that minority.

In the process of becoming and practicing dramatherapy, it is important to be aware of one's own socio-political, socio-cultural and racial advantages or disadvantages in this regard. It is

important because it lessens the tendency to project one's unresolved or repressed feelings towards issues of culture and race. Students training in dramatherapy and having different ethnicities, religious background and so on, also sometimes find themselves in spaces where the complexity of their own diversity is fore grounded before their identity as a professional in training. This judgement comes from spaces both inside and outside of therapy and in turn can affect the engagement with client.

2.2 Supporting literature

2.2.1 Diversity in psychotherapies

“Race contains both biological and cultural elements, for example skin colour, religion and behaviour” (Rattansi, 2007:7). Sometimes we perform our race in therapeutic interaction (Mayor, 2012) and according to McLeod (2009) multicultural concerns in therapy and counselling have been increasingly taken into consideration whereas in the past, “members of so called ‘ethnic minority’ groups were marginalised” (p288). Race as performance in therapy for example can occur between a therapist and a client of similar or different races to one another where either of the two parties places constructed ideas about their own identity in the space (Warren, 2001). In my report, I propose that the training and practice of the dramatherapist should not reinforce these judgements but should acknowledge them and work with them for the benefit of better engagement with diverse clientele.

To further motivate the research interest, some written work has suggested the need for training to be developed towards better working with race and diversity in therapy (Comas-Diaz and Jacobsen, 1991; Bradt, 1997; Mayor, 2012). The rationale behind these works is that a lack of awareness may lead to misunderstandings and possible “unethical therapeutic practice[s]” (Mayor, 2012: 216). Mayor (2012) suggests that the containment of the play

space may be a way of attempting to deal with race related issues. I thus concur with him about the possibility for a healthier approach to training and practice in art therapies.

On how the relationship of the therapist and the client is affected from a racial point of view, Lillian Comas-Diaz and Frederick Jacobsen (1991) stipulate that transference from the client and countertransference from the therapist influences the way in which the therapeutic process is approached. Countertransference from a Jungian perspective often speaks to the therapists' own shadow aspects. Clients and therapist can sometimes experience parallel process, making the relationship to the client a therapeutic one for the therapist (Barolsky, 2014, pers. comm., 7 August) however; the relationship can also sometimes be counterproductive. For example, they mention countertransference factors such as the denial of ethnicity in therapy, over friendliness, guilt, pity, and ambivalence towards client work as some of the factors which dynamically play a role within the therapeutic processes.

According to Rober (1999) the therapist has to reflect on if and how his/her self can be used in a constructive way in his role as therapist so as to open space for the not-yet-said in the therapy space. For that reason, the underlying driving force for the research has been on the self-awareness of the trainee in both the training and in practice. The self-aware therapist may thus constructively use his/her difference in relation to the client for the client's benefit.

Cardemil and Battle (2003) note that "many professional psychologists may continue to feel unsure about how and when to incorporate multicultural awareness into their everyday clinical work" (p278) and a good place to start learning—in my opinion—is during the training phase. Perhaps finding ways in which to train and enhance the therapist engagement with multiple diversities or racial differences could be rooted in the self-reflective process. I feel that there is a need for the trainees in any therapeutic training but specifically in dramatherapy in this case, to develop ways of addressing the matter.

2.2.2 *Race as shadow*

The term ‘shadow’ is a metaphor which Jung used to describe the ever present, looming aspect of a person’s psyche (Jung, 1964; Samuels, 1985; Reeves, 2000). It is an aspect of a person’s suppressed psyche (Swanepoel, 2015, pers. comm. 27 July). He described that ‘dark’ may not necessarily be referred to as bad or evil, but rather referred to as parts which are unacceptable to the individual or groups of individuals. However, one should not think of the shadow only in negative terms; it can manifest as a “bright” shadow where positive qualities have been repressed (Bouchard, 1998: 159). Its function is to represent the opposite side of the ego and to embody qualities that one does not like most in other people.

Shadow according to Jung (1964), is an archetype. “It is the source of all that is best and worst in man” (Hall and Mordby, 1973: 48). It refers to attitudes, behaviour and emotions that do not conform to ego ideals, or to supposed saintly perfection (Perera, 1986). According to Jungian analyst Aniela Jaffe, 1961, cited in Diamond, 2012, the shadow is the “‘sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life’” (Diamond, 2012: 96).

“The shadow is persistent; however it does not yield easily to suppression” (Hall and Mordby, 1973: 48). This means that when the shadow is suppressed, it may spill over. In my experience of offering dramatherapy to individuals and groups, I have come to observe my own unconscious tendencies play out within therapeutic spaces and during training—more on that will be elaborated in the body of the report. The unconscious behaviour is present because the shadow finds a way to express itself (Reeves, 2000: 81). According to Jung, it is like another human being that lives within us. He says it is like the person we need to get along with; sometimes by giving love, other times by resisting and other times by giving in

(Jungian Maps, viewed 25 May 2012). If the therapist in training in this case does not ‘give in’ the shadow finds a way to express itself through projections.

Projections occur when one sees in another, aspects of one’s own shadow. [They] involve emotions...[and] if an individual feels a painful emotion without accepting that emotion as one’s own, one can project the cause of that pain onto another (Reeves, 2000: 81).

Projections thus have the potential to spoil authentic human relationships especially if carelessly attended to by the therapist (Jung, 1964). Again, according to Reeves, projections occur without the awareness of their process but as reflective responses (2000:81). In other words, they can become after-thoughts.

The shadow only becomes problematic or ‘bad’ when s/he is ignored or not understood. Although Jung suggested that honest interaction with people may aid in making the unconscious shadow conscious, he also admitted that that strategy may not always work because one does not always know whether the drive to act comes from the self or comes from the shadow.

The shadow is an important archetype because it has the capacity to retain and assert ideas. It can push a person into satisfying activities (Hall and Mordby, 1973: 49). As the above statement motivates the benefits of self-reflective work in dealing with the shadow, I also suggest that practitioners of dramatherapy be aware of their own shadow aspects. This is important because if it is not addressed, it may and often does project itself into therapeutic and teaching spaces.

2.3 Terms of reference

2.3.1 Dramatherapy

Dramatherapy is a combination of drama and psychology. It makes use of drama techniques as well as theatre techniques to facilitate therapy. It is an embodied process that makes use of dramatic play, theatre elements and techniques, role play and dramatic ritual (Emunah, 1994). Dramatherapy “re-engages [the] primal modes of interacting via physical action and direct interaction with others,” (Emunah, 1994: ix). This means that both the therapist and client(s) are present and aware of each other’s presence and everything else they bring into the therapeutic space—their race, culture and physical appearance.

The dramatherapist has to hold a lot of material (Jaaniste, 2011: 16) which his/her client(s) projects into the therapeutic space and onto the therapeutic relationship. There is a two way conversation between the therapist and the client(s) in terms of unconscious processes of both. In therapeutic terms, these processes are called transference and countertransference (Freud, 1910). Transference refers to a phenomenon which occurs in a therapeutic relationship as unconscious referral of emotions from client to therapist (Clarkson, 2007: 71). Unlike talk-based therapy where an individual may manipulate his/her responses to some degree, dramatherapy makes use of drama to bring the ‘backstage’ or hidden material to the fore. In other words the unconscious is played out in the therapy session thus more readily. This may also mean that the therapist may experience his/her own hidden material as well during the dramatic play—or in more formal terms, the countertransference. Countertransference is the emotions which the therapist experiences in relation to the client and or the content they bring to the therapeutic space (Clarkson, 2007: 93). To be aware of these phenomena in therapy gives the therapist an informed and well-rounded juggle with the

client work. This means that the dramatherapist will be able to recognise and respond to what they are bringing into the therapy space.

Dramatherapy works with mental, emotional, sometimes physical, social and spiritual parts of a person's life and how these affect their mental wellbeing. I agree with Emunah (1994: 33) on the opinion that the primary goals in dramatherapy treatment are expression and containment of emotion, observing self, expanding role repertoire and social interaction and the development of social skills. I find that the last two treatment goals—expanding role repertoire; and social interaction and the development of social skills—may contribute to transformation within multiracial/multicultural dramatherapy; and this is why: role repertoire as a concept in dramatherapy refers to the expansion of everyday roles we encounter. Engaging in dramatic play provides the opportunity to experiment with different identities and explore parts of the self which are not experienced or explored (Emunah, 1994). Playing out some of these parts in dramatic role play may not necessarily be limited to just exploring the self, but also may encourage exploring the self via role reversal. For example, a dramatherapy intervention dealing with issues of race may ask its clients or trainees in this case; to take on the roles of other races and explore that race and what it feels like to be in the other person's shoes. These exercises may very well be implemented in classroom situations with training dramatherapist in order to allow them the experience of dealing with the topic.

The exercise of role reversal tends to offer a kind of internal self-reflective perspective and gives a wider knowledge about a situation more so than when individuals just talk about it. In terms of role and role play, Landy (1990) asserts the importance of its use in dramatherapy by suggesting that roles are containers of our thoughts and feelings in our imaginary and social worlds (Emunah, 1994: 14). They become ways of viewing and accepting parts of ourselves which make up the whole self. Playing different roles not only allows a person to tap into the life and dealings of the other, but it also serves as a safe and containing platform for

beginning to deal with issues of transformation. The role taking becomes an aesthetic distancing mechanism which according to Landy (1996: 367) facilitates emotional expression that is clarifying, relieving and invites a rational reflective engagement.

The other treatment goal is using dramatherapy to develop interpersonal and social skills. The dramatherapy space may become a place for rehearsing situations. Due to the ability for dramatherapy to promote and develop a client's communication skills, sociability, and the desire to learn (Leigh, Gersch, Dix, and Haythorne, 2012), it allows an individual to approach therapy in a manner and timing that is most comfortable for them. This means that the individual comes in with his/her own way of playing based on his/her socio-cultural background and the willingness to engage in play. The therapy thus promotes and provides a 'diversity friendly' approach which may play a positive role in lessening discrimination and misunderstandings and/or misrepresentations of the 'other'.

Grainger (1990) highlights that individuals use certain constructs to make sense of their present and predict what is likely to happen in their future. For most South Africans living in communities where their future is not guaranteed due to crime, hunger, and other symptoms of poverty; a space credible for reimagining their lives may prove beneficial. A dramatherapy space which allows them to express their emotions freely through dramatized play could, as in most cases of dramatherapy, be therapeutic and motivating to the individuals. Dramatherapy as practiced by both practitioners internationally and in South Africa has shown to have the potential to organise thoughts and provide different ways of viewing a situation through the medium of drama (Grainger, 1990: 136). It is able to unpack secrets of the unconscious in such a way that an individual does not feel an overwhelming sense of threat or vulnerability.

2.3.2 Dramatherapist

The main job of the dramatherapist according to Jones and Dokter (2008), is to identify what they are able to offer in a therapeutic space and develop a therapeutic relationship based on that. In my opinion, the process of being able to ‘offer’ oneself as a therapist, requires the therapist to know him/herself well enough to identify the countertransference that happens in the therapeutic space as well as the possibility of the shadow aspects of oneself projecting into the space. That said however, the dramatherapist is not perfect. He/she will not always be aware of what is happening in therapy (Barolsky, 2015, pers. comm., 10 March). Each dramatherapist has their own way of working and according to the British Association for Dramatherapy (2007), dramatherapists have a moral and ethical responsibility towards the people they work with. They need to monitor their work to ensure that they are not making decisions based on discrimination (BADth, 2007).

Johnson (1990) notes that the dramatherapist is either ‘in-role’ or ‘out of role’. When one is in role they perform a character or role of someone or something which they do not embody every day. When one is out of role they do the opposite; they play themselves. For him, the therapist who remains outside the therapeutic space and out of role is bound to retain the image of ‘the wise presence’ and somewhat intimidating role. In contrast, the dramatherapist who plays with the client and is in role appears more human (p117). He asks; “how can the dramatherapist engage in therapy without introducing personal elements that merely distract the client?” (Johnson, 1990: 117). My response to that is that it is probably close to impossible as the therapist is not a blank slate² and does not enter the therapeutic space without his/her values, past and attitude towards life. In the interplay between the therapist and the client on the therapeutic stage, a lot of roles often contradictory, ambiguous and ill-informed will be called out (ibid.).

² Blank Slate is a term used to refer to an emptiness of one’s mind which can be filled with life experiences.

For this reason, the training dramatherapist is engaged in the doing of dramatherapy during their practice because it helps them grasp some of its concepts they are introduced to (Pearson, 1996). In the doing, they remain creative strategic thinkers and continue to hold a vision of the whole (Jennings, 1992: 99).

2.3.3 Self-reflexivity

Self-reflexivity or Self-reflection is the process of introspection and understanding of self in relation to others. It requires one to examine his/her unconscious drives and shadow play, individual values, viewpoints and manners in which s/he interacts with people. Studies concluded in other psychotherapies such as Cognitive Behavioural Therapy have noted the effects of self-reflection of which personal usefulness is one of them (Bennett-Levy, Turner, Beaty, Smith, Paterson and Farmer, 2001: 211; Bennett-Levy and Thwaites, 2007). By engaging in the self-reflective process one gains a better understanding of the self and an effective way of approaching the therapeutic practice (Bennett-Levy, Turner, Beaty, Smith, Paterson and Farmer, 2001: 211). Because the therapist is not a blank slate the interaction between his/her environment and the interaction with the therapeutic practice is affected and also affects that of the client.

Self-reflexivity provides an opportunity for learning and reviewing old experiences in and outside of therapy (Kantrowitz, 1997, cited by Ann La Torre: 2005). In South Africa, the community of both training and practising dramatherapists still experience the effects of apartheid. With this in mind dramatherapists working with different kinds of people from different and/or similar backgrounds as themselves may trigger feelings which are present within themselves. For this reason, self-reflection plays an important role in practice.

2.3.4 Development

Development may refer to a broad understanding related to progression or change. In developmental psychology, the study of human development is viewed from the beginning of childhood influences right through to the later stages of their late adulthood (Hook and Cockcroft, 2009: 6). For this research, I have looked at the concept in developmental psychology known as the life-span perspective (Hook and Cockcroft, 2009: 6). Amongst other advantages of this perspective, it “recognises the importance of social setting and historical situation” (Gormly, 1997 cited in Watts, Cockcroft and Duncan, 2002: 7) which encourages adults to begin to objectively look at themselves and evaluate the changes in their own physical, mental and emotional qualities as they develop and become familiar with the limitations and resources they may share with people of their age (Sears and Feldman cited in Watts, Cockcroft and Duncan, 2002:6).

Social setting and historical situations are especially important in development because they underpin an individual’s present attitudes. In this case, the social setting referred to in the report was South Africa and the historical situation was apartheid—which has left a legacy impacting on all social facets in the country (Barbarin and Richter, 2001).

Chapter 3: Methodology

3.1 Qualitative research

Qualitative research is largely word-based as opposed to quantitative research that is based on figures and percentages. One may say it seeks to analyse the quality of data as opposed to the quantity of it. Researchers using the qualitative method are often after meaning (Hesse-Biber and Leavy, 2011: 4). They are interested in “the social meaning people attribute to their experiences, circumstances and situations, as well as the meanings people embed into texts and other objects” (ibid.). It is therefore interested in the knowledge-building process of meaning making. Denzin and Lincoln right the following on the approach:

[Qualitative research] consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln 2003:5. Cited by Niwenshuthi, 2014: 24).

I chose a qualitative approach for this investigative research because it allowed me to explore my interest in how training dramatherapists made sense of their presence in the field within the South African context. I wanted to use experiences which were true to me as well as of the people I shared this context with. The quality of the information I gathered from my participant interviews, written texts, auto-ethnographic data collection through personal and academic journal entries, were largely guided by this approach. I used *elements* of focus group interviews, ethnography and narrative inquiry (Lyons and LaBoskey, 2002) and presented the data as separate but interlinked cases.

3.2 Auto-ethnography

The study is a qualitative study that uses auto-ethnography as a means of investigating the question: in what ways does race affect and/or impact the developing dramatherapist. According to Professor Eric Worby (2014) at the Wits Humanities Graduate Centre; an auto-ethnographic process in research focuses on the world that the researcher inhabits and how that world is significant to the larger social context from a holistic view point (Worby, 2014, pers. comm., 20 July). Whatever the specific focus, authors of auto-ethnography use their own experiences to look more deeply at self-other interactions (Holt, 2003: 19). “Auto-ethnography is an ethnographic inquiry that uses the autobiographic materials of the researcher as the primary data. It emphasizes cultural analysis and interpretation of the researcher’s behaviour, thoughts, and experiences in relation to others in society” (Chang, 2014: 1). As part of the methodology I noted my actions and behaviours through the use of journaling and drawings. I used Bronfenbrenner’s ecological systems theory of development (1979) to analyse both my process and my classmates/participants’ processes of developing into a dramatherapist using auto-ethnography, elements of in-depth interview (Hesse-Biber and Leavy, 2011:95) and narrative inquiry. On narrative inquiry, Clandinin and Connelly explain that it is:

a way of understanding experience. It is a collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus... [it is] stories lived and told (Clandinin and Connelly, 2000: 20).

I collected field data by means of journaling my experiences in class participation and evaluation of my internal processes in class, field work participation, and general self-observation. Journaling formed part of my academic requirement since the first year of studies at the Wits School of Arts (WSOA) in 2010. It is an important component which has helped me track my journey during the course of my master’s year. I used the journal to

reflect both on my experiences as a trainee but also on experiences outside of the formal learning space. I drew information from a few of my placement reflections from the first half of the academic year in 2014 and more rigorously from the remaining second half of that year. These entries helped me to interpret my experience as a dramatherapist trainee.

Auto-ethnography along with biographical research methods offer insight into the dynamic interplay of individuals and history, the inner and outer worlds of a person, self and other (Merrill & West, 2009: 1; Lejowa, 2010; Niwenshuti, 2013). “Autobiography serves as a prime vehicles for self and social exploration” (Merrill & West, 2009: 1) and often engages with marginalised individuals in order to give them a voice and to “challenge dominant assumptions” (Merrill & West, 2009; Roberts, 2002; Lionnet, 1989). The aim of the investigative research was not to promote an individual narrative of experiences, however, the biographical research methodology which appeared similar to the auto-ethnographic approach, is relevant to reference as it accounts for the researcher as the key driver of the research. It seeks to understand the experiences and outlooks of an individual, what is important to them and how to give interpretations of the information they give about their past, present and future (Roberts, 2002: 1; Denzin, 1989).

3.3 Interviews/Semi-structured interviews

There are many stories and experiences which I could not have been able to capture had I not included my classmates into the study. The process of interviewing them assisted me in broadening my perceptions about the dramatherapy experience. Weiss (1994) elaborates on the benefits of interviews by highlighting that:

Interviewing gives us access to the observations of others. Through interviewing we can learn about places we have not been and could not go and about settings in which we have not lived... We can learn about the work of occupations and how people fashion careers, about

cultures and the values they sponsor, and about the challenges people confront as they lead their lives... We can [also learn] about people's interior experiences. We can learn what people perceived and how they interpreted their perception. We can learn how events affected their thoughts and feelings...Interviewing gives us a window on the past (Weiss, 1994:1).

As a way of including a larger scope of developing dramatherapists into the study, I used semi-structured interviews for these reasons. I was then able to explore the training dramatherapists' engagement with race and dramatherapy outside of my own experiences. The interviews have also helped me to relate my training experiences outside of my own thought processes.

This qualitative research methodology allowed for the participant's "subjective meanings, actions and social contexts, as understood by them [to be] illuminated" (Fossey, as cited by Berger, 2008: 27) within the analysis of the findings. The methodology has also allowed me to examine the multiple identities that influence the process of becoming a dramatherapist by enabling an analysis of the broader racial and cultural elements that came into play.

3.4 Reflective practice

Part of the difficulty in defining reflective practice can be attributed to its dual function as it both generates knowledge through the reflective process and is the vehicle by which it is applied in practice...a complex concept which involves engaging in practice at a content and process level. (Ruch, 2005: 116).

