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A critical analysis of storytelling as a drama therapy approach among urban South African children, with particular reference to resilience building through lintsomi : lintsomi story method a dramatherapy approach

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A critical analysis of storytelling as a drama therapy approach among urban South African children, with particular reference to resilience building through Iintsomi.

Iintsomi story method a dramatherapy approach.

by

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MASTERS IN DRAMA THERAPY

In the

Wits School of the Arts Drama for Life

At the

UNIVERSITY OF THE WITWATERSRAND

SUPERVISOR: Warren Nebe

DECLARATION

I, the undersign, hereby declare that the work contained in this research report is my own original work and that it has not previously, whether in its entirety or in part, been submitted to the University of the Witwatersrand or any other for the purposes of a degree.

Name: _____

Signature: _____

Date: _____

Dedication

This research is dedicated to the 33 inspiring grade 4 learners from Dumezweni Primary School. Your resilience against the adverse social ills you live in makes you heroes/heroines to the story of your own lives and those of many South African children.

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ABSTRACT

This qualitative research critically analyses storytelling as a drama therapy approach, with particular reference to resilience building through IintsomiIintsomi, an isiXhosa oral traditional storytelling method, among urban South African children. The research therefore enquires and demonstrates; in what ways IintsomiIintsomi as a method can be used to build resilience among young children with specific reference to grade 4 learners at Dumezweni Primary School in Diepkloof, Soweto. The overarching aim of the investigation is to propose storytelling as a method to be used to take care of the wellbeing of early developing children in societies that are affected enormously by social ills. It particularly casts light on the oral traditional storytelling method as an educational tool for building the skill of resilience. The methodology of this empirical research is founded upon the core principles of practice as research; this choice of method is as a result of the nature of the method of IintsomiIintsomi, which shifted with each session. The findings of the research are a collaborative process of practice and theory working together to answer the research question. The research as a whole provided a space where the children could listen, tell and reflect on their own stories.

This research report consists of an exploration of IintsomiIintsomi, playback theatre and narradrama in chapter one. In chapter two, the reader is introduced to the possibilities of IintsomiIintsomi working with the urban South African child. Chapter three gives an expedition of IintsomiIintsomi as a drama therapy approach. The case study of the grade 4 learners at Dumezweni Primary School is captured in chapter four. Chapter five demonstrates the methodology applied to investigate the method of IintsomiIintsomi, followed by a consolidation of the themes and therapeutic results in chapter six. Chapter seven concludes and gives recommendations for the research.

Key words: lintsomi, storytelling, drama therapy, children, resilience, collaboration

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INTRODUCTION:

Indaba, indzindaba, Lekgotla are traditional African terms used to define the meetings that were called and held by Inzinduna (principal men) of a particular community in order to discuss business and/or matters of the community (Masoga; 2005). Archbishop of Canterbury, Rowan Williams quoted the following about an Indaba;

We have [been] given this African name of an indaba group, groups where in traditional African culture, people get together to sort out the problems that affect them all, where everyone has a voice and where there is an attempt to find common a mind or a common story that everyone is able to tell when they go away from it. This is what we heard, this is where we arrived as we prayed, thought and talked together (Williams; 2008; 45).

In line with the above explanation of an Indaba, this research report is a call to hold an Indaba with the school community in order to discuss matters that are affecting the wellbeing of the child at school and at home and possible ways of combating these problems and strengthening the child against them. The report calls for an investigation on the use of story, specifically IintsomiIintsomi, an isiXhosa story method, as a medium for building resilience in a child. The report advocates for the use of story, from a drama therapy perspective in order to engage the primary school learner in the process of building resilience in a dialogical and embodied way. Kirsten Hinsdale (2013) in her writings on drama therapy with young children states that drama therapy can be used by the therapist to provide corrective emotional experiences. The therapist can also communicate the child's inner reality to teachers, parents and caretakers, increasing their insight and empathy. The medium of story, storytelling and the drama therapy approach can help children frame their experiences and can give them a new and more positive understanding of themselves, others and life itself as they formulate their cognitive and emotional foundations.

The research report therefore asks: in what ways can IintsomiIintsomi, from a drama therapy perspective, build resilience in children? In light of the research question the report aims to explore which aesthetic elements of IintsomiIintsomi can be used to influence the grade 4 learners' learning processes in terms of resilience building and, the ability to be reflective, to become aware of the possibility of choosing, and to grow an awareness of the importance of taking responsibility for their choices. Through the praxis of IintsomiIintsomi, the report aims to explore whether a reflective space can be created where the learner begins to reflect on their adversities and simultaneously reflect on their capability of overcoming, living through, enduring and being resilient in healthy ways.