Donald Schon (1983) as noted by Hawkins and Hawkins (2012), defined reflective practice as 'the capacity to reflect on action so as to engage in a process of continuous learning' which suggested, that as 'one of the defining characteristics of professional practice (Hawkins and Hawkins, 2012: 16). One could say that my study is a continuation of reflective practice. It is

pivotal in my opinion to engage oneself in constant rechecking and re-evaluating of oneself as a practitioner in any of the allied fields of clinical and/or psychological work.

Section Two: Data analysis and findings

Chapter 4: Embodying Race

If one doesn't acknowledge that lived experiences are always thoroughly mediated by social institutional and popular discourses, one may end up rehashing familiar stories...

Saukko, 1999

I prefer the remembrance, the painful bitter recall. I know that I need a brother who shares this tender, taunting heritage. I desire a sister who is not in denial of our mutual past. Together, we may be able to plan a less painful future. Separate, we can only anticipate further ruptures and deeper loneliness.

Maya Angelou, 1997

4.1 Where it all began

This is now happening for the third time. I sat there waiting to be noticed and to be given the same amount of attention that my white classmate was given. She was not seeking attention, in fact she was sitting just as quietly as I was but the difference was that the spot light was shone on her a bit longer than what I received of it. We had both prepared what we had to for our lecturer but somehow my classmate was given more feedback. When it was my time to speak, time had ran out and the only feedback I received—after a moment's silence of my lecturer reading through the document—was “good, it's coming along.” I felt... I don't know...cheated? I felt silenced and ignored yet another part of me wondered whether I had silenced and ignored myself in that classroom setting...Nonetheless, I still wished I had been given just as much airtime as my classmate. (Qhobela 2014a; Research journal).

One of the main benefits of supervision is that we develop our ‘internal supervisor’, or an internal witness, which can support us in not becoming reactive under pressure in difficult encounters, but to reflect on the process that is happening and develop a more thoughtful response (Hawkins and Hawkins, 2012: 16).

The above was a journal entry reflecting on the beginning of my self-reflective process as a trainee dramatherapist.

In that situation I was not sure what the thoughtful response was. At first I tried to not read too much into my own perceptions, after all, I was *perceiving* it as a racially awkward situation. But why did I decide to dwell on race and highlight it as a possible issue? It could have well been that my documents were always, somewhat satisfactory and that my lecturer was being genuine. My ‘good natured’-self did not want to believe that exclusion and racial disparity continued to take place covertly (Mophosho, 2013). In my reality, it had not always been the case; or had it? I wondered whether or not I had chosen to ignore it all along or whether it just crept up that afternoon.

As I left that space, I felt a strange bitterness and sadness choking at my throat. For a second I developed the desire to be white because being white availed a possibility of receiving an opportunity to express my intelligence just as well and elaborately as my classmate. I took the bitterness and sadness into my clinical placement and instead of practicing a client-centred approach to my practice, I attempted to redeem my ego by playing power games with both my white clinical placement partner and my black client. Could this have been the saboteur archetype which Carl Jung spoke about? Was I experiencing the rejection which Parera (1986: 15) spoke of when an individual identifies a feeling of existential punishment of being different and scapegoated?

I found myself wondering about the possibility of being treated differently to my peers due to the colour of my skin. I further thought to myself that if my classmates and I were more or less on the ‘same level’—economically and socially; why was it that amongst my classmates and I, I felt a difference? Was it about economics or class, or could it have been truly about race?

To dim my personal, maybe alien suspicions, I decided to ask for others’ opinions on the matter. At first I approached my fellow black classmates as well as those studying in the field of Applied Drama. One of them said to me as she chuckled in surprise, “are you only seeing it now?” The statement threw me aback. I was not ready to step into so called racial consciousness. I was not ready to be a ‘race embodier’³.

I had never really had these thoughts throughout my former schooling but suddenly during the course of my dramatherapy training they began to flood my consciousness more deeply. One could say that I was merely experiencing a subjective point of view, but perhaps it was a small step towards beginning to become conscious of my own position as a developing dramatherapist in relation to dramatherapy as a young black woman.

The entry reflected to me that on my journey of becoming a dramatherapist I had been moving away from confronting race as a shadow in my class interactions and in my practical work. I was scared and perhaps a nervousness still brews in me in wanting to unearth the conversations about race.

Earlier during the year, I had been avoiding genuine self-reflexivity in relation to my practice which is fundamentally rooted in so many of my own life experiences and factors that have shaped my personality. I therefore embarked on this investigation to understand the impact of race in both the training and practice of dramatherapy. I did not wish to experience the

³ As explained in chapter 2 under the theoretical framework ‘2.3.1 Analytical psychology’.

differences in power which were seemingly based on race, however, it had come to my awareness that the differences whether subtle or explicit did in fact impact on my thought processes as a training dramatherapist.

My opinion is that the perception of race on training as a dramatherapist is healthy. By healthy I mean that different racial groups can co-exist in one classroom without crude and insensitive judgements placed on them; therefore neutralising race as a state of being (Madlala, 2015, pers.comm, 17 August). It is healthy because it forces all of us (dramatherapists) to begin to question our position as dramatherapists and how we work with diversity through the tools we have acquired from our training. In some instances experience may be enough to help us (trainees) to handle such experiences more maturely, but in other instances, guidance from experienced dramatherapists may be pertinent. According to Faber and Heifetz (1981), experienced therapists were found to be more likely to acknowledge feeling depleted by the work than more unexperienced therapists (Brody and Fairber, 1996: 373. Cited by Philipose, 2003: 1-2) and noted that under unsupervised practise, dramatherapist may slip into omnipotent thoughts about being able to handle situations they may not necessarily be good at (Jones and Dokter, 2008).

4.2 Countertransference and the trainee in practice

After my experience in class, I ended up projecting my inferiorities onto my client as well as my placement partner. For instance, with my client (a black individual), I unintentionally took over the dramatherapy session and validated myself by becoming domineering. I would take up roles in the therapy sessions which made me strong and powerful or superhuman in relation to the client. Instead of making the client the leader of the session, I empowered myself as the hero and leader. I interpreted this behaviour as a way of trying to overcome my feelings of what may have been 'perceived inferiority'. Likewise with my placement partner,

I spoke in such a way that I sounded knowledgeable enough about whatever topics we would engage in. Sometimes I was aware of these projections, and other times I was not fully aware of them. I felt silly to even think of myself as black because it meant I was catching up to talks about racial consciousness. Was I and am I the black person wanting to prove to my white colleagues and lecturer “the wealth of the black man’s intellect and equal intelligence?” (Fanon, 1952: xiv). I hoped not. In my opinion I was merely becoming more aware of the importance of a countertransference-sensitive dramatherapist.

For instance, Lillian Comas-Diaz and Frederick Jacobsen (1991) stipulate how transference from the client and countertransference from the therapist influences the way in which the therapeutic process is approached. Countertransference from a Jungian perspective often speaks to the therapists own shadow aspects. The shadow may play out in therapy both from the client and/or the therapist. Clients and therapist can sometimes experience parallel processes, making the relationship to the client a therapeutic one for the therapist (Barolsky, 2014, pers. comm., 7 August). However, a positive outcome is not always the case if therapist neglect to work with their own shadow aspects constructively for therapy (Spiegel, 1965). According to Rober (1999) the therapist has to reflect on if and how his self can be used in a constructive way in his role as therapist so as to open space for the not-yet-said in the therapy space.

Transference is primarily what a client projects onto or into the therapeutic space and/or the therapist (Clarkson, 2007:74) and countertransference is the emotions and/or action which the therapist, projects onto the client as triggered by the therapeutic relationship (ibid.). Countertransference issues in therapy as well as transference issues have been addressed more rigorously today than in the past (Clarkson, 2007: 74). According to Clarkson (2007), it is absolutely important to keep in mind that both transference and countertransference are present in spoken content as well as through body language, smells or atmospheric and

contextual cues (Clarkson, 2007: 94). On the point of body language, Feldman, Jones and Ward (2009) articulate how observing body language and understanding its origins is very useful in building self-awareness (p291). Although body language usually refers to the body in communicative action, I would like to extend the idea by suggesting that a person's skin colour in therapy may set a platform for a different kind of language. A language which is not necessarily performed intentionally but often projected onto another or unconsciously reacted upon; where the projections or reactions are not necessarily negative. Nonetheless, in this example, a black dramatherapy trainee said the following in relation to her practice:

“At that time, the boy referred to something. I thought (laughs) he; and it was a lousy thing, the boy was white you see, he's 15 and he's like “you do know” something as lousy as “you do know Randburg⁴ don't you?” (laughs). And I', showing him movement “but it's... I can't dance Zulu⁵” (laughs). That time it's the kind of movement we'd do in Sesame⁶, but Zulu? I don't even know Zulu dance. I can't do Zulu...I got angry inside but outside I was like “but don't you want to try something new? Even if it's Zulu or it's something else new to you; aren't you eager to try something you're not used to?” And to think of it, when the boy is out there he feels like people look down on him because of his clinical condition and here he is, looking down on me”.

Although the above comment was referring to a cultural dynamic, I felt that it demonstrated how the body's skin may unintentionally bring in other dynamics into the therapeutic space and the dramatherapist in this case could not help feeling racially aware of themselves. The

⁴ An urban region within the city of Johannesburg.

⁵ Referring to an ethnic group of people in South Africa. The Zulu people speak isiZulu.

⁶ Sesame is an approach/methodology to dramatherapy. The approach is often referred to as the oblique approach for the reason being that it is a non-confrontational therapy, based in the knowledge that difficulties are resolved indirectly or obliquely, through metaphor and using an inner language that is initially non-verbal. It makes use of symbol and/or image language which is expressed through the use of movement, drama, touch, story enactment, improvisation, and use of voice, explored in a safe and playful environment (Sesame Institute, viewed 14 November 2014).

dramatherapist felt racially aware because she had *not* presented a Zulu dance to the client yet the client perceived it as so. She had presented an abstract piece of movement to him and because, perhaps due to the countertransference that was present within the dramatherapist, she felt her blackness exaggerated in the space. Johnson (1990) notes that “the arrangement of therapist and client also matches different cultural structures... The cultural effects impact on the expectations and social norms of the therapy relationship and match or mismatch the personal preference or family relationship patterns of both therapist and client” (p119) as seen in the given account of the black trainee.

In the case of a white trainee working with a black client, this is what she had to say:

“I haven’t had a white client (laughs then stops to think) Soweto, Kagiso, Moutse East⁷... That’s very funny, I’ve never actually treated a white client... [the University] makes you very aware of difference. Sometimes it’s very uncomfortable because being aware of privilege is also uncomfortable. It keeps coming back. What was scary was having my first older black male client. Black maleness was uncomfortable. That’s what we are taught to fear [while growing up]; it is the black male that rapes, steals, in the media it’s always the black guy... but why am I so anxious, this guy (the client) is bed-ridden, can’t even walk... and you sort of confront the absurdity of it and you can move on from there... So you kinda have to be confronted with it to deal with it and it’s not comfortable, but it was a great session because if I’m confronted with his black maleness, he’s confronted with my white femaleness, which might mean something completely different for him.”

Here the dramatherapy trainee was expressing how whiteness and blackness in dramatherapy sessions may impact on the therapeutic relationship on levels of countertransference and

⁷ Soweto and Kagiso are townships located in Johannesburg. Moutse East is a rural community south of the Limpopo province.

transference. She also points out how racial anxiety is somewhat passed down to us and how it creates an internal dialogue while working with individuals of different races. She also mentioned that the learning environment makes one aware of difference by way of alerting us to it—especially when embarking on practice in rural communities.

The nature of dramatherapy itself as an embodied practice does not leave out the cultural nor racial encodings of the therapist's body nor that of the client. As much as the methodologies in dramatherapy are geared towards engaging holistically with a person's expression of self, racial identity in therapeutic spaces is also produced, performed, embodied and enacted in the encounter of at least two bodies (Mayor, 2012: 215).

From a Jungian perspective, Samuel, Shorter and Plaut (1986) write about transference as follows:

Personal transference included, not only those aspects of the patients' relationship to figures from the past such as parents which he projects onto the analyst, but also his individual potential and his shadow. That is, the analyst represents and holds for the patient parts of his psyche which have not yet developed as fully as they might and also aspects of the patient's personality he would rather disown (1986:19-20, as cited by Clarkson, 2007: 75).

The analyst (dramatherapist) represents and holds parts of the client's psyche as well as parts of his/her personality. In a society healing from the injustices of apartheid, individual shadows from the past have been evidently present to some degree in dramatherapeutic settings.

On archetypal transference, that is, the "transference projections which are not based on the personal, outer-world experience of the patient" (ibid.) they further highlight how the analyst (dramatherapist) may be seen as "a magical healer or a threatening devil" and that the image

may have a force greater than a derivation from that which an ordinary experience would provide. (1986:19-20, as cited by Clarkson, 2007: 75).

The ‘magical healer’ or ‘threatening devil’ may be played out by either therapist or client. I am tempted to edit the terms: ‘magical [black/white] healer’ and ‘threatening [black/white] devil’ within the context of discussion as it suggests a more deliberate metaphor that explains the dynamic relationship between the therapist and the client in South Africa. In this case, I would agree with Yalom, 1995, cited by Philipose, 2003, when he emphasised the importance of awareness in therapy. He explains that with greater awareness of the motivating forces behind one’s thoughts, feelings and behaviours, the therapist is less likely to distort the therapeutic relationship (ibid.).

With the acknowledgement that the concept of countertransference as a term stems from the western conceptualisation of psychology practice, it was once seen as a problem to therapists to the point that therapy sessions ended up being discontinued by the therapists (Philipose, 2003). Luckily this is no longer the case; both in the West and other parts of the world which practice forms of therapy. The effects of countertransference, however, should not be taken for granted. Countertransference was recognised in academia for the first time by Sigmund Freud (ibid.). In his *The Future Prospects of Psychoanalytic Therapy*, Freud says the following:

We have become aware of the countertransference which arises in him [the analyst] as a result of the patient’s influence on his unconscious feeling, and we are almost inclined to insist that he shall recognise this countertransference himself and overcome it (Freud, 1910: 144-145. Cited by Blum and Goodman, 1995: 122 in Philipose, 2003).

Like most therapists, I as well as my fellow trainees hope to work with the countertransference that occurs in the therapeutic spaces; whether it is based on race related issues or any other ‘issues’.

4.3 Co-facilitation, race, and language in a rural community

A refined Journal entry... September 2014

I was in Moutse East, a small village in Limpopo and I was sitting in front of the mirror making twists in my hair because I knew the soil and gravel in the rural community would cause my African hair texture to appear brown with dust. The thought reminded me of my childhood. It reminded me of when my mother would come home from Durban on her study break and tend to my hair making sure that I looked descent amongst other children. I did not realise until now how much hair and racial politics could somewhat be married. “Some black women...would rather run naked in the street than to come out in public with natural hair. Because you see, it’s not professional, sophisticated...” (Adichie, 2013: 297). My mother would wash my hair and braid it so that it did not catch too much dirt at once. I was a child and therefore I did not mind dirt. But now that I am older, the woman in me begs to look ‘cleaned up’. I had to look intelligent as it were—whatever that meant. But maybe if I left my hair ‘unkept’ the locals would identify with me more... I wont be treated like an outsider; a Joburger; a coconut⁸ (Qhobela 2014b; Research journal).

Hmm...I am here to facilitate a process with care workers in Moutse East on self-care; what does my hair have to do with it? As a dramatherapist in training, my program expects me to engage with communities as well as on reflective practice. On this particular visit, it expects me to engage with the praxis of Paulo Freire which has

⁸ Traditionally, a coconut is a fruit that has a dark brown exterior and a white interior. ‘Coconut’ is a colloquial term referring to a black person who has seemingly forgotten her roots, speaks English with a ‘polished’ accent and is well educated in Western ways of thinking. To other black people, ‘coconut’ may simply refer to a snob.

been taught to me since 2012. His praxis forms part of critical pedagogical thought (Vally, 2013) which is mostly used in education. Critical pedagogy is an integration of theory and active learning. Now that I have reminded myself of the realities of my visit I am now anxious. Although a black, Mosotho South African female my greatest anxiety at the moment is not in being able to speak a dialect that will be easily understood by the participants, rather, it is about all the possible things that could go wrong: what if the Sepedi speaking care workers do not understand what I am saying in Sesotho. What if I forget the plan and my co-facilitators give me dagger eyes? What if my lecturers or examiners come in at the wrong moment to observe our facilitation?

I included the first part of the entry which spoke about hair because it did in fact play a role on the journey of being racially aware in my training and practice. As a dramatherapist in training, I have worked with clients from both black and white races. Some black clients love my natural hair, and others want me to relax⁹ it—as though it was tense. Some white clients on the other hand, are just fascinated by the number of times I change my hairdo and how it is able to stand up on its own. The fascination which both races have with my hair brings to bare a curiosity about my identity as a black female. How do clients perceive me based on my biological make up? Should I care? How do my perceptions affect therapy? Why should I be treated any different depending on my hairdo? Is relaxed hair more professional looking therefore more convincing to the client of my competency as a dramatherapist?

At the schools we worked in, we got introduced to the group of participants. My heart was racing. It pounded louder and quicker as I pondered on one thought: my co-facilitators are not black; one is an English speaking South African Asian woman and

⁹ The product one gets after using a relaxer. A relaxer is a type of lotion or cream generally used by people with tight curls or very curly hair which makes hair straight by chemically "relaxing" the natural hair (Wikipedia)

the other is an Afrikaans and English speaking South African white woman. A part of me felt overwhelmed by the potential responsibility I would have to take in translating and ensuring that the process benefited the participants as well as my co-facilitators. When asked to introduce myself to the group of care workers/participants, I consciously avoided telling them that my name was Pearl, instead I blurted out my Sesotho name hoping that it would make me feel less frightened of the situation, but it did not help. It only made things awkward (Qhobela 2014; Research journal).

In that moment I agreed with Mama (1995) as cited by Campbell et al. (1999) when she suggested that black women engage with everyday interactions which constantly construct and reconstruct their identity. For instance, the construction and deconstruction of my identity in that moment was seated in the ‘nationality’ or ‘cultural history’ of my name. To say my name was Pearl—in a tone and accent of a black girl from a model C¹⁰ background—may have put me slightly remote from my participants and to have said that my name was Lireko, would have made me conscious of my white classmate’s reactions because I had never used that name around them. Calling myself Lireko almost felt as though I was divorcing my fellow colleagues. It felt like I was leaving them to join ‘my people’ at a time that they may have needed me too. Yet interestingly enough, I felt black and intimidated amongst ‘my people’ and was well aware that it was due to the age difference and the educational background, however, at the same time those factors were helpful in and of themselves. Towards the beginning of the intervention with my colleagues, I was praying that my middle class background and multiple origins/identities would help me.

I felt at an advantage to have the well of resources at my disposal. Because Sesotho and Sepedi belong to the same family, just like Setswana, I chose to communicate with the local

¹⁰ Model C refers to a good school with good facilities, good teachers and the best educational opportunities for children that school at such a school. Formerly, model c schools were reserved for white citizens of South Africa only.

people of Moutse East in a language that they could relate with and therefore aiming to provide them the space to feel relaxed around my co-facilitators and I. Interestingly enough, a mild brush of guilt crept up inside of me because I felt more ‘powerful’ than my two co-facilitators. At the same time I felt proud to be able to communicate instructions in my language.

How am I going to balance the language barrier between the facilitators and the participants? If I speak English, the care workers may feel alienated from me and label me as a ‘model C’ child. My English is too polished and in speaking it I will reveal the class difference. How do I echo and embody the thoughts of Campbell, Liebmann, Brooks, Jones and Ward’s (1999) suggestion that therapists/facilitators need to be able to make relationships with their client/participants which are not tainted by guilt? According to them, the client/participants must be given the opportunity to feel that their differences will be acknowledged and that the therapist/facilitator make an honest attempt to understand their experience (Campbell et al. 1999: 136) (Qhobela 2014b; Research journal).

With this in mind, I had to reveal my thoughts to my co-facilitators and we devised a plan that would suit us all. The plan was that I would speak Sesotho and English as I explained the instructions to the group. The aim for that was so that both the facilitators and the group would feel comfortable enough to add to and participate in the activities. During the co-facilitation, I began to recollect all the knowledge I could regarding facilitation and drama. Drama can teach social skills, language skills and most importantly, it can teach one about themselves (Bolton, 1979: 148). As a dramatherapist in training, I wanted to engage the care workers in the latter as well as to create a space where the participants’ local language was accepted within the facilitated workshop. In the space, I too learned the skill of communicating on multiple levels. Those levels included body language, spoken language

and facial expressions. Even though the skill had been taught to me in multiple settings during my dramatherapy training, I found myself having to re-learn some of those basic skills. My assumption for the effort in reading all forms of communication in that setting was that the context demanded alertness. Subtler than that, the context challenged my automatic response of the ‘Westernised’ black African student.

By creating a more flexible language space, I experienced that the care workers felt more at ease and willing to share their experiences with each other. For this reason, I contemplated on this idea with the assumption that the care-givers would better engage more openly with the theme of self-care during that particular workshop. However, “even when our intentions are good, the power of cultural scripts and systems of meaning can complicate our practice” (Sonn, 2006: 9). The cultural script as I interpreted it was that of a university student studying and using predominantly Western schools of thought in a context that is not predominantly western centred. This is not to say that there was complete confusion in the workshop setting, or that the dramatherapy tools did not work in that context, but rather that the English language when solely used in a setting like Moutse East in Limpopo, had the potential to create a divide between the dramatherapist practitioner and the client.

What was at first a guilt-ridden experience due to my levels of identification became a very positive and encouraging experience. I found it a privilege to be able to share and modify some of the skills with the care givers in the community. Perhaps a small step towards an understanding on how to adapt, rethink and possibly re-write the ways in which a dramatherapist may engage in South African communities.

4.4 Extended reflections on race... and culture... and spirituality

The care workers were encouraged to enact varying scenes of a story we had told them. Gavin Bolton (1979) became relevant at this point. He spoke of enactment as a special state of consciousness. He said that it “creates the double valence of dramatic action [and is] either

open to aesthetic or literal attention. The latter is referential in meaning; the former is ‘essential’ or universal in meaning” (Bolton, 1979: 148). The story enactment enabled the participants to make their own ‘universal’ connection. As opposed to just sitting and reflecting back on the story they heard, they embodied the experiences of the main characters and through that they were able to comprehend the feelings attached to some of the themes present in the story. Not only were they able to comprehend the emotions but they also in my opinion began to release some of the feeling responses and give them to the group to hold.

During the rehearsal of the enactments I felt calm and relaxed. I become aware that the feelings may have stemmed from the fact that the embodied experience did not need verbal dialogue because the body speaks (Qhobela 2014b; Research journal).

Green (2005) as cited by Sonn (2006) explains that cultural resources and subjective positions may well fit. This means that the members of the group assist themselves. Both the dramatherapy elements and cultural resources of the group allowed for containment of both the content of the session and the participants as well. The anxiety about race and language were dispelled by the use of drama, i.e. through drama elements such as movement, sound and use of space. These elements of drama assisted in using a language outside of spoken language; they also shifted the focus from cultural/race-related assumptions to a commitment to the work that needed to be done that day. One still had to be reflectively conscious to be aware of that.

Although the body of the research was not aimed at cultural influences on the trainee’s experience, it was difficult to ignore such a factor in the work. In my journal, I noted the complexity that not only played a role in the developmental process of becoming a dramatherapist but also the complexity of religion, culture, language and community engagement on the level of diversity. For instance, below is another journal entry at Mouste

East reflecting on this complexity which also highlighted the consistent role of countertransference.

We are now a few minutes on the road. I reach out to my hand luggage to take out a small bag of meditation beads which I use to centre my thoughts and emotions. “*Hare Krishna Hare Krishna Krishna Krishna Hare Hare Hare Rama Hare Rama Rama Rama Hare Hare*” I silently repeat the mantra as audibly as I can possibly hear it and ease away my rushed day into a calm. As I am meditating, I become excited because the environment we are about to drive into is conducive for my meditation. In my memory, it is a quiet, hot place full of orange bloom aroma. I begin to see the Moutse East visit as a retreat. Why not? The terrains and the people are lovely and it reminds me so much of home. The closer we travel towards our destination, the cleaner the air becomes. The concrete towers zip fast behind us as open fields and hills begin to appear.

I found that during my time in Limpopo, I was confronted with the spaces outside of the facilitation space. I had to interact with other layers of my surrounding which shaped my developmental process as a dramatherapist. For instance, I appreciated that my gender/biological sexual identity is respected by the participants as well as the general population in the community; especially by the male groups. As I walk past them and interact with both men and women of the community, I do not feel nervous of overly protective over my body and dignity as I would be in the city of Johannesburg. In Johannesburg I often feel like a target. Men and boys on the street as well as on the Wits campus, find it amusing that they can throw comments at me (and other girls) regarding my so-called ‘sexiness’. Personally, I find it irritating and offensive.

In Moutse East, I am not scared of the older men. If anything, I felt a kind of gentle reassurance that if they were around, they would do something to protect me. And having said that, I wondered if that was how the girls who ended up engaging in transactional sex felt towards the general male public in their community. Could it be that the safety I felt when I was around the older male population in Moutse East, paralleled with the young girls' experiences of feeling security in the same hands (Qhobela 2014b; Research journal)?

As each day ended and I interacted with my colleagues, I was confronted by parts of my spiritual belief practices in the most profound ways. All the time I had spent identifying with being female, black, and Sesotho speaking, I only become aware of my own exclusive difference when my colleagues and I have to eat and socialise. The circumstances forced me to humble myself and show understanding towards being misunderstood. It became a parallel process between what my participant/clients sometimes may go through and what I had been going through in the process of my research. Although the differences were in culture and religion, the similarities were in having the potential to be misunderstood, no matter how well one tried to articulate oneself. In the small moments of being misunderstood, I found the experiences to be rich with spiritual realisations yet undeniably irritating. Nonetheless, they reminded me to be mindful of how I present myself to others and also how I gauge my levels of expectations on other people/my clients and myself.

The community reminded me of my own. I never saw the poverty or social ill or whatever else I am sometimes asked to observe in my academic studies. To me, life was great and having seen the people of Moutse East I felt the same. I felt that they were happy, and yes they may have their worries, but generally, they seemed happy. By the end of my visit in

Moutse East I felt passionate about race, culture and community work in South Africa. I agreed with Sonn (2006) when she said that our failure or hesitance to approach the politics of race and identity, which tend to play out at micro levels can determine the amount of impact we have on the communities we work with. I think the beginning of such an approach would need to start from the individual's interrogation of self first before others.

Chapter 5: Unearthed Narratives of the Present Past

The historical role of psychology in colonial and post-colonial Africa, which has been mainly to rationalise and perpetuate racial differences, must give way to approaches and perspectives that are less prone to bias.

Bame Nsamenang, 2006

From time to time you feel like giving up. Expressing the real is an arduous job. But when you take it into your head to express existence, you will very likely encounter nothing but the non-existent.

Frantz Fanon, 1952

5.1 The effects of history

The history of institutionalised racism in South Africa (Barbarin and Richter, 2001: 25-27), dates back to the times when slavery was abolished in 1832. The psychological theories behind slavery were that Africans lacked intelligence (Bulhan, 1981. Cited by Kasese-Hara, 2009: 592; Rattansi, 2007). I am not arguing that this notion is still carried forth today but rather that the historically racially inferior person may still carry with them these thoughts about themselves. The thoughts may have been passed down from generation to generation; much like the theory of post traumatic slave syndrome (2014) in America.

Sometimes it is said that previously disadvantaged people—in South Africa—need to move on from the past, forgive and forget; but how? I was born in 1990 and coming from a rather privileged background as a black female, struggled for a long time to identify with the pain associated with racial inequality. I was certain that we were all equal and intelligent and received the same amount of respect from everyone until this view was changed and spot lit for questioning when I experienced being treated differently in relation to my white

classmates. It changed even more when I heard others' accounts of race related events within the dramatherapy training. The events or perceptions did not only occur in class situations but also on placement sites with clients where clients would treat us differently according to the colour of our skin and the connoted stereotypes that went along with it.

“Race is an elusive, perplexing, troubling and enduring aspect of life” (Carter, 1995: 1) in South Africa, however, we had gone into the training from a neutral viewpoint around issues related to race because amongst each other race did not matter. We did not want to make it an issue and even though racially we were different it did not change the fact that clients and more subjectively the academic system, treated us somewhat differently. We did not account that the economic development, along with everything else in apartheid South Africa, was intentionally designed to benefit white people (Barbarin and Richter, 2001: 25). The policies that were set in South Africa during apartheid seem to have set a platform for contemporary social environments that may pose a threat to the development of generations of South Africans to come (Barbarin and Richter, 2001: 26). And as it were, we the dramatherapists in training were beginning to see this for ourselves. We began to see this in the countertransference present in our sessions during training with different clients of different and/or similar racial groups.

My investigation then led me to look at some of the blind spots that I and my classmates may have not considered. To begin, I looked at psychology and race. The discipline came out of an era and context which was differentiated and classified according to sociocultural, racial and geographical lines (Christian, Mokutu and Rankoe, 2002; Barrett and George, 2005; Kasese-Hara, 2009). At that time, Europe saw itself as the centre of civilisation and culture while the rest of the globe was considered a place to explore and dominate over (Fanon, 1952; Rattansi, 2007; Kasese-Hara, 2009).

Authors writing from a critical perspective on psychology [in this case dramatherapy] and race issues identify the peculiar challenges faced by intellectuals and psychologist from non-Western, often economically and/or culturally subjugated societies in developing countries (Bulhan, 1980; Seedat, 1997. Cited by Kasese-Hara, 2009).

I, an intellectual at the University of the Witwatersrand may need to not only focus on the methodologies and the propagation of dramatherapy in South Africa alone, but to also think about how the context may affect the therapeutic relationship. Also, not only is the therapeutic relationship to be considered but also the training towards being aware of that relationship. This means acknowledging the history behind education during apartheid times.

De la Rey (2001) notes that the policy of education under apartheid was intended to maintain a racially divided society. “In the apartheid years, universities in South Africa were positioned within a dual system that combined a relatively advanced system for whites with an under-developed one for blacks, coloureds and Indians” (De la Rey, 2001:7). Although the current democratic system which was initiated in 1994 may have changed the system quite significantly over the years, race is still a pivotal component in the transformation of the education system (De la Rey, 2001: 14). “Training of black clinical psychologists in a historically ‘white’ environment are multiple and complex” (Kleintjes and Swartz, 1996; Mokutu, 1998. Cited in Christian, Mokutu and Rankoe, 2002). The issues surrounding training black students in psychologies—what to speak of in dramatherapy—thus posit interesting conversations.

5.2 Conversations about race in the dramatherapy class

In the month of August, my class and I were assigned a task of presenting workshops on different dramatherapy methodologies. During one of the sessions, one of my classmates presented a methodology that was coupled with the topic of race. My classmate presented a

picture of two white students from the University of Pretoria who had painted their bodies brown. The picture had caused a lot of controversy as it was shared on social media was easily accessed by many. The session ignited anger, sadness, pain and discomfort which thankfully were held by the group for the duration of the reflective process. My classmate's dramatherapy workshop was uncomfortable because the way she had presented her material seemed accidental and negligent of what the picture represented. She expressed how she did not see anything faulty in the picture and that she had wanted to use it as she would have, an ordinary image. I was grateful for the conversations that occurred in the reflective process because they came from what seemed like authentic feeling spaces.

The workshop was not successful in terms of enriching us with the methodology/theory of Role in dramatherapy, however, it became a 'happy accident' which led to the discussion of our positions as aspiring dramatherapists within the context of our practice as well as how we use dramatherapy methods with South African clients. Our reactions to the way the topic was handled were different. Individuals were affected from their own racial point of view. I noted and agreed with Booth (2004) that the tendency to locate racism within the individual can sometimes be unnecessary. Rather, the focus of location should be on institutionally and/or culturally informed racism (p114). It suggested that issues of race still exist and do so in a broader context in relation to the individual (Bronfenbrenner, 1979; Mophosho, 2013).

Although the workshop was a catalyst for tension on its own, an added spur to the conversation came from a classmate who found the workshop quite insensitive. She felt this way because according to her, her past came alive again. The session took her back to 1990-1993, when apartheid was at its peak and when she attended a Historically White University (HWU) for the first time. This got me thinking that perhaps the HWU context can be seen as a reflection of the disparities of post-apartheid South Africa (Mophosho, 2013: 2). For most

black women studying in HWU, the burden of the apartheid history is what they carry with them especially in moments that trigger memories and so forth (ibid.).

When putting the dramatherapist in a situation which may trigger their own insecurities, memories and weaknesses, like the one in the class exercise, I was left wondering how that may take effect in the therapeutic work. Thankfully the class exercise was just a class exercise; and it proved that there was and is still ‘something’ hanging in the air that needs to be acknowledged. I do not think that the argument that broke out was due to individual racism. I think that it was a representation of conversations that perhaps need to be initiated; not only amongst the dramatherapy community but also amongst other allied fields.

That one conversation tapped into the politics of South African history as well as the politics of identity. Some trainees expressed how they did not want to make dramatherapy political, yet the very existence of the field is surrounded by potential outbursts of race related comments and emotions, much like that which the session brought that day. As a dramatherapy community we started to ask the question: ‘how can a dramatherapist engage in therapeutic processes in diversity?’ Perhaps it would mean that dramatherapists work with the personal prejudices around the issues of race, instead of focusing on the reinforcement and wounding of a people (Orelowitz, 2014, pers. comm., 13 August).

Roy (1999) identified different therapeutic approaches which stemmed from Falicov’s (1995) self-reflexive practice. Roy asseverated that the approaches may be used by any therapist to evaluate how their [the clients’ and therapists’] beliefs about people and culture impact on their art therapy work. The approaches are: *universalist, ethnic focused, particularist and multi-dimensional*. The universalist approach acknowledges that there are many universal truths in the methodologies used in therapy which apply to people whatever their culture,

however, the mistake that therapists may also tend to make is to confuse culturally specific behaviour or opinions with universal truth (ibid.).

The ethnic focus approach problematizes the notation of understanding different cultural and racial minority groups. “The view that the only way to work with ethnic families is through an understanding and respect for traditional religious and cultural issues” (Lau, 1996:121. Cited by Roy, 1999: 124) is a problem. Respecting other racial groups and cultures is important and possible, but like Roy, I agree that as a therapist, trying to understand everything about the diverse group may be impractical.

The particularist approach/position makes it clear that generalisations are not practical either (ibid.). “The therapist needs to pay close attention to the culture of each [individual and/or] family and remain respectful” (Roy, 1999: 125).

The multi-dimensional approach tries to address the complexities of defining and working with diversity. It tries to avoid oversimplification. These approaches as suggested by Roy may perhaps be taken into consideration in the attempt to work with race-sensitive dramatherapy. Although they were originally aimed at cultural sensitivity in art therapies, the lines between race and culture; art therapy and dramatherapy; are closely linked and of course different.

What I found most interesting that day about the class exercise was that the majority—not all—of the training dramatherapists were either quiet, justifiably defensive or maintained minimum commentary. Race is a touchy subject. It was a rich experience of cultural and racial debates out of what was supposed to be a dramatherapy workshop. If this workshop had been run outside of the learning space I’m left wondering what its impact would have been on its lay participants.

The session sparked an interesting reflection amongst us trainees because it forced us to consider some of the possible conditions that a dramatherapist may have to think about in order to begin to talk about the race. I think that the South African dramatherapist should prepare themselves and be mindful of their presence in therapeutic settings especially because s/he will be finding themselves in a pool of diverse client groups. It is my opinion that we bring all parts of ourselves into therapy and similar to Robert Landy's Role Theory in dramatherapy (1994), we are constantly interacting with these different and many roles in our lives, both as therapists and as clients.

5.3 Becoming a dramatherapist

This section looks at the responses by my classmates in relation to becoming a dramatherapist within the South African context from the stand point of race. In some parts, cultural influences were also pointed out. It includes semi-structured interviews with all nine of them on a one-on-one basis; that is I interviewed one participant at a time. I did so in order to ensure privacy and minimise peer-influenced responses.

My concerns as a trainee dramatherapist on self-reflection and a self-study process were inspired by my struggle with it and also the curiosity to understand the impact of the reflective process in becoming a dramatherapist and how that may assist in enhancing my engagement with training. My class was a perfect sample group for the interviews because all of them were quite diverse in terms of race and amongst other factors, culture and religion.

The semi-structured interview responses although originally on race, were steered towards culture and how culture, race and at times religion or spirituality were all married and living under the same roof. For the majority of the trainees, race and culture were closely related. I therefore included these thoughts in the report because they served as pertinent reflections on

what South African trained dramatherapists had to say about their development in the field, in their country.

I structured the questions according to the Systems' Theory (Bronfenbrenner, 1979) so that I could address the different contextual levels each therapist was influenced by in their training. The questions were:

1. How would you describe the process of becoming a dramatherapist thus far?¹¹
2. How would you say your play/home/schooling environment has impacted on this process?¹²
3. In what ways would you say race plays a role in your 'becoming' process?¹³
4. In what ways would you say culture plays a role in your 'becoming' process?
5. Would you say that you are aware of these elements (race/culture) in your practice; if so have you noted its impact?¹⁴

Question two was somewhat indirect yet important to ask because it created a landscape to interrogate the early experiences which played a role in becoming a dramatherapist. It tapped into the early interactions of playing—whether alone or with others—which essentially to some degree spoke back to how we interacted with others.

Play is the work of childhood. Making choices, acting on them, and learning through the consequences of one's actions is an ongoing process—a process that begins early in childhood, and continues throughout life. Play, when properly channelled is used by children

¹¹ This was a general question which was aimed at finding out the present experience of the trainee.

¹² Playing at home and at school forms part of an individual's micro and meso-system; I therefore asked this question to address this level of development and to assess where it did indeed play out in their present.

¹³ The concept of racism/race starts at home but is also fed by the larger political and societal structure in which an individual lives in (Muzik, 2011). In the case of question 3 and 4, the aim was to address the exo-system which is in relationship with the micro and meso-systems of the trainee.

¹⁴ Question 5 looked at the individual's values and beliefs in relation to their work and race/culture as a possible influence. Value and beliefs address the chronosystem which is influenced by the other four systems in Bronfenbrenner's theory.

as a primary vehicle for finding out how their world works. It is a process of learning, not a product of learning (Rickard, Gallahue, Gruen, Tridle, Bewley, and Steele, 1995: 1123).

In response to the above statement, I was most struck by how the process of learning and developing into a person starts in early childhood. Most of the interviewees admitted to have engaged in a lot of play while growing up. Landy (1982) also notes that in developing personal creativity, as a dramatherapist trainee one is to engage in play. Through play embedded in coursework, trainees “can explore their spontaneity or inhibitions to play and the relationship between play and human development” (Landy, 1982: 94). Though a large majority of them did not, however make reference to race being an influence at their early stages of play. They did note that their early childhood play had been shaping the types of therapists they were becoming. For example one interviewee made reference to the basic forms of play and learning which were privy to and a result of the apartheid schooling system. She noted how even though at the time she had no access to basic stationary and toys, she along with her peers learned how to improvise—a skill so necessary in dramatherapy. Some interviewees were conscious of the privilege their skin colour offered them, for example, going to private schools, playing with live-size toys and doll houses—the types of play materials which were common amongst the privileged class .

The process of playing may be used to share feelings and experiences so that an individual can be free to express themselves (Cattanach cited by Jennings, 1992: 140-141). It can facilitate imagination and may give the player a sense of being powerful. It gives the confidence to explore other ways of communicating different roles encountered and observed every day.

Having shared the same academic environment, most interviewees both black and white appreciated the cosmopolitan experience they were exposed to at the university because the

university environment allowed them to think beyond their own racial and cultural circles while ‘playing’ as dramatherapist.

Elicited by the first question, a close-to-direct interaction with the topic of race perception and becoming a dramatherapist was as follows:

Interviewee 1. Race: black

The process of becoming a dramatherapist has been challenging. It is not always easy to look inside of yourself. If a therapist does not deal with her stuff honestly, it may come up in therapy as countertransference and quite counter-productive.