Boyd in his writings of story said;

Stories give cognitive and emotional significance to experience; stories are amusing, memorable and absorbing, they are also instructive, informative and orientating. Through the hearing and telling of stories, children learn how to be a child and how to relate to their parents and other adults who populate the world around them. We construct and negotiate our social identity through the stories that we tell other people (and through the stories that get repeated about us) stories assist us in developing a moral sense, as they give moral weight and existential significance to actions and events. (2010; 58)

The other parallel aim is to cast light on the use of the IintsomiIintsomi method in drama therapy.

News reports, in both South Africa and internationally, have reported that the school context is beginning to be a battleground. Negative behavior, sexual violence, emotional bullying, substance abuse and the lack of value for education have been reported on by local South African

broadcasters and newspapers (The Star, 2014-03-24). South Africa is a violent society characterized by high levels of brutal crime and political conflict. This is evident within the school context. The impact of violence on the learner's wellbeing and behavior is considerable. Clinical psychologists have argued that community violence affects the youth's behavior and their learning in negative ways (Cooley-Strickland; 2009; 127-156). Through an explanation and demonstration of the IintsomiIintsomi method this report outlines the principles that are present within story: respect for humanity, collaboration and listening to each other, all critical for the building of a healthy community. This report argues that it is through the 'listening' and the 'telling' of stories that social ills, such as those mentioned above, can be understood from the view point of a child and further, through the imagination, be opposed. The child begins to make meaning of the social ills through embodying stories with themes of resilience, which allow for reflection on alternative ways of being. This report further argues that it is in the embodying of the IintsomiIintsomi core themes of resilience that a child can begin making inward decisions that build internal strength, an awareness of the environment and those around them, as well as contribute toward an awakening to the idea of agency and the responsibility to make healthy choices.

AntjieKrog writes:

It is said that we tell stories so that we do not die of truth. But we also tell stories to know who we are and make sense of the world. We construct our social identities through narrative and although life is much more than stories, stories also try to create order in the chaos of our lives. Stories in their widest sense can be used to bring order, or tell about chaos. We listen to one another's stories so that we share carrying truth. But we also listen to stories in order to become, for one brief moment, somebody else to be

somewhere we have not been before. We listen to stories in order to be changed at the end of the story, we do not want to be the same person as the one who started listening (2009;16).

As a black female, applied theatre practitioner and an in-training drama therapist living in South Africa, I too carry my own story of growing up as a child in South Africa; this personal narrative can be read against the backdrop of the bigger narrative of South African children in urban spaces. In Africa there is a saying; “It takes a village to raise a child.” I am therefore consciously choosing to locate myself and the research within the primary school context of Diepkloof Soweto, as a means of helping to raise South African children.

The research is rooted in the qualitative approach as it involves an examination of the children’s behavior and the social, cultural and political contexts within which it occurs and how the method of *IintsomiIintsomi* can be used as a medium to build resilience (Neuman; 2010). The human subjects that the research engaged with are grade four (4) learners (9-11 years of age) from Dumezweni Primary School. This group was selected because of the developmental stage of the learners.

Background of study

The desire for this research idea stemmed from my work experience as an applied theatre practitioner and storyteller. When I worked for Themba Interactive Theatre Company and Zakheni Arts Therapy organization, I became very aware that both organizations worked among adolescents within the high school context and focused on behavioral change, responding to social ills in positive ways. In other words, a lot of the interventions were done for the high school adolescent and not for primary school learners. When we did take work to the primary

school learners we found that, the work was too graphic for the primary school learner and that it was difficult to engage with the primary school learners. The baseline research that was conducted by the Themba Interactive Theatre Company in the year 2013 in Soweto primary schools showed that primary school learners were impacted by social issues, negligence being at the forefront, (uniform of child not clean, child not fed, and no help with homework) at home as well as in the community. The educators told us that negligence has an influence on the self-esteem of the learners, which in turn affects how the learners perceive themselves and how they behave (Themba Interactive Theatre Company report; 2013).

The applied theatre model that I was exposed to in both the organizations I worked for; engaged the learners' in dialogue about the social issues impacting the learners and simultaneously did create awareness on the social issue. However the drama was not used to equip the learners with tools such as: being consciously aware of the "self", the strengths, weaknesses, and the resilience