Interviewee 2. Race: white

The process is not easy

Interviewee 3. Race: black

I have had to learn the things I previously took as fact... I have had to be very introspective. The process of becoming a dramatherapist is about rediscovering and relearning other things.

Interviewee 4. Race: white

It’s about going to places you don’t want to go. It is also about finding a place of stillness and getting rid of the noise... to not be overwhelmed by it [the noise] nor too distanced from it; therefore being able to be comfortable with the client. The ‘internal’ is what becoming is about. It has been challenging and difficult and the most challenging part has been around distance with self and client.

Interviewee 5. Race: white

Sho! The process is organic and chaotic at the same time. The challenge has been in going to see clients. I wish the theoretical component of the course was stronger and helpful in some of the situations we find ourselves in.

Interviewee 6. Race: white

The process thus far has been like hell (laughs). It is much more than an academic process. It's a journey. It's been emotional and personal.

Interviewee 7. Race: white

It's been one of the hardest things I've done and one of the loneliest because outside of class, nobody gets it.

Interviewee 8. Race: Asian

It hasn't been easy. In my training there are a lot of things that were left unsaid or I felt that I just couldn't say. It was difficult having white lecturers because this [some dramatherapy methodologies] is something that they did not see and that was ingrained in them.

Interviewee 9. Race: black

The becoming of a dramatherapist has been interesting and challenging because you start to realise that dramatherapy isn't *really* shaped for a lot of the people we work with in South Africa... I kinda had to go "hm? But we've done this" or "oh ok that's the name they call it but we call it differently". So for me it's kinda been a challenge.

The general response of what it has been like to be in the process of becoming a dramatherapist has been one that expresses the challenge of looking in and outside of oneself. It reflects an awareness of self-interrogation as well as that of the dramatherapy course to some degree.

5.4 Perceptions of race in dramatherapy training

In response to the third and fourth question, this is how the interviewees responded:

Interviewee 1. Race: black

Race definitely plays a role in therapy work. In performance you could probably hide it but in therapy, there needs to be absolute honesty. The reason I began with this dramatherapy is because I was constantly in wonder about ‘white’ western theories engaging in ‘black’ minds... right now I wonder “how full of a therapeutic process are you giving the people you’re working with as a white therapist.” Sometimes we need to just make reference to the pink elephant in the room and not ignore it. When I worked with a client who was racially different to me, I acknowledged that I will miss something because we were different. What was helpful was that I could speak their language, therefore I could communicate with them and that’s another thing... culture has played hugely in relation to language. I find that I need to go back to my own language. Xhosa, Sesotho, I saw it. It allows clients to be themselves and helps me connect with them; also with their beliefs. I could open up the space and allow them to be.

Interviewee 2. Race: white

I’ve spent a lot of time getting into the issues of South Africa. It reflects in the work [of dramatherapy] as well. Language is a barrier; especially in the rural communities. I would actually prefer working with English speaking clients; black or white.

Interviewee 3. Race: black

Sometimes I feel as though I get treated the way I do because of the colour of my skin. I feel this both as a trainee at school and as a practitioner in the field. In class I can be assertive, but during my one-on-one client work it’s not that easy. For

example, I asked for my client files yet they denied me that 'right'...yet I'm within ethics and it's my right to ask for my client files so that I can maintain continuity for my client; I mean, it's for the best interest for my client...but the social worker denied me that. I think if it was my partner (who's white) she would have given her the files.

Interviewee 4. Race: white

Yes, definitely race has impacted both positively and negatively. For example in Limpopo I was like "Oh my gosh why am I white?!" I couldn't escape my whiteness and my difference. I didn't know the language. I wished I could connect more. It made me to be a little embarrassed. I couldn't ...bringing me to the space would not help us connect... you know? My whiteness, northern suburbs of Johannesburg... none of those would help in that context. How do I be authentic? It's a race thing but it's also a culture thing. My colour has privileged me to go to private schools and so on... but in a way it frustrates me because then I wonder whether I'm limited to certain people in certain contexts.... I can't speak certain languages... maybe it's unethical... maybe I need to work with people of my own culture but I want to be comfortable enough in my whiteness and to work across diversity.

Interviewee 5. Race: white

Oh wow, yes! Race greatly influences everything I do because of the context we live in. Going into communities of different races...hmm...it takes a lot for people to accept me but on the other hand we're over warned about the race thing and you end up fake. But you know what? I don't think that race is an issue, I think language is. White people in South Africa are never forced to learn any other language because everybody else adapts to either speaking English or Afrikaans. There is a giant finger pointing at the 'white privileged'

Interviewee 6. Race: white

I'm looking at the positives. That's my outlook. The Black South Africans I've been working with are very connected to their religion. We find the meeting points of similarity. When I became more real, human with them they became more human and real with me. I was not the distant therapist. It is important to be aware of race and culture but not in a way that hold you back. Rather than caution, use it as a thing to drive in and play with. When I worked with black woman alongside a black therapist; that to me brought about a complicated dynamic. There was more of a natural affiliation to the black therapist that bought out my own insecurities. When I worked alone, there wasn't that competition and so the connection, although it took more time, when we got there it felt really good and it felt like I owned it.

Interviewee 7. Race: white

Hmm, yes, I'm the White person that's around at my placement site... I've been learning to just be me...human to human. Then soon they'll realize that "oh! You're not *umlungu*¹⁵, you're Natalie¹⁶. Art and drama give a common ground, and that has helped me to not feel uncomfortable to be the only white person. As a co-facilitator/dramatherapist with Lerato and Thandi¹⁷ we talk openly with each other about race. By the time we get there, we're just dramatherapists. Naming the blackness/whiteness in the space and out of it is necessary; obviously with thought, not just as a blurt out. It's about being humble enough to say I don't know, and that's part of therapy...to want to know.

¹⁵ Umlungu is a Zulu word for white person.

¹⁶ A pseudo name given to the trainee participant for the purpose of this report.

¹⁷ Pseudo names given to the trainees the participant is referring to.

Interviewee 8. Race: Asian

There have been times when our therapeutic task was to help a group negotiate their identities. We once needed to help a rural pedi community re-imagine and reconstruct their identity so that they may form a more healthy and productive self-concept. I often wonder if it is fair for me to ask this of someone if I was not willing to engage with such a topic myself.... something about this skin colour and hair type that puts me somewhere in the middle of black and white, that makes me more relatable or approachable than a white person. ...When you go into some settings your race precedes you. These issues exist. It's sad but true. As South Africans we do actually see colour.

Our diversity will come up, even if we are working with a group of the same culture- that is the nature of humanity and our work, but we have to learn how to work with it. I think that we should be aware of our race and not ignore it. Ignoring our race does not make it go away, but I feel that the first step on this black-tarred road of dramatherapy in South Africa is connection!

Interviewee 9. Race: black

Race plays a role in that when you step into your practice...uh...yes, race plays a role because you realise that you are one of the only black therapist amongst the therapy team or teaching team so that way you're kinda given...uh...the treatment is slightly different; some think you're incapable of doing the work; others are like "oh you're young, you're black...we need that BEE¹⁸ thing so come along." I think race has played a role. I don't think that black people are seen as therapists but there's a level

¹⁸ Black Economic Empowerment (BEE). It is a programme launched by the South African government to redress the inequalities of Apartheid by giving certain previously disadvantaged groups of South African citizens economic privileges previously not available to them (Wikipedia)

of “yes, come we need the blackness, we need to show that we are diverse.” So sometimes it kinda goes for you and on other times it goes against you.

I’ve noticed that when we do our practicals we are always placed one white one black. One black, one Asian. One white one black. One black, one white. We’ve never been able to go as two blacks; except for Sally’s¹⁹ case. I noted the impact of race when I was working with Susan²⁰...uhm... people responded to *her* thinking she had all the answers...but you’ll also find that the black clients then relate to me and they were able to speak to me in their languages. We see in colour. We practice in colour.

The only time I was aware of culture was when I was dealing with old black clients. It’s that thing of having to respect; having to see that person as a father who I am treating so he’s now my client. So for me culturally that’s the thing; you’re treating someone who’s like your grandfather/mother and I think for me my understanding is that the white culture, yah, it’s a granny... the respect is slightly different. It’s not as hectic as it is in the general black culture.

This last response, although essentialist in its claims about black and white culture; reminded me of a similar situation I had. It was of the time I was working with a group of elderly black and white clients at a rehabilitation hospital in Johannesburg. There were times when black clients remarked in their home languages during the dramatherapy sessions and judging from the tone of their voice, they were not entirely impressed by how they were treated. I noted this reaction while I was co-facilitating with my Asian colleague and my white on-site supervisor. My intuition at the time was telling me to treat them the way I would an older person who belonged in my community or perhaps a member of my community. I wanted to engage with the clients without feeling as though I was babying them. Though treated well,

¹⁹ Sally was placed with Susan in in a site where only Black children were.

²⁰ A pseudo name

there was an underlying sense of feeling babied because drama as a medium in therapy with older clients appeared to come across as playful and child-like; hence perhaps the resistance to the play. In retrospect, after the dramatherapy session, I was left wondering whether or not the medium made me feel apprehensive or my own cultural justifications were also at play.

I had a feeling of reverence towards my clients, especially towards one older black man. The countertransference I experienced with him affected the way I carried myself in the therapeutic space. Around him, I felt like a child and he, my uncle. I found it very difficult to assume the therapist role. Perhaps the relationship I felt towards him was not necessarily based on race, but, it spoke back to the way in which I was brought up.

5.5 The impact of race on the developing dramatherapist

The impact of race on dramatherapists in training was acknowledged to a great degree. Reflections on race and culture and engaging with clients from different racial or cultural background raised concerns relating to ethics. For example, some trainees wondered whether or not it would be more acceptable and conducive to work with client groups that share similar/familiar cultural and maybe even racial backgrounds. Some white trainees however preferred to work across cultures and to be comfortable enough in their whiteness to work across diversity. The belief that the proper engagement with the topic in class could possibly result in the transcendence of racial concerns in therapy practice was also pointed out as a possibility towards working towards a dramatherapeutic model.

100% of the interviewees did not object to the importance of being aware of race in training. Some expressed that apartheid did not have to be the only meeting point but that it could be a reality one acknowledges for themselves as dramatherapist when working.

Language as a cultural reference appeared to have more impact on the training than race itself. This was evident in how trainees referred to it more often and interchangeably used race and culture as impacting on their training.

Both black and some white trainees related to negative stereotyping by clients and sometimes by lecturers, however, the latter was also identified as being a possible projection onto the parental figures (lecturers), i.e. the child-parent relationship where the child sees fault in the parent.

Some were very optimistic about owning ones identity. For example, this trainee said the following:

Interviewee 6. Race: white

I hate the race question and I'll tell you why... I think that [sometimes] in the training, there's a lot of fear inflicted in us about race that 'they've' told us that it's a barrier... that it's something we need to worry about; and I've been so worried about it that I speak differently with the people I work with. The more they tell us it's a barrier, the more it becomes one... I'm looking at the positives. I think we need to own our culture, own our race and own our religion instead of allowing them to get in the way.

In this response, I was wondering whether or not, the topic of race was indeed outdated and needed to be redefined and examined in contemporary South Africa. However, I still could not divorce my hunch about the reality of the impacts of race on training, that is, it was still evident that race awareness created dynamics to note in therapy. Interestingly enough, throughout the time in which I was interviewing my classmates, I noticed that I was trying to move away from being political and controversial more so with my white peers than with my black peers. I do not know why that was the case but perhaps I did not want to seem blameful

for the mental state I was in. By nature, race as a topic can be controversial and how difficult it was that I, the soft spoken amongst my classmates was to grapple with it.

Although the responses of the interviewees in relation to the impact of race—and sometimes culture—were subjective accounts of their own experiences; it is evident enough in my opinion that racial identity needs to be acknowledged by therapists and their trainers/supervisors in their work. The acknowledgment may pave a way for integrating multi-racial/multi-cultural dramatherapy training and practice.

Although we have moved away from the harsh laws of apartheid, there are moments and instances where the residual whiff of racial discrimination affects non-white people negatively and sometimes white people as well.

Beliefs that might prejudice the training experience, also prejudice care related to the patients' race, culture, ethnicity, social status, lifestyle, perceived economic worth, age, gender, disability, communicable disease status, sexual orientation, religious or spiritual beliefs, or any condition of vulnerability. If we view race as something that is created and constantly performed, we may create more space for play and social change in our work" (Mayor, 2012: 215).

In light of the above statement I think that it is important to address the racial concerns within the field of dramatherapy because even though the concerns may not necessarily hinder a therapeutic endeavour, they may contribute to subtle prejudices from both the dramatherapist as well as the client.

According to Comas-Diaz and Jacobsen (1991: 392) "ethnocultural disorientation" is a dynamic force in therapy. It influences how the therapist engages with the client as well as how the client engages with them. Although the therapist may bring their own biases and emotions into the therapy space, as per my interviews it has been suggested by the trainees

that being aware of those prejudices and/or attitudes may improve the training and the practice of dramatherapy in South Africa.

As I rounded up my interviews, the concluding responses from the trainees was that apart from racial and cultural issues in practice, there is also humanity, love, and the transcendence of Us and Them, black and white; which the medium of drama facilitates. The interviewees made strong connections in relation to their training as dramatherapists and the impact of race on the field. There was a general suggestion from trainees to have discussions on race and culture in the future because in that may lie the potential to heal not only the wounded, but also the wounded healers of the country. One interviewee said,

“we (dramatherapist) have an interesting role to play in South Africa. [Although we need] to acknowledge and move forward we can’t just *move* forward because [people’s pain means something. Their experiences of their past family members mean something]. I actually wish we had began talking about race and or culture in our honours year (smiles).”

Section Three: Conclusion

Chapter 6: Discussion

6.1 The journey of the research

I began this investigation wanting to focus on race and the developing dramatherapist. On the journey it took me to spaces of race and culture as well as the impact of religion/spiritual belief system on one's training. As a person who values spiritual values over materialistic ones, I never thought that I would write about my bodily identification because throughout the years, I have considered myself as soul.

In the initial stages of the investigation, I discovered that my own life's philosophies, histories, culture, ethnicity and other factors that make up my identity, influenced the way I approached my lecturers, classmates and clients. I thus came into the research with the assumption that one's choice to become a dramatherapist is not always as simple as it may be as it is to write about the field itself.

The slippery slope of interrogating and confronting my female blackness had even created an apprehension towards writing the report. I thought it useless because the person who would end up reading it would probably be white and would have their own shadow projections onto the work..

There were times when I felt misunderstood in my training, and perhaps this is the reason why I decided to attempt to write a paper about race and dramatherapy in South Africa. Two of my lecturers are white, my supervisor is white, and my then on-site site supervisor is white.

The process made me consider the motives and self-evaluation process of becoming a dramatherapist in training and how that could increase healthy diversity engagement both with fellow colleagues and client groups. The hypothesis I make about the rigorously self-

reflected dramatherapist is that s/he will become a more culture/religious/ethnic conscious practitioner.

6.2 Summary of findings

The interviews were aimed at addressing the dramatherapist's developmental journey into the field of work by touching on elements of self-reflective practice. The findings were paralleled with my own auto-ethnographic process of becoming a dramatherapist. Like myself, the trainees noted and questioned the role that race played as a shadow in the dramatherapeutic spaces and how being aware of the countertransference can facilitate a healthy engagement in the training process.

Questions around ethics in relation to cultural sensitivity came up and proved to be highly valuable but were not the main focus of the research. Maybe this can be further investigated in future research. Cultural preferences for practice as an attempt to ethically and/or practically work in the field had also been a theme that came up. Lastly, the desire to transcend culture and race within the South African context was mentioned as well as practised in some cases difference was concerned. Drama became the medium for interaction.

On how dramatherapy can be effective, Emunah (1994) contributes the thought that "illusion in theatre does not lead to illusion of truth but to confrontation with truth," (Emunah, 1994: 7). It was therefore important in my opinion for dramatherapists to constantly engage with personal therapy but most importantly supervised dramatic play. The emphasis on supervised dramatic play is due to the ability that drama/theatre have in being able to unpack the secrets of our unconscious drives, or in other words, our shadow archetype. The drama is able to create a pathway where, just like the clients, the therapist can live out their actual and dramatised realities simultaneously as a way of distancing themselves from their immediate

realities. In this way, attempts to work with the shadow of the dramatherapist would be addressed.

The irony was that during the course of 2014, I had been confronted with a lot of thoughts about where and how I placed myself within the newly emerging field of dramatherapy as a black, female in South Africa. My thoughts had sometimes gone against everything I believed in, however, it was very difficult to ignore the real or perceived racial disparities in the field. The paradox of it all was that I often felt somewhat out of place as a black student pursuing a career in dramatherapy because the field of study is a predominantly white one.

It was also difficult to ignore the feelings that came with being externally identified as a young black female and although I was studying in an institution where 'whiteness' is sometimes preferred over 'otherness', my thoughts on dramatherapy training in South Africa still remained. These thoughts were that dramatherapy training should seek to promote greater social awareness amongst its trainees to enable healthier engagement in the different contexts that each dramatherapist engages in.

I undertook this investigation with the hope that it would suggest ways on how to train therapists rigorously within the broader regional context of Johannesburg and that it may also assist the dramatherapists to develop resilience and self-care while working in therapeutic spaces. Through the in-depth analysis of the self, this could be achieved. On a larger scale, this explorative study may encourage further study on developing a South African model to dramatherapy training. That said, I think that the research aim of exploring what it means to be a South African dramatherapist from a self-reflective point of view in relation to race, was achieved.

We study theories and views which are predominantly from American and European writer-practitioners, i.e Robert Landy, Rene Emunah, David Read Johnson, Miriam Lindtvist, and

Phil Jones. Even though their work has contributed immensely to the field of dramatherapy, I think that the context of the work will forever need shaping and shifting if the field is to work on a plethora of ethnic groups, cultures and races. I therefore think that in the context of Africa there is still a need for more African dramatherapists, more than that, we need more theorists in relation to the African context.

6.3 Limitations

Regarding the methodology of interviewing participants from my class, Baker (1982) as cited by Silverman (1993: 90), the relationship between interviewer and interviewees needs to be taken into account as well as the relation between interviewees' accounts and the world they describe. It is perhaps important to consider that my classmates and I have known each other for close to two years and to some degree their responses may have had a certain bias towards the success of the investigation in more ways than one. For example, I was aware how they each responded differently to the question on race. For some, the question was easy to answer and for others, it seemed to have elicited an awareness of painful memories which had been "pushed out of their consciousness" (Weiss, 1994: 127). That said, I do think that the accounts given in the responses were beneficial to the study regardless of their subjectivity. In addition, the realness of the responses, in my opinion, gave weight to the investigation.

With interviews comes the issue of validity and generalisation (Weiss, 1994). Whether or not the trainees were telling me the truth is something I could not control entirely but I believe, like Weiss pointed out: "what is reported may be spotty, but little will be invented" (Weiss, 1994: 148).

There were times where racial and ethnic differences impacted on the interviewing process as well. For instance, I found that I was more relaxed and encouraging of responses when interviewing the black trainees than when I was interview the white trainees. With the white

trainees I was reserved, sometimes awkwardly polite and the manner in which I spoke English was very careful and thought through. That said however, as the interviews proceeded the differences had “little effect on the quality of the interviewing partnership” (Weiss, 1994: 139). In its own way this demonstrated to me the dynamics that play out between races but also the transcendence which human connection was able to achieve.

On confidentiality, the dilemma created by the topic had the potential to limit the study to one influencing factor in becoming a dramatherapist. That is, solely referring to my participants as black or white and not explicitly accounting for cultural and/or other differences. The report did indeed slip into cultural references but did not account for specificity into which culture each dramatherapist belonged. This was because I could not reveal the cultural identity of the participants, as the sample I was working with would have been easily identifiable; therefore breaking the rule of confidentiality. Of the five white participants, three were Jewish— two of them orthodox and the other a one non-orthodox Israeli Jew. There was an English participant and an Afrikaner participant. Of the four black participants, there were two Xhosa participants, a Motswana and a Mosotho (myself). There was one Asian participant.

6.4 Final conclusion.

As a Hare Krishna, I truly believe that I am a spirit soul. I am eternal, blissful and full of knowledge. I possess within me the power to change my chaos into stillness, worries into peace, and insanities into level headedness. I am a soul. I am not bound by the dualities of material existence nor am I completely responsible for the good and bad I encounter in the world. I am a spirit soul; separate yet connected to the universes, its people and its maker. I am not too certain how and why I came to be, but I now find myself battling to exist in what seems to be a foreign environment. The body I inhabit is temporarily mine; the person you

meet inside of it is the soul that animates it. I am a spirit soul...and mine is to rediscover that simple truth.

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Appendices

1. Clearance forms.

1.1 Research clearance



Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Qhobela

CLEARANCE CERTIFICATE

PROTOCOL NUMBER H14/09/23

PROJECT TITLE

Drama, self-reflexivity and therapy: an auto-ethnographic exploration of dramatherapy training with specific reference to diversity studies

INVESTIGATOR(S)

Ms LP Qhobela

SCHOOL/DEPARTMENT

Drama for Life

DATE CONSIDERED

19 September 2014

DECISION OF THE COMMITTEE

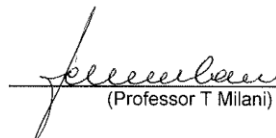
Approved Unconditionally

EXPIRY DATE

13/11/2016

DATE 14/11/2014

CHAIRPERSON


(Professor T Milani)

cc: Supervisor : Ms K Barolsky

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10000, 10th Floor, Senate House, University.

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

Signature

Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

1.2 Participant consent form

Research topic: Drama, self-reflexivity and therapy: An autoethnographic exploration of dramatherapy training with specific reference to diversity studies

Please indicate below with a cross.

I AGREE to audio recording	I DO NOT agree do audio recording
----------------------------	-----------------------------------

In signing this document:

- I have read the information sheet and have been informed of and understand the purposes of the study,
- I have been given an opportunity to ask questions about any parts of the study I do not understand and need clarity on,
- I understand that I can withdraw from the study at any time without prejudice and may request that the information I have given to not be used in the study,
- I understand that although anonymity is guaranteed, there may be some information which might potentially identify me due to the content and context of the study,
- And I agree to participate in the study as outlined to me.

Name of participant:

Signature:

Date:

1.3 Semi-structured interview questions

- How would you describe the process of becoming a dramatherapist?
- Would you say that your history of play as a child influenced you in your becoming process, if yes, how?
- Would you say you are aware of your own diversity and how it may influence your practice as a dramatherapist in training?
- Would you say that the element of your own diversity in training as a dramatherapist thus far has been engaged with in class; if so how; if not would you like it to be and why?
- In what ways would you say race plays a role in your training/becoming a dramatherapist?
- Has there ever been a conflict between your diversity and your training as a dramatherapist?
- Would you desire for your diversity to be incorporated into the curriculum of dramatherapy, why and how?

1.4 Information sheet

Participant information sheet

My name is Lireko Pearl Qhobela. I will be conducting a series of semi-structured interviews with you as part of my Dramatherapy masters research for 2014/15. I will be conducting this research at the University of the Witwatersrand at the Drama For Life department. A semi-structured interview is a flexible interview where the interviewer does not follow a formalized list of questions. Instead, s/he has a list of general topics. I will tailor the questions to the specific interviewee, allowing for a more fluid conversation.

The following are a few of the questions I will ask in the semi-structured interviews, but please be aware that the questions may change:

- Would you say you are aware of your own diversity and how it may influence your practice as a dramatherapist in training?
- Would you say that the element of your own diversity in training as a dramatherapist thus far has been engaged with in class; if so how; if not would you like it to be and why?
- Has there ever been a conflict between your diversity and your training as a dramatherapist?
- Would you desire for your diversity to be incorporated into the curriculum of dramatherapy, why and how?

The purpose and aims of the research are to explore the relevance of incorporating and recognising diversity within the dramatherapy MA training in Johannesburg, South Africa. I

am hoping that by doing this study, it will encourage further study on developing a South African model to dramatherapy training.

Given that I will be working with a diverse group of 10 students including myself, the responses to the questions may be identifiable as the content deals with culture/ethnicity/race of the dramatherapy trainee. Information given in the interview is strictly confidential and will only be used as general findings related to culture/ethnicity/race within the training dramatherapy group. Names and places of residence will be omitted and any other information which makes the individual easily identifiable.

Interview reports are anonymous however, before the interview, I will ask that you sign a consent form in order to confirm that you were not coerced into the study.

You have the right to end the interview at any time with no consequences, as well as the right to withhold some/all of your response after the interview or during the process of report writing. In other words, if you have shared information you no longer wish to make known in the research report, you have the right to ask for the information to be excluded in the report.

For more information/clarifications regarding the research, please feel free to contact me on:

Cell—083 768 8883

Email—pearlqhobela@yahoo.com

2 Data Collection process notes

5.1 Class notes

30 July 2014.

Sesame D.T. with Sian & Tammy.

The first thing that came to my head when we started the class was that "this is exactly what I am interested in for my research." "This" pertained to the singing of the gulu song that felt very communal. The 'white' dramatherapist somehow eased my concerns when she allowed us to explore the cultural aspect of being together as a group. Last semester, Lesley also did this. She told a story which was 'familiar' to ~~the~~ other members of the class. I personally could not recognise the story, but I was happy when the story was not "western" (for lack of a better word).

At this point I don't quite know ^{how} ~~about~~ spirituality ~~is~~ and what altered states of consciousness relate. Are the two spiritual or is the latter a more transcendence into a different strata of the material realm? The singing felt made me feel warm and connected to my class.

(BREAK)

Body. Touch. Connection with other. I used my eyes, my hands, and breathing to 'reach out' for my client in role. Intuition relates to my practice of Bruto Yoga... it's about letting the self lead... it's about letting the 'other' self lead and feel contained in your (my) presence... helping them to come in contact with themselves; maybe it's through the body first, or voice... but it's always about meeting the client.

Sian said something which inspired me... she said referenced ~~to~~ Jung $\Rightarrow$ "balancing the opposites" up, down; in, out; black, white; black white? about that... How do I apply sesame for a South African audience? The process feels universal... it feels soulful... what is my role as the therapist to facilitate that for my clients...

$\rightarrow$ What are the components of sesame; myth, story, movement... these things are present in the culture of South Africa; but how do I as the therapist in training

become conscious of that? How do some of my own 'cultures' influence the way I use the method. What is my journey of self into the therapy space?

Linda said something interesting: "the moment I went oh... I can't deal with such a client, intuition left me." Does intuition know cultures, religions, ethnicities, etc... how does my intuitive process feed my way of working?

① I was working with Naadiga.. and my intuition was not that bad.. She said that I held her and moved with her in a way that she liked.

As I look back at these earlier notes I took, I feel happy and proud that I have been taking on the "intuitive journey" up until now. I want to keep on exercising my intuition. It's been helping me in my placement at Netcare and also at Mountle East.

I like to believe that I acted out of intuition in my facilitation processes.

4 Aug. 2014
Supervision (Monday class)

Free writing.

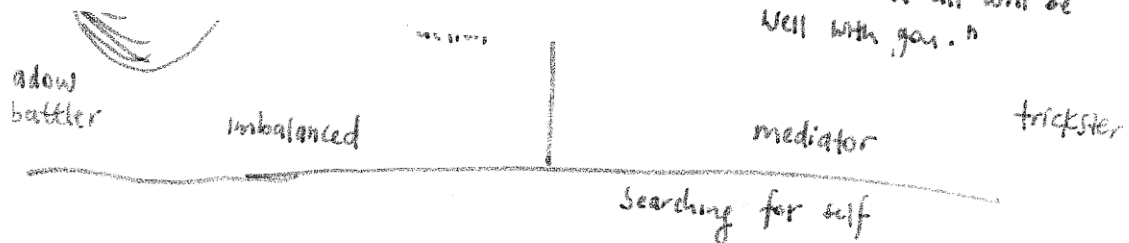
She watched me, I felt watched all the time. We talked about police work and the men. I felt like I was held back, like I couldn't do it the way she wanted. Again. I felt that "me" had to shift and be like the "other". "I'm quiet but I'm not stupid. I know what I'm doing, just let me be. Stop interfering. I know I need your help but please don't make me feel like I'm not trying because I am."

I played the therapist, my other 2 classmates played supervisor and client. I asked the supervisor to hold me by my leg. Ground me. The client started to move around, I felt watched. She watched me. Again I heard her voice booming from behind me. I got irritated. I know what I wanted to do. Let me be. Please. Just for a moment. Let me finish what I think I want to do then you can intervene. Please! Perhaps the reason I asked the "supervisor" to hold me/ground me was because in reality, I feel that my supervisor limits me instead. Somehow I began to feel that as I played. I could not move for 2 reasons: I heard her voice over my shoulder as wanted to scream at the same time I asked my classmate who was playing the supervisor to hold me down. A tug of war inside of me and outside of me.

Making connections...

"We all have an inner representation of the 'client', the 'therapist' & the 'supervisor'... At times it is the inner client that reacts to the situation and at other times it is the therapist that takes the lead, and then again it may be the supervisor that influences everything," (Lahad, 2000:115). Something was happen

to inside of me during the process today. Maybe I was accessing my client self, or was I trying to access my confident therapist self? My frustration in seemingly not ~~getting~~ the portraying the ~~client~~ confident therapist was highlighted when my supervisor in reality kept noticing my steps, and interrupting my process. I felt defeated in those moments when she 'loosened me up' and said "come on fear!" When she said that, I immediately felt vulnerable. I became aware of myself suddenly; like the focus was only given to me (again) for not 'doing it like I should.' The confident therapist left me. I became the client. I felt victimized and embarrassed for being pointed out. I didn't enjoy the class thereafter.



"I see you, and I want you to know that all will be well with you."

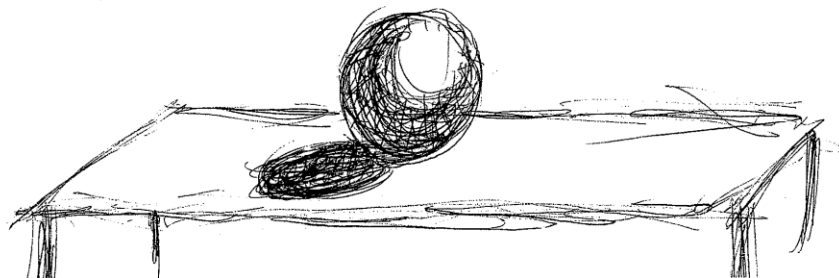
6 Aug. 2014.

Sesame with Stan & Tammy.

Feeling responses and immediate thoughts

Hmm... The candle check in was a bit weird for me. Maybe weird is not the right word. It evoked questions... I felt like I was doing something close yet removed from myself. Perhaps it was the word "alter" that took me into a space of reflection. At the temple we have an altar, but that a place of worship, of awe and reverence to the ~~de~~ deities. The candles and the semi-circle felt like a funeral, or a memorial of some sort. I felt slightly uncomfortable. When we start to move, I became ~~exc~~ excited. I moved out of my head into a place I'm familiar with. I began to remember why I like sesame... There's something about it which connects everyone. Is it in the movement? Is it in the storytelling and listening. What aspects of this model might I use in my research? Perhaps I want to look at its component - I don't like the ritual, seemingly creepy parts of it, but I appreciate its ability to unite and let its participants feel... Maybe that's what I like. There's a spiritualness about it; an ubuntu spirit about... I want to read more about it. It feels like somehow it transcends the bodily designations. Must-read - sesame.

Stan said something like "Sesame ~~is~~ offers a place to explore the shadow ~~class~~ self" A place to explore the light and the dark; finding balance and grounding.



13 Aug. 2014.

~~presentation~~ presentation.

- "Learning to rise"

Notes.

Names have been scratched out for
the purpose of the report/research!

- What was the intention of the picture in the session?

↳ ~~the~~ says that the intention of the session was to enroll us into social roles and see ^{what} those role would react to the racial issues in South Africa.

↳ We don't all come from the S.A. context.

~~the~~: it's a radical choice to use the photograph. The challenge that was given to ~~the~~ was to interrogate the role method ~~and~~ in relation to diversities.

↳ The moment of the photo's appearance was not placed in good time. The context of the party was unclear.

↳ Who are we? What time of day is it? e.g. etc... Be specific. We needed to journey further into the HERE & NOW.

[I was not sure, in my role as the business woman, how the photo related to the context]

↳ In terms of the drama => go back to the fundamental questions, who, what, when etc... building belief into the dramatic how, when etc...

↳ or maybe contextualise it in role by saying "have you seen the paper on those 2 girls... have you seen them on facebook?"

~~the~~: Were you assuming that our opinion in role was an *opio* opinion out of role.

~~the~~: What are the conditions that a *dic.* may have to consider to start talking about the sensitive topic of the ~~role~~ issue.

~~the~~: It may have been helpful to ~~use~~ something other than occupation at the fancy dress party.

~~the~~: The more you step into the role, the more you step into yourself through the role.

~~the~~: I remembered a process we did at NISA... we asked participants to reflect in role & it didn't work so well. Reflection ~~out of role~~ requires a deeper introspection of the personal, not the role.

Warren: If you wanted to do an in-role reflection then put it in context.

~~XXXXXX~~: The "group up" exercise on skin colour would have helped to move into the drama.

~~XXXXXX~~: (was touched). Know your group. Do your research.

~~XXXXXX~~: acknowledges that it may be insensitive but it was not her intention. The intention was to use role to distance and engage with the issue from a distance...

~~XXXXXX~~: The intention didn't work, and maybe we need to just think about how to

~~XXXXXX~~: Therapy should not be political! We can allow the CLIENT to bring that in the space.

~~XXXXXX~~: ~~But~~ We are all political (from a cultural studies point of view)

How could one engage therapy in diversity?

We need to be aware of the impact of "oh its fun to dress up as a Natz: or a black domestic worker"

~~XXXXXX~~: I would work with the personal prejudices around the issues ... if we want to talk about "political dramatherapy"

~~XXXXXX~~: What was the point of putting people in role to just hear their opinion? Because at the end of the day that's all we do did; shared our opinions.

* ~~XXXXXX~~: I know a game: "Far backs & Fronties" "Grannies"

a game that talks about difference (used it with kids) but may work with anyone.

are incredibly touchy & happy show affection...

Language is quite. Not rude, just like to keep their space.

Both are given sticks of different colours & are to

collect some colour sticks. Take them into a room & see what happens...

Get them to reflect in the roles of 'farbacks' & 'grannies' AND then out of role ... making other connections.

~~XXXXXX~~: Like with PAR, are you in / are you out & as the researcher / facilitator? Being clear on I am here and I'm here to hold this process. ^{maintaining} dual consciousness

~~XXXXXX~~: It felt like it was an experiment, and the group picked that up.

[How do we engage with diversity as dramatherapists?]

[The therapist being mindful of her presence... how you treat your participants/clients. be mindful of how you, as therapist, may 'silence', impute etc our clients.]

in Balancing the personal politics of self, politics of diversity of self into the therapy space.

~~mentioned~~ mentioned how she's the only Indian person in DFL amongst the debate of black and white people...

[There was a great sadness in the room. ~~asked~~ asked is it actually possible that we are in the in-between spaces... The binaries.

* - The class was actually talking back to the complexities of their own identities and the roles expectations that are put on us. (~~asked~~)...

~~How~~ How can we use.

* ~~Let~~ We bring all parts of ourselves into therapy. (note to Pearl) ... The moment you leave parts of yourself outside of therapy, you silence yourself.

- Robert Land is interested in the in-between spaces that we play ⁱⁿ the personal & ~~spaces~~ and the in-role spaces.

My reflections.

It was very interesting to be in class today. The conversations around race, diversity and so on were speaking back to my topic. I think that the South African dramatherapist who is swimming in many other diversities should be mindful of her presence in the therapy space. I felt that the dramatherapist facilitator today held her own view points on the idea of race. When she presented with the photograph of the students in Pretoria painted in brown paint, a lot of us had reactions to it. Our reactions were different. The black, white and Indian students in the class were affected from their own point of view. biggest shift ^{in topic} happened when one of my class mates felt that the process was insensitive. She felt this way because ~~her~~ her past came alive again. The photo took her to 1990-1993, a time where Apartheid was at its peak.

* # exited for research.

Oct/Nov

A poem for me.

La Loba... Inner wisdom.

A calm

Quiet

Peaceful woman

Full of life and creativity

She sings songs from many moons ago

Lights her path with the dust on her feet

Brings to life that which must be.

She demands no attention

She seeks only peace, understanding and love

Her life is simple

Those that don't know it find it complex...

La Loba's story connected with me on different levels. She represented wisdom, humility, bravery and stillness. She also represented creativity, magic, and song. She represented my "shadow self." I understand my shadow self to be the parts of me which I'm either aware of or not aware of. I am afraid to bring them to the fore. I want to bring them out but my fear is that once they're out, I won't be able to contain them; they may get me in trouble yet at the same time they may get me where I want to be or at least need to be and they cycle their "trouble-content" vibes into my life... especially wisdom and bravery.

Marianne Williamson

There is a great quote by Nelson Mandela which says:

"Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. Your playing small does not serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We are all meant to shine as children do. It's not just in some of us; it is in everyone. And as we let our own light

we are liberated from our own fear, our presence automatically liberates others."

Lalaba, as much as she represents the shadow, she is the "light not [the] darkness that most frightens Eneji. It's a silly paradox of emotions really.

Looking back at all/most of my reflections, I feel like I've been trying to find myself. I've been frustrated about a lot of things. I've been frustrated about time, school, being misunderstood, misrepresented and so on and so forth. But now I'm thinking about how I can change that so that I don't feel that way. Maybe I too need to find my bones back to life. My bones of courage, wisdom, fearlessness, silence, gravity, strong will, positive energy and general self confidence.

* This by far has to be the toughest year of my academic life so far.

I can't seem to remember much about the so called good times. Perhaps my other bone is about finding my child-like innocence again. I'm tired of being negative; I'm tired of seeing an unfair world; I'm tired of being "appropriate" so that other people can shine brighter than me. I'm tired of projecting my own insecurities onto my lecturers and peers; I'm tired of convincing myself that I'm seen in a particular way; I'm tired of making myself think that I'm defeated and burnt out. I will rise. I will rise to my opportunities to learn; I will rise to taking initiative; I will rise to myself and I will ~~conquer~~ conquer.

During our play in class, I connected a lot with Lalaba. We were not given the chance to be Lalaba so I secretly assumed the role of her close friend: The friend she'd talk to and let her in on her secrets... I knew Lalaba. I understood her because like me, she was misunderstood in her community yet she ~~wanted~~ only had good intentions for their wellbeing. For me, she represents wisdom and contentness. I feel that I've got some wisdom, yet at the same time I need to be content with not be "given" the platform to share that wisdom because I don't want to come across as forceful or demanding of airtime.

KSengul Simonov - Self-determination

Children growing up in Tabung

Context: Johannesburg.

YouTube → Case st. can be used for evaluative purposes... whether something worked / changed,

Types of case

Something has happened to people. / event happens to them. ~~about~~

Findings, Part 1 of 3

↳ Is what happened? What was the result of that? It's going on.

on Case Studies

- The practice is the case (D.T.)

(Part 1)

How to plan a case study

- Conceptual framework

- Research q.

- Research design

- Sampling / replication strategy

- Methods / instruments

- Analysis of data

- displays NB features of the case study

- shows relationship between features

- makes assumptions explicit

- selective

- Based on theory

- Takes account of previous research

- includes personal orientations

- includes overlap & interrelations

22 May 2014.

I'm doing my research journaling for the first time after a while. I think I should.

I was talking to ~~myself~~ yesterday about my "calling." I've been running away from the biggest voice inside of me... the voice of Bhakti Yoga.

I think it's time to listen to it and let it guide my research process.

It may be difficult but after talking about it and being encouraged by ~~myself~~ to go ahead and just "be," I feel so enthused.

I know I don't want to seem prescriptive or dogmatic in my approach but rather welcoming and providing a dramatherapeutic space which offers people to discover their spiritual identity.

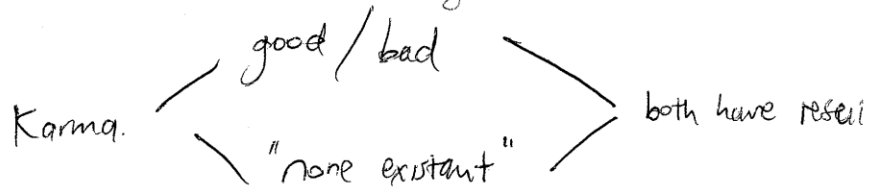
I believe it's core to our being. I believe it's a part of ourselves that we often neglect and from that neglect, pathology comes.

I am acknowledging my position as a researcher. I am a

practising Hare Krishna, and a lot of the philosophy influences how I see the world, people and behaviour.

Looking back at my university years, I remember in 1st year having an interest in parapsychology... I got in my own world that I even failed the essay + was reprimanded of us.

Random diagram I was wondering why the psych. dep. doesn't talk about such things?



- good/bad Karma breeds results...
- "none existent" is a result of spiritual reawakening / consciousness.
- we are attracted to ~~also~~ our desires both in ~~side~~ this life time and t
next... Born into a parent partnership that ^{family supports} that "mis" behaviour...

But sometimes good parent get CD. kids too

- What is missing in the transpersonal theories...?
- descriptive ~~was~~ "religion" / spiritual interventions tend to turn people away... Find the "neutral".

desires misguide the search finding of

- Everybody is searching for self.
- Society must learn to embrace cognitive diversity.

- Meditation ... be in the present ... know thy self... breath
- what is spiritual intelligence? How does it fit into ~~the~~ the world academia? Dramatherapy?
- What is my voice?
- Education system is not meeting the demands of the 21st Century...
- ~~It~~ ^{Spea} Spiritual intelligence ... ~~how~~ how does it impact behaviour...
- Check KC. Valam (I think); Soul ready
- Spiritual intelligence in D.T. ... does space impact spiritual intelligence

Then looking at a case study to speak back to the search... I think psychology ~~is~~ speaks back to the search anyway.

Theoretical framework $\Rightarrow$ transpersonal / psychosocial theories.

— ~~then~~

What is the South African space? how is ~~the~~ a person's ~~spiritual~~ spiritual ^{awareness} ~~intelligence~~ affect ... how could / can DIT provide a space for that awareness in healing.

- ppt

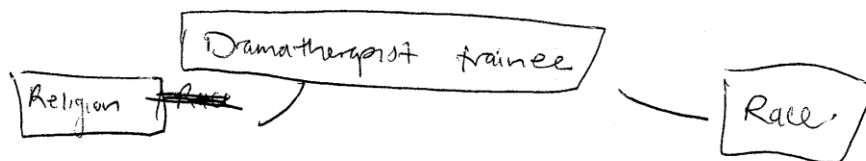
lit review → what others are saying:

- Johnson (3 roles the therapist plays: psycho, social, dramatic)
- Holmes⁽¹⁹⁹¹⁾ (wounded healer) + Bennett (2001)
- Rober⁽¹⁹⁹²⁾ (conversations with the self) + McCalister
- Bennett-Leng⁽²⁰⁰¹⁾ (self-reflection)
- Color⁽¹⁹⁶⁴⁾, Spiegel (1965), Johnson (transference & counter transference)

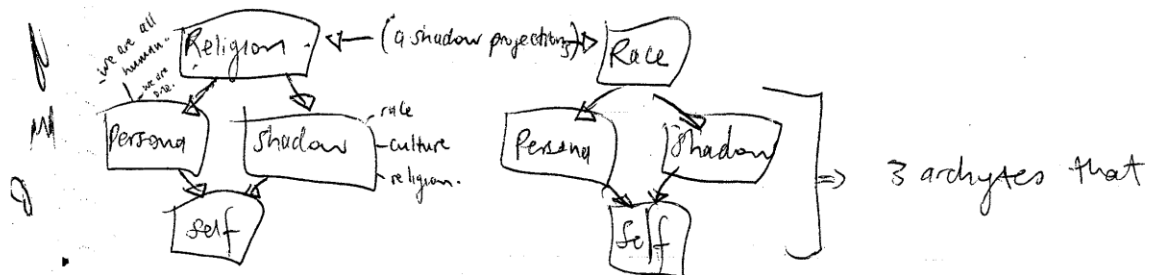
If I were to write questions for my interview

- Would you describe yourself as a "multicultural self"?
- From your own source, what influences your being in therapy; your presence
- Do you force your spirituality into the therapeutic space? how? or do you neglect it?
- How NB do you think spiritual consciousness is in therapy by the therapist; should they bother?
- Do you identify with being a collectivist/indiv... } does your choice accommodate your spiritual awareness
- Can you remember any culturally awkward situations as a therapist?

1) "Reflective practice involved drawing ~~from~~ ^{on} past experiences, reflecting on it in the present & using it to inform future actions, (Ruch, 2002: 203).



- How do these play out through the persona, shadow & self?
- Religion as : persona; religion as shadow; religion as self?
- Race as persona; race as shadow; race as self?



≡≡≡ "Jung & the Post-Jungians" by ^{Andrew} Samuels, 1985, USA; Routledge Publications

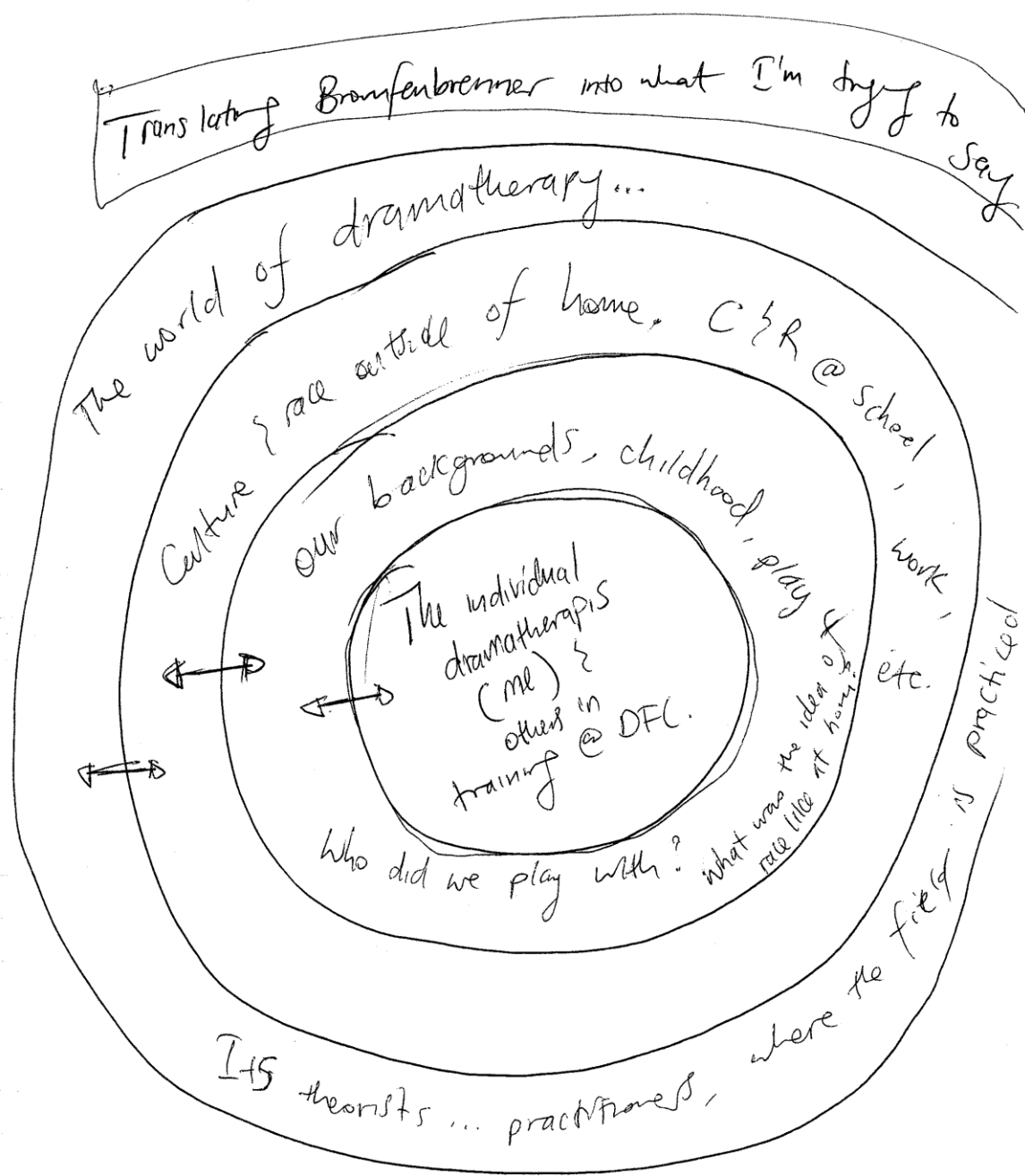
- (pg 23) "Archetypal theory provides a crucial link in the dialogues between nature & nurture; inner & outer, scientific & metaphorical, personal & collective or societal. (Chap. 2: archetype & complex)."
 Handwritten note: we are all human - we are not...

[How ~~are~~ ways in which racism & shadow projection affect psychotherapy & how therapists might integrate awareness of the shadow into therapy practice (from "Racism & Projection of the Shadow" by Kenneth M. Reeves, 2000 in Psychotherapy 37 (1).)]

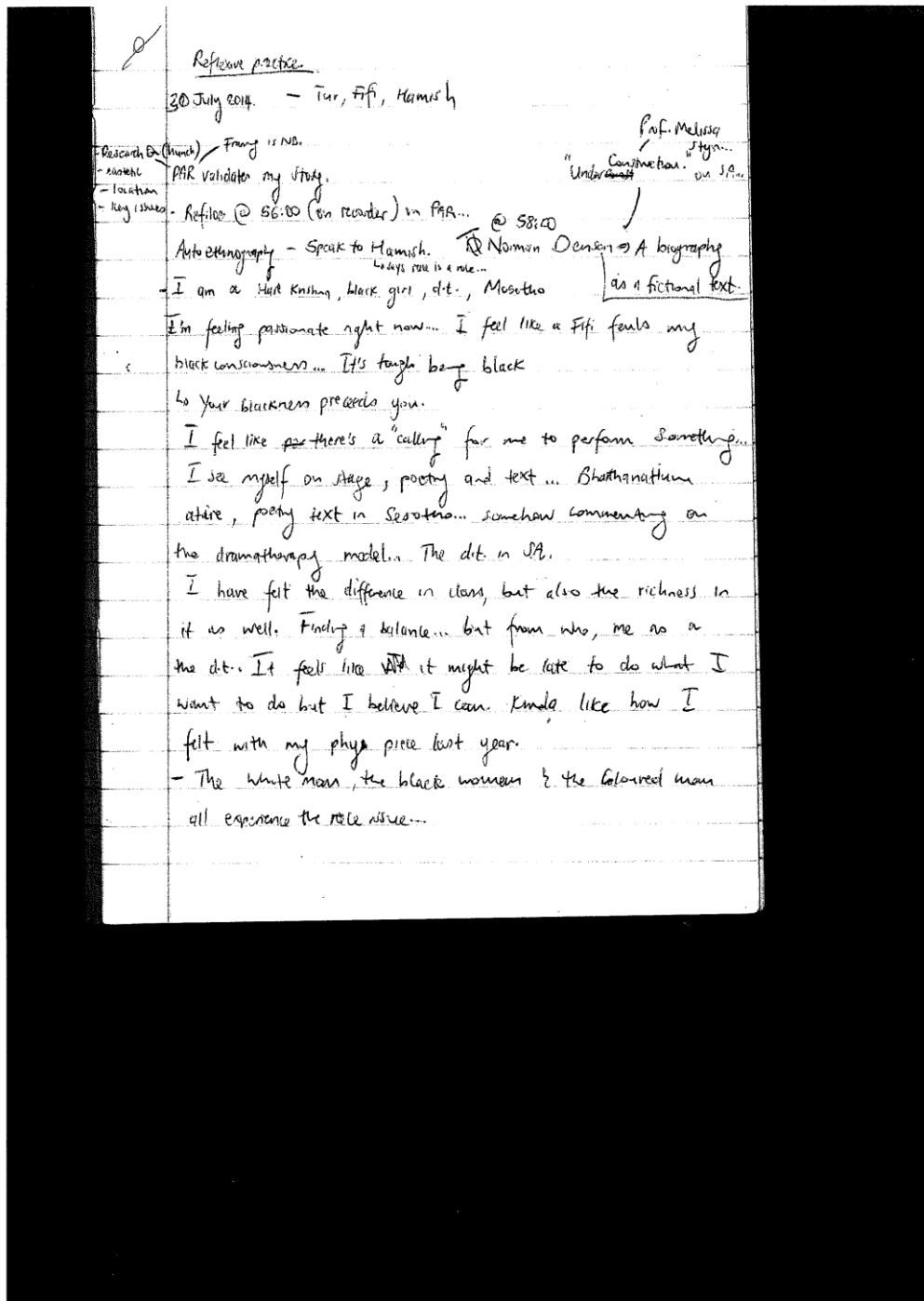
① Within the Bt. class, access is equal, except for books, could the race card be self imposed?
 Handwritten note: internalised racism? African Americans may adopt the larger society's tendency to solve discomfort with differences by claiming superiority (Giles & Boyd-Franklin cited by Reeves, 2000)

- "Racism will occur even if the people causing it have intention of subordinating because of colour, or are totally unaware of doing so." (Hill, 1997: 357, cited by Reeves 2000: 81).

- "This shadow side can include characteristics of one's opposite gender, qualities within oneself that stir embarrassment or shame, as well as inferior and reprehensible qualities." (Reeves, 2000: 81). ... Being uncomfortable to acknowledge, the



5.2 Personal journal entries



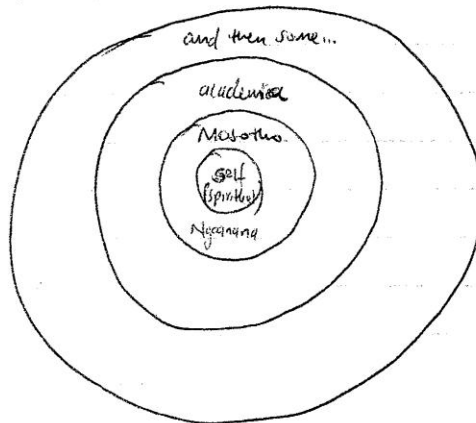
But my process is different. I sat in the apologetic theatre filled with complementary emotions for the black people, the struggle, amanda! But now that I'm alone, I'm thinking back to the 3 stories... all three of them experienced the same things from diff perspectives... What binds them is the humanness... or was the humanness that I found in their stories due to my relief in hearing that white people suffer too? In their own way?

I saw my therapist today. I told her ^(again) about the inequalities I feel in my class sometimes. The subtle apartheid/favourism. I actually don't want to get caught in that. I'm just interested in the cultural dynamic that plays a role in it... race is definately a factor, I won't deny that.

Ø Osea Wiki → Making the art popular; not popular art.

Shuntanatum, litolobanya, academic ^{lab coat} ^{almost} hippy, the bare therapist, the bare self ... maybe each role approaches the "client" / practice differently.

I feel like my "bare self" is "interfered" or "interfering" with the practice ??...



~~the~~ spoke about the different lenses, we view what we ~~if~~ view (treats in that case)

I suddenly started to feel block this year... last semester it hit me hard when I was in supervision with a fellow white student with a white lecturer... I felt side lined... ~~I~~ I was sidelined, ghosted, made to feel irrelevant

I've been carrying this with me now for a long time... to the point where I want to strategize and separate myself from the "white" authority. I just want my masters so that I can practice... but in my practice I'm going to bump into an "other" (white, indian, coloured, gay, etc)... I'm begining to feel bored of this academic mind shaggy.
.. Then the HOD spoke after the Dr. E. Durdan spoke... look at 1:27:30 on the recorder... on something relevant.

1 Aug. 2014

~~Yesterday I was with my 2 1/2 year old son & his husband. We were having supper. His wife called [5] was also cool but damn it was not making me feel important. I felt feeling like I wanted to be like her. She's Chinese, crisp, successful, rich, 'English' proper, firm, strong woman. I saw this 'confidence' in me when I say I'm so cool. Young, fashionable, classy, woman. But why do I feel my sister-in-law makes me feel worse, horrible. She only sees me when she gives me a huge hug / goodbye... I feel like I'm putting out my class frustration on my boyfriend. Sometimes I want to be a bitch (which is why what I feel is more me than what I sometimes appear for (classy, rich, sexy, proper), and sometimes~~

to all that other stuff. I wouldn't have had anything done. So then, I'm going to be a student again. A smart and ~~clear~~ clever one at least. Watch!

φ 5 Aug. 2014.

I've thought of using stories from the Purana or the Katha book in therapy but held myself back when I thought of how the stories will be interpreted and viewed as "myth" in my 'adopted' culture ~~may~~ said to be real; they've happened.

Am I doing my research or am I researching about the many parts of me which I don't understand / can't sit with, etc.
"It was during a time of painful conflict that I ^{at} began to experience myself as more than one. It was as though I sat in the midst of many selves. Some urged me down one path and some another. Each presented a different claim and no self gave another self an opportunity to be fully heard." (Rowan, 1991: 27).

Ⓟ I just had a session at the writing centre... Don't be afraid to be specific. This is your masters paper, not PhD. Be specific. Write simply and clearly. How!!

There's ~~everything~~ ^{you} in everything you do.

What am I asking? What am I afraid of? To question my class?

I imagine a really good paper. I will raise.

6 Aug 2014.

I went jogging tonight. I stopped sports when I joined K.C. Something to do with competitiveness & bad off consciousness... I felt quite good afterwards. Happy, lighter... I'm just doing it to keep healthy and fit and maybe to grow my hair but oh well... (giggles)

7 Aug. 2014

I guess to some degree we are all hypocrites. I love Lesame yesterday, today I was criticising it and falling in love with the Rose manuscript.

13 Aug. 2014.

I find my voice in ~~classes~~ classes more. I struggle to do that in ~~classes~~ and she sees that as the type of person I am.

• /

I don't know how I feel about the sound of my voice in class. I notice that I like it when my thought is validated to the rest of the class... It's okay to be aware of self in your responses. Don't be shy.

21 Aug. 2014

I was in bliss. I spent an entire day^{afternoon} with HHBS...

27 Aug. 2014

I'm still sitting with yesterday's p.d.t. process at Netcare... you know what, I am a circus freak.

I'm wondering, have we, at all, stopped talking about race because the S.A. season is gone?

And then in that moment, I felt as though my spirituality was misinterpreted/misunderstood, not welcomed. Stop treating me like a kid!! Oh its Oh now O.F. Hell. Watch this damn freaken spade!! Just watch!

- I felt irritated when I say ~~help~~ ~~help~~, again. I felt like why is she always running around for these white people? Is she trying to be on their good side? Or is it her way of manipulating the system? Am I racist?

As I really explore my research topic... I'm beginning to feel like I'm racist a little. I'm passing judgments like, what do ~~the~~ these white kids know anyway. Although not their fault, their forefathers have left "us" the Africans scared. Like, as though I have deep ancestral scars, which really goes against my spiritual beliefs about being a spiritual being in not this body and so on.

I cried because I felt misunderstood & vulnerable. But honestly, it's just another way for me to say to ~~himself~~ "I am fragile, be gentle." Yet I can't stand it when he does that. Crying is not going to solve anything! Strategize! Plan! Rise!

It just hit me. When I was small, schooling in Bladem for the first time with white people, it did not occur to me that apartheid was that much of a recent history. I was turning 10 yrs old, 2000.

Why do I feel ting and fragile around ~~himself~~? Is it because of how he approaches me? Or is it how I carry myself around him that responds? Hmm... (chuckle) ha a htebe... "ROAR!"

28 Aug. 2014.

In my opinion, "amanillo" is ok, but to feel so disheartened about it... eh. This is the material world. It's not designed to be a utopia. People were so gloomy yesterday. Maybe yesterday I failed to say what I wanted to say but it was definitely not what Wilson had interpreted. Spirituality is not celebrated. Let's be honest. We're stuck with people who think they know everything and want to solve everything but the fact is they can't. Change comes and goes, and change is necessary. By God! But And what I was saying yesterday was that the flow of life is made up of ups & downs... In d.t. we're down, fighting the system, eventually we'll be up again. Freaken man! I don't like being misunderstood, especially by a white person (in context of a particular topic) because a part of me feels like once again my opinion is skewed... And the measuring stick will always be white. I refuse to be colonized & finished. Damn man!

Long it The funny thing is that power structures at least in the art dep. are still white. ~~what is~~ is

not going to go to the bushes and do work. He's going to sit and work in a structured environment; write, etc.; as director of IFC ... same as now.

It's tough being a spiritualist and academic at the same time. Sri Aurobindo and Mahatma Gandhi - others stood alone when the world said "fools" ... they were quite successful in their own right. Today, I choose to stand alone with Krishna. He'll help me.

I'm interested in the shadow of the therapist... Culture as shadow, religion as shadow, educational background as shadow.

At piano resightals... I was terrified of making mistakes... people are looking & listening to what I should be doing right. Maybe I felt vulnerable yesterday because I was "wrong" someone didn't want accept my opinion... Something about it felt good but irritatingly upsetting.

I feel like I'm slowly building a wall or shield in my therapy space. I felt like I didn't want my therapist to know "all" of me yesterday.

we're always defining & re-defining synonyms ... 'witnessing',
'watching' ... Oh, God gosh.

I just remembered something: there was a time when ~~Winn~~
wrote "G-d" then ~~Winn~~ said/wrote "God"... did she say
that's my God? That's how I write God? I can't
really remember...

- Research, research, research... Shadow, Personam, Culture... it feels like my
new obsession.

- Why wasn't Hannah asked for her feedback...

Sometimes I feel like I'm being asked to move away
from my philosophy...

- Today in class, Warren spoken to me (I felt, like
an "equal"). Not babied.

29 Aug. 2014.

And then a classmate of mine said that Sesame goes against
her religious belief... Movement is not necessarily celebrated in
her religion... Dance etc... How can I make ~~the~~ my Sesame
presentation accessible to her too?? Hmmm...

4 Sept.

And then one of our elderly clients on Theo (2 Sept) came to me after the dt. session & said that it was great, however, we need to be mindful of the religious present in the room; it could stir up some fire... It reminded me of when ~~William~~ said Islam is really conservative, and movement (which is really present in Sessame) is uncomfortable for her... I suppose my challenge is to conduct a Sessame session which will accommodate her too...

Today'm sick. Last night I felt like ~~William~~... I don't know how she feels but my face was moving like hers because my sinuses ~~where~~ were giving me trouble... I think I even dreamt of me being one of the patients... having no control over my movements... Hecker I think I need a shadow catcher too... as Sian had suggested.

30 Sept 2014.

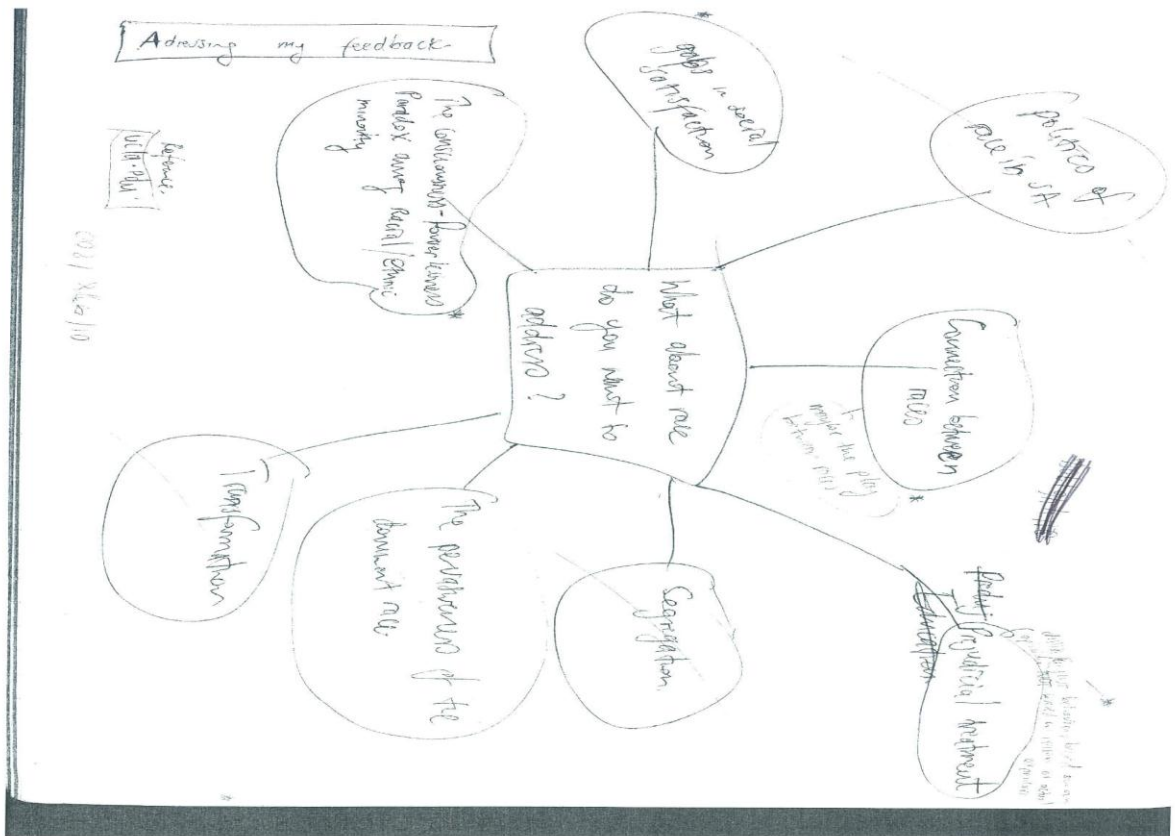
Krishna da was there. Krishna is there. Krishna
danced with me if. Krishna will be there always
and he knows the plan.

1. Oct. 2014

On projections of my race ^{culture} as shadow... I felt proud
that ~~that~~ was the person I was witnessing.
I could sing in my mother tongue. Sesotho
& she could hear me. And it didn't matter whether
my other ~~the~~ classmates could hear or not
because it wasn't for them to understand but ~~that~~
~~that~~

I'm beginning to feel proud of being black & a fighter
(in my material context).

Something in my bones thinks that ~~that~~ will be a
better supervisor for me... Culture, spirituality, race...
shadow... I really have good vibes about it. I
pray God blesses the supervisors.



5.3 Interviews

to d.t. in schools.

Interview questions:

1. How would you describe the process of becoming a d.t.?
 - 1.1. Do you think that your home / schooling has impacted on this process?
 - 1.2. Do you think your areas of play both then & now shape your process of becoming a d.t.? How so?
2. In what ways ^{would you say} ~~does~~ ^{role} ~~culture~~ ^{plays a role} in your becoming a d.t.?
 - 2.1. In what ways would you say culture plays a role in your becoming a d.t.?
4. ~~Do you think~~ Would you say that you are aware of these elements (race/culture) in your practice; if so, have you noted its impact, if not would say you should be?

(09:15) 10 Nov. 2014

- 1.0. Challenging, serious introspection. Sometimes ^{frustrating} to look at what you have inside... ^{in relation to it and up in therapy (transfer/cann)}
 - always in the process of becoming... It's constant.
 - if not dealt with honestly.
- 1.1. Sometimes the fight makes me feel like going back to being a performer.
 - 1.1.1. Yes it has. There are HUGE connections to this end of career. I've always found school environment very safe... I could engage in a safe way with teachers.
 - I'm the youngest in my fam. but I'm constantly playing & conquering because the ppl around me gave me that role. That's why I go back into schools because of my personal experience. Also because of the work I did at Tenba

because I see how much support the teachers need. My inclination - Performance as been a place where I found my confidence - Mom trusted me as I move than others - my subject interests... bio, psyc, gideon stories - Schooling, performance life basically same - The perf. I engage with... I loved comedy because it made people happy... when I came to comedy, they spotted the dark side... Never performance for entertainment. (at school & here (into) it was for transformation, healing, ...)

2. It does. in perf. you could prob. hide. But in the therapy work, there's a need for absolute honesty
 - I like that I'm black.
 - The reason I began with the d.t. thing is because I was constantly in wonder about white ppl & engaging in the "black mind"
 - ↳ how full of a therapeutic process are you giving the people you're trying to work with as a white therapist not necessarily focused on the colour... often we shoot down the pink elephant in the room.
 - ↳ That was the other driving force
 - ↳ in psyc. they said there's a need for b.l. therapist
 - ↳ The lecturer said there's this need because when she worked with a client in Souths, she struggled.
 - ↳ Why me (black) can't I go there and assist?
 - ↳ me being a black female being a white, b.e. African client. I felt it too... I acknowledged. It was difficult... But I acknowledged that somewhere I will miss something because were diff. was was helpful was that I know his language & that assisted me to connect on some common ground on these differences that are presented. L. W.A.

Notes of Hope.

Interviews

2

10 Nov. 9:30

1. The process of becoming a dt. & process is not easy.
 - background hasn't impacted, especially schooling...
 - play influences... No, I didn't play much as a child... I didn't study the same drama structure at Varsity.
2. Race & becoming a dt. : spent a lot of time getting into the issues of what's going on in SA. It reflects in the work as well because language is a barrier especially in the school. (BFC)
3. Culture & becoming a dt. : being a foreigner it's tough... I want work in black communities, or rather non-English speaking ones. Want to work with English speaking communities.
4. The process is hard. It digs into things which are hard... I don't think it should be put under the carpet... And yes, race/culture should be addressed. ~~It's~~ ^{the} assumption that dt. should be ready to deal with their past (Apartheid) was wrong & motivated by ~~the~~ ^{an} assumption that holocaust survivors are different, why can't SA...
 - Culture, Jewish & Israeli ; Non-orthodox Israeli culture

3

12:15, 10 Nov.

Interviews Black, 42

1. Process of becoming : Have had to unlearn things previously taken as fact... Introspect... Rediscovers / releasing other things.
 - home/school background : Definitely say are the basics, the foundations. Education wasn't the best, we had studies not books; it wasn't the best but it did what it had to do. Has shaped how I view many things. From drama school to Wits... which is multi-racial/cultural/religious etc... Going to Wits was broadened my viewpoint of the world... Am constantly checking myself...

3. Language. Cult. has played largely in relation to language. I feel that I need to go back to my own lang. Xhosa, Sesotho... etc. ~~I~~ I saw it. It allowed clients to be themselves.

- Cult. in relation to beliefs. Who do you believe in, what? etc...

- Again, ~~now~~ with the black females I was working with in psych-ward - I could talk their lang. I connect & also their beliefs. I could open up the space & allow them to be.

- Then it came to the white Afrikaans man. I ~~was~~ in relation to my therapy work I say about the client at how do they feel now & it was something that they believe in that may give them purpose to live & help them see this & navigate so that they're guided back to themselves.

So, with this white Afrikaans man, with the black females it was easy to see & connect. With the W-Afri man, he said he didn't believe in anything.

The client referred to something I could not understand e.g. a wigiboard in the space... a spiritual thing... I could have missed it. I then went to Roz. & asked. She told me... This was helpful because she told me that it's common in the white culture...

- I think it's NB to acknowledge culture so that certain things don't get missed.

4. Yes I've noted them. I've noted my own belief system & culture... Some I'm willing to refer you Paul for e.g. -

Should I write this in the margin?

→ play: when I was small it was for fun; now it has purpose & structure. Now it's a certain kind of play for a specific type of intervention. It is structured within, how much I know about it now I have broadened that through d.t., psychology, applied drama... Play has become effective. e.g. Lirato @ Notre East; besides the fun, it's a eye-hand co-ord; a strategic planning... It's the skill that you gain from that... I also a relationship building game because you could get on common ground with the child. Intelligent games are quite helpful.

2. Race & being a d.t.: When I get marked, I sometimes think I'm getting what I'm getting because of who I am. Marks are not a reflection of what I can do. I'm constantly judged by the colour of my skin, & unfortunately the colour of my skin is black & I'm perceived as a black hole with nothing inside.

[Sometimes I take on the role of I am black - I get a low mark almost like I project that thought onto the system...]
Sometimes it seems like I'll never get there; I'm 42 yrs old, I thought I'd be there by now.
In practice spaces I am assertive. But in I on IS, etc... for eg I asked for my client files & I was denied my client files; yet I am within ethics & it's my right to ask for my client files so that I can maintain continuity for my client for the best interest of the client. But the social worker denied me that. She said the school doesn't work like that. It's unethical. Yeah, yeah, yeah... However, I think if it was my patient, she would have agreed.
[the subtlety of racism puts the black folk in a kind of an illusion where on the one hand though they feel it, the hard part is to prove that they're being racially discriminated.]
3. Culture & being: It is who I am. I don't know my culture - I don't identify as a white person...

I've felt the domain of culture in my practice. e.g. white 15 yr old client... you do know something about you. I can't place him. Though it's the movement we learn in class - I got angry for my 15 yr old client who was referred to me because of his behaviour.

4. I'm very aware of race & culture. I can consult with my doctor. Indians, black etc... but they won't come. I don't think white ppl would come to me, ~~because~~ only if they are referred to me, the black d.t.
It's NB to be aware of race & culture. I won't choose a white client, because they have this thing that they don't think we're competent. If they were its for testing in culture... I want to be comfortable with a client.
"My ppl" will judge me but I can't reason with them.

~~16~~ - 20, white 14 17 Nov - 9am.

1. It's about rewiring your mind... going to places where you don't want to go. The becoming process is about finding place of stillness & get rid of the noise. To not be overwhelmed by it nor too distanced from it. It's being able to be comfy with client. The internal is what becoming is about...
- it has been challenging. I difficult. Most difficult part has been around distance with self & client.
[I am noting that I'm being quite apologetic about my question structure...]

02:43

- Has history of drama; was a counsellor at the Jewish camp...
- applied drama in d.t.
- Played a lot as a child. Was imaginative.
- The play in d.t. is diff from child play... Can your adult child still needs to play.
- We play enough in DFC.

- See Lesley as having transcended race/culture thing... Struggled to give an immediate response about the bag the same... Said because she's very immersed in the topic. Doesn't seem to be at peace with it because she's excavating & finding it in it. But, yet felt comfy in her workshops on race & culture.
- People need to be allowed to be where they're at. It doesn't have to be solution based because that's probably why ppl are scared of the topic
- There are so many complexes & nuances... we have to get rid of the binaries & categories.
- It NB because it core to what so many ppl are. Can't divorce culture from someone, or race... therapist & client... It influences

17 Nov 2014

White, Africans - 31

5

17 Nov. 4:30 12:15

1. Sho! Finess is organic & chaotic... There's no structure, I wish training was more structured... I like going with the flow anyway... The challenge has been in getting confidence to go see clients... And I would feel comfy if theory was stronger should be a 2 yr course... he is an ethical challenge... but I guess we have to start somewhere. Home school impact background: Yes... but mostly because of the CS. Play then & now: Yes, definitely. I played a lot when I was little... imaginary games... I grew up with a lot of play. Play was indeed a lot... quite, not running around.
2. Race: Wow. My race greatly influences mostly I do because [I feel uncomfortable in asking the race & culture q's... I always remind interviewees that they shouldn't feel forced to answer.]

2. Race: Yes, definitely has impact both + & -. eg. Complex... "Oh my God why am I white?"... I couldn't escape my whiteness & my difference. I didn't know the language... I wish I could connect more... caused me to be a little embarrassed... I couldn't bring me to the space because he would not help us connect... (My whiteness, Jewishness, Northern suburbs of Johannesburg... none of those would help in that context)... How do I be authentic?... Was a barrier.
 - Even in placements... @ notice I didn't feel so white... but with Rg @ children's home - I do...
 - [but maybe it's because of the organizational structure... because even though you're racially different, you maybe quite culturally similar]
 - I'm from the Congo, Zim...
 - It's a race thing but it's also a culture thing
 - My colour has privileged me to go to private schools and so on... It frustrates me because then I wonder whether I'm limited to certain ppl in certain contexts... Can't speak certain language... maybe it's unethical... maybe I need to work with ppl of my own culture.
 - I want to become comfy enough to be in my whiteness & to work across diversity.
3. Culture: Jewish culture is very big part of me / life... It plays a role in how I relate to ppl... I'm very conscious of my intolerances & limitations as a Jew. But Wits has given me an op. to interact with diff. cultures
4. Do you think is NB for a d.c. to be aware of race/culture... Where the talk of race & culture became more effective is where you give ppl the space to air their views in a way that is open enough... As a way of acknowledgment.
 - [diversity studies in S.A. d.c. - personality of the d.c. in relation to the client]
 - Why is this so NB...? If you properly engage on the topic, I believe you can transcend diversity

of context we were in. Going into communities of diff. races... takes a lot for ppl to accept me but on the other hand we're over-worked! that you end up fake.

E.g. @ rehab. centre... we were sent & worried that the ppl. were mostly Africans, but I can speak it - we were sent, but to our surprise only one of them spoke Afrikaans...

- I don't think race is an issue, I think the problem is language
- While ppl in S.A. are never forced to learn any other language in S.A. because everyone else adapts to their ^{preferred} English if Afrikaans.
- There's a giant finger pointing at the white privileged.
- I can't judge or blame anyone if I don't take the steps to learn the languages in S.A.

3. It's always difficult to be the Afr. person & what that represents in S.A. But I'm finding a way to ~~move away~~ adopt a certain culture which fits the way I work... It's about choosing.

- Culture has been chosen for me.
- My challenge has been in personalities - not so much in ~~the~~ culture
- 4. I'm aware of race & culture. Super aware
- It's extremely NB to be aware of these things because we take it for granted & how it influences others (clients etc.)

10:40

Rec. 5.

10:40 - Kirsti, 26.

12:45, 17 Nov. 2014

1. Like hell! (laughs) is much more than an academic process. It's a journey. It's been emotional & personal.

- home/schooling... : Big theme for me has been religion... received it when I was small. In trying to connect with me maybe that got... I ended up wanting to become them but I'm not them. I need to go back to my roots.
- post play - I had a barbeque house when I grew up. I was obsessed with order & neatness. - Struggling to play 'messy'. I'm more spontaneous now than when I was younger.

9.03

Ward - rec-10

2. Race: I hate this q. & I'll tell you why... I think that in this country that has inflicted so much fear on us about race - we've told us that it's a barrier - that it's something we need to worry about & I've been so worried about it & I'm worried that I speak differently with ppl. The more they tell us it's a barrier, the more it becomes one. In my research, I worked with a group of black women with women's rhetoric about race being a problem? I was anxious about it... And that happened at the end was that I felt in two with these women & they felt in love with me. They know I'm white & but speak their lang. does it matter? Maybe; Did it stop us from connecting? Absolutely not. - That's why I hate the q. because we can get so caught up in caution, I'm saying Fuck you to race. Let's be real with each other cos when human beings are real with each other, that's when change happens.

Earlier in the year I used to work with incredible caution because of what I was told - with incredible guilt & feeling like an outsider.

3. Culture: I'm looking at the D.S. That's my outlook. The black S.A.s - that I've been working with are very connected to their religion. We find the meeting points of similarity. When I became more real/human with my black women participants they became more human & real with me. I was not "the distant therapist".

- Own your culture, be open about it instead of allowing it to get in our way - of singing. When off with others you're singing & sharing interest in other ppl's culture.

4. Is it NB to be aware etc. of race/culture? It's NB to use be aware of it that not in a way that holds you back. Rather than caution use it as a tool to give in & play with it.

Knowing our history of apartheid doesn't have to be our only meeting point

When I wanted alone there wasn't that competition & so the connection
although it took more time when we got there it felt really good &
it felt like I owned it. (I also experienced that in class) eventually granted to write
to Co-facilitation & what that brings up.
- (at Neture when I break out into deserts then they suddenly come just
wide-eyed & feel like "you're one of us ... Though not race/culture
they are not felt so acutely in that space).

Oiler
gen
"granted
to black.

it felt like I owned it. (I also experienced that in grade) even graduated & went to Co-facilitation & what that brings up.

- (@ Netiire when I break out into desotho then they suddenly ~~come~~ get wide-eyed & feel like "you're one of us ... Though not race/culture thing u not felt so technically in that space).

(rec-007)

RECEIVED

white, clw/27. ?

17 Nov. 9:30

10-53

- home/school. I think so... I'm always grateful for being gone to a private school. Always had A's. But now things have changed. Growing up I've been an achieving kid.

- Play than I have impact: I

- Play that I now impact. I guess so... I grew up playing by myself & had affected my ability to ask for help, or to feel that I need other people. I was always the little girl that looked after the others, I was the father, the peacemaker.

And now, my playmates are far from me. The play is not free in Occ. Don't even when you'll be marked. I've been crying half the time. The play hasn't been authentic & if it is, it's not comfortable...

[would you say it settles down to client work] this year I know
what I want - I want my own piano - I find it more satisfying
to play with my client.

20. Rule: Him (yes): I'm the white person that's around (in my placement)
After Martin I went to mission: was the only white person in it

I dealt with the crap for 2 years. People in rural areas are still being taught racial prejudice. NGOs: "Oh my gosh, I'm here to help you..." and the poor/wash, they're gone.

I've been learning to just be me human to human, ~~the~~ Her soon they'll realize that oh! You're not Yankings, you're ~~not~~ ~~that~~

As a drama gives a common ground - that has helped me to not
feel uncomfortable to be the only white person... As co-facilitator with
we talk openly with each other about race... be

the time we get there, we're just dramatists. Had I not dealt with all this stuff before, it would have been a hell year."

What you are doing me to Louisa for this - I mean because?
 Naming the whiteness / blackness in the space & out of it is necessary -
 obviously with thought, not just as a blunt out.

- Its about being humble enough to say I dont know & thats part of being a parent - to want to know. I have dealt with all this stuff before and has helped me come into being as well. It would have been more diff. to come in and still have to deal with it in a new way.

Culture: Culture, for me is a collective narrative. The stories we tell each other etc... When peop say "so in your community..." I think to myself, what community, you mean my neighborhood I don't know them (laughs)... I've ~~also~~ always felt that I don't belong anywhere. At home ~~also~~ is English, mean is Africans, I've been brought up English... From to school I realized I was ~~personally~~ white because of the ~~medium~~ ^{predominant} white feeling.

- I had smartbox friends - it didn't matter. It was only after school that I realized just because I have a to New doesn't mean everyone else does.

DFL makes you very aware of difference in education
its very unconfy because very aware of privilege

is ~~also~~ ~~uncomfortable~~ uncomfortable. It keeps coming back.

What was scary was having my first black male. Black men were scary. That's what we were taught to fear, it's the black male that scares. Still, in the media, it's always the black guy... why am I so anxious, this guy is bad-ridden, can't even walk in and then you sort of confront the absurdity of it & you can move on from there... "Oh, I'm also human, I'm allowed to feel things. Just because I had a liberal upbringing doesn't mean I wasn't taught some underlying stuff." So you kinda have to be confronted with it to deal with it & it's not comfortable, but it was a great lesson, because I'm confronted with his black maleness ~~that~~ ^{he's} confronted with my white femaleness, which might mean something completely different for him. ~~It's interesting~~ it is.

- It's interesting with clients because when you work in as a white person, you're the doctor; professional; immediately, even when I tell them that I'm just a student.

- Something which breaks down barriers is when I say that I'm from KZN because a lot of ppl here have roots there & so if there's a connection to where we both come from, it's just easier... & then from there we can work.

- My dream is to be able to just work with ppl & I think that's possible. I get very angry when ppl say "no, you're a white doc in SA you must work with white ppl."

- I haven't had a white client (laughs). Shweta, Kanya, Morte Enot...

That's very funny, I've never actually treated a white client.

(I haven't, there's a lot of reasons. Also I got an older black client. I felt scared, not because he was black, but because he was older & culturally I was not sure how to handle it. I didn't want to baby him or seem like I was because the medium is playing & may come across as babying.)

- I was sort of with some of the gaps in [Academics can also be very helpful because Apartheid has a diff. impact in the space - more so]. They had so much fun. The older ladies want to play & also reassure them that you can be silly.

- It took me a long time to play with clients because I was worried that they would feel that I was talking down to them. Do you think it NB to note race/culture? Ya! I think you have to deal with your stuff. I think every race/culture comes with stuff because that's how group psychology works. To be able to stand a strong as there has to be a bit weak after a dangerous other so we must protect ourselves. I think in one way or the other, we're all taught to be insular & I don't think it's necessarily a bad thing because it's a way to survive. But one shouldn't be stuck in that "that's how I am".

- We have an interesting role to play in SA. To acknowledge & then move forward; but then you can't just move forward because then doesn't my pain mean anything / my experiences ~~are~~ of my past family members mean anything. I wish this was dealt with in honour. (More equal than others)

Indiam 24

Yes, my home & school have definitely impacted on my ~~process~~ ^{idea} of becoming a d.t. Uhm, 1st because at home my parents afforded me the opportunity that wasn't necessarily in accordance with my religion. My parents would frequently take me to watch plays as a child. Uhm, this is quite out of the norm for a muslim family in the 90s/2000s. My parents would encourage me to take part in plays & in ~~the~~ ^{the} 1st ed parts & public speaking & stuff like that. So my parents were really supportive towards my career goals - in becoming a d.t. - when I eventually decided to do that ~~and~~ and a filmmaker. I am not exactly in regard of the arts so, I mean like my brother doesn't even have a TV in his house & then for me, here I go going to go learn to make films. So you can see the contradiction here. But I ~~was~~ feel I owe a lot to my parents because keep open-minded and supportive in terms of my dream.

- I.E.O schooling I feel I was very lucky actually... as a child I would engage in education; in the western & eastern sense on a daily basis. So you go to school & be educated I.E.O of the western relm & then after school I would go to magreza which is like a religious Islamic school and be educated in a different way & you know we would sit on the floor then at school we'd sit on chairs. There was a whole diff. setup - A whole diff. culture in the other school! I'd go to from 2-5pm everyday. Uhm... shreez. I don't why I'm saying this. Wait ~~that~~ let me think; I think this impacted my educational - sort of shaped my me... & contributed to me as a d.t. So... OK so basically I went to the most prestigious highschools in South Africa. It was like really good, it was ranked #2 on the 1st last year in the whole country - And because, I feel like it's because of

thus I was exposed to so much. So "cultured" in a sense. This school would do so much for us. We would go ~~into~~ all of these arts & drama festivals; and go to holder festivals; & every year the school would put on a play & of course I was in the play. ... All of that helped my confidence as a teenager & see the value of the arts.

Took drama in highschool till matric.

1.3 $\Rightarrow$ I played diff. as a child. of ~~us~~ we played a game in class once (MIA class). I wrote a letter to my "love" but I know it as "I wrote a letter to my friend" then I realized that games were tailored, somewhat unconsciously for me I think to suit an Indian conservatism. Plays back in Durbs was descent; in Toboy when I moved here, children were playing hugs & ~~ing~~ to kiss - Yes Pearl, kiss. That was big game for me and reigned the Durban area backward & here was super forward. I played alone a lot. I played a lot of pretend games: dolls & with my sister. I didn't like to play "physical" games ... So the girls in my neighborhood would wait for the "moralists" or "harlots" so, so, so ... Games regarding domination & hoping on one leg ... it did shape my being & protectors

these things. Um, also when we bring in culture comes different things of religion... We think Christ is here to save us. A lot of Christ has come in through culture, but yes. I feel it does impact our perspective & sometimes it can be an $\ominus$ impact sometimes it can be a $\oplus$ impact because we can connect with our clients but other than that, it is an impact, it has an impact.

- Editing / Checking
- Reference (3) * ✓
 - Titles of sections ✓
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 - Quote per section (1) ✓
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13 - Black

1. The becoming of a dot has been interesting & challenging because you start to realize that dot isn't really shaped for black ppl. or for S. Ans because of a lot of the stuff we do has been written from a western... through its African ideas so for me I kinda had to go "hmm? ... we're done this" or "Oh ok that's the name they call it but we called slightly different". So for me it kinda been a challenge. Um on my school yes, it has influence in the sense that I came from an all-girls school, quite privileged in its ways, my English is from them. So called "developed" like that. My area I lived in the suburbs so... we were the only black ppl in my street. So that kinda made me feel a little more privileged than others in the same sense. But
- 1.3. Play - I'm not sure about areas of play. I didn't play with the Stones & stuff. Though I played, I was very much in the sand, the mud, on bikes - Um creating things like house & dinosaurs. But in merging it about going back to the origins; like playing with material, plays with the imagination; though we did that as children, here no more... I don't want to say "white way of play" Um because you don't really get your hands dirty in dot unless your painting sand or sprinkling something but so still pretty play its not like your fully created your whole body & everything is getting dirty while you're playing in the mud. The areas of play were more free when I was little, I now have it instructed play.
2. Role - all played a role in that. When you step into your practice or your positions for internships Um yes role plays a role because you realize that you are one of the only black therapists amongst the therapy team or therapy team so that way you're kind given in which the treatment is slightly different, some think you're incapable of doing the work; others

CULTURE:

Cultural sensitivity is all about being aware, not necessarily tailoring a process towards complete neutrality. I don't think we will be able to tailor our processes to suit a South African, Urban Johannesburg group. We are not rural China where everyone is likely to have the same beliefs. We are not deep Saudi Arabia. We are diverse. I often wonder if I will ever get this culture thing right. It is too difficult to please everyone or to not try offending anyone. It is especially harder if you do not know what people believe in. Take the ritual of burning a creation. Dramatherapists like Sian say it sends things back into the earth, but a Setswana person might cringe at the thought of burning a creation as burning is often reserved for when somebody dies, for instance one would burn their clothes. When we went to Moutse East my group and I wanted to use drums for our process however Sne advised against it as drums are only used for ritual ceremonies in their culture. What does one do when one is totally ignorant to some things, and not by choice, by lack of exposure? Google is not going to tell us that Setswana people burn the deceased clothes. Textbooks are not going to say that either. People will. Human to human encounters will. So it becomes rather challenging to create a culturally appropriate process with lack of insight as to one's client group.

RACE/RELIGION:

I am a South African, English-speaking, Indian female. As the first Indian dramatherapist in South Africa I have been tacitly forced to make peace with my race and other boxes I am put in by society.

There have been times when our therapeutic task was to help a group negotiate their identities. We once needed to help a rural pedi community reimagine and reconstruct their identity so that they may form a more healthy and productive self-concept. I often would wonder if it is fair for me to ask this of someone if I was not willing to engage with such a topic myself. Engaging with identity, which is also my area of study for my thesis, is something that is very complex. In order for me to complete the therapeutic task at hand, I needed to work on myself first. This was challenging. It's not always easy to be the only indian among a sea of black and white joburgers. Along with the richness that comes attached to being from the city, I had something more unique about me- my skin colour. I remember our most recent trip to the pedi rural village. One of the participants in my drama groups touched my hair and said "are you an mlungu" (meaning white person), her friend interrupted her and said "no! she is an India!". After talking more to the girls about where I come from I asked why they weren't asking my two white co-facilitors these questions. They giggled as a response and said they were scared. There's something about this skin colour

and hair type that puts me somewhere in the middle of black and white, that makes me more relateable or approachable than a white person. My experiences as a drama facilitator over the past 4 years has taught me much about race. I sometimes forget that I am in this skin. I get used to it in an urban Johannesburg setting where diversity is the norm. But when you go into some settings your race precedes you. These issues exist. It's sad but true. As South Africans we do actually see colour. Apartheid has only been over for 20 years now and I think we as a country still have a long way to go. But given the facts, I think it is important to recognise and our eccentricities (as a nation) and work with them. Thus I think it is so important that we learn as much about each others cultures as we can. My participants weren't asking me those questions to offend me, they were asking because they are interested. Likewise I too am interested in their life. I think in this field of work we should take note of race but not be paranoid or overly conscious of it. Our diversity will come up, even if we are working with a group of the same culture- that is the nature of humanity and our work, but we have to learn how to work with it. I think that we should be aware of our race and not ignore it. Ignoring our race does not make it go away- I learnt that lesson the hard way. I don't have the answers, but I feel that the first step on this black-tarred road of dramatherapy in South Africa is connection! a human to human encounter! It starts with that and that should be our focus; engaging with the other person and connecting. I think if that happens race and culture surely will come up, but it will be seen as less as an issue.

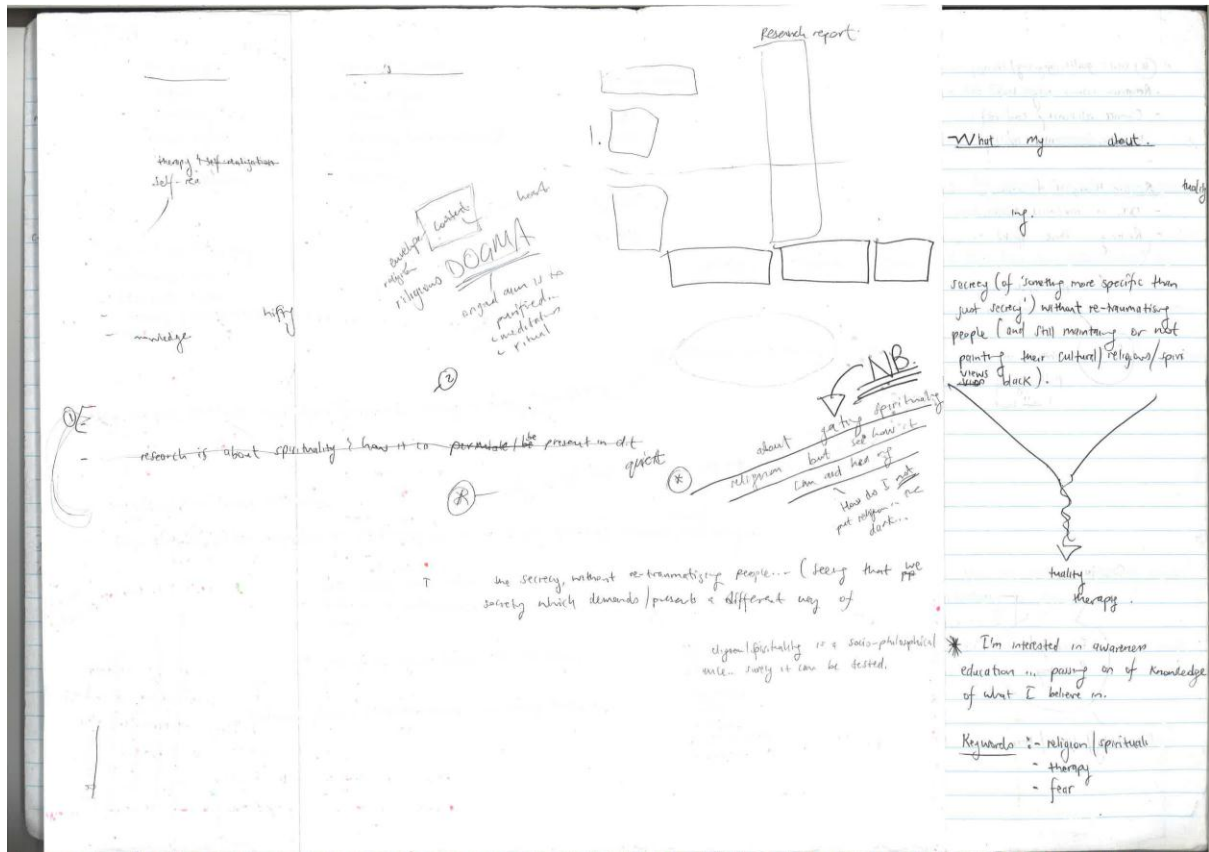
Queen Alexandra.

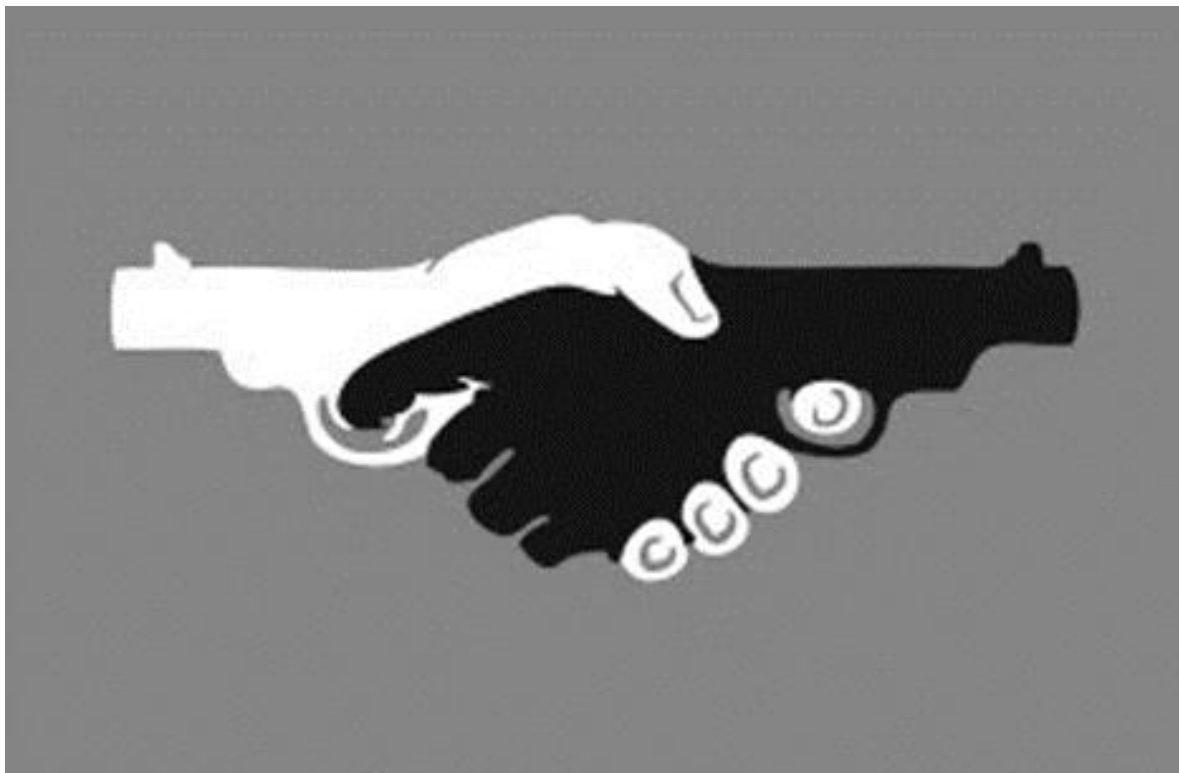
Religion:

In my training there are a lot of things that were left unsaid or I felt that I just couldn't say. For instance I couldn't just go up "if you judge intelligence on a fish's ability to climb a tree he will grow up believing he is stupid". I think my intelligent looks different from those of my classmates, my kind of dramatherapist looks different from theirs which does not make mine (or theirs) any better. It was difficult having white lecturers because this is something that they did not see and that was ingrained in them. I often felt that my white classmates were communicated with in a different manner than I was and there were times that my lecturers proved this to be true. I sometimes felt like they were what a professional dramatherapist looks like and I could not morph into that image. we define success by different standards though. Same goes for professionalism. I believe a lot of this has to do with values, which has to do with culture. A professional young woman in the western culture may mean someone who can speak her mind and let her voice be heard. Someone who can stand up to

others. In an Eastern or Islamic culture that is different. It is hard to make your lecturers see things like this when it is just ingrained in them and mainstream society. It upsets me because I wonder if I have to conform to society's standards or if I can be who I want to be, the way I want to be it. I came into dramatherapy because I thought it is a field where I can be myself, yet there my lecturers are dumb.

Interviewee 8, 15 January 2015.





Source: <https://mcolquitt1.wordpress.com/> image by Mcolquitt1

Sometimes my curious mind felt like it was sabotaging my 'pure' thoughts about humanity .

And other times it did not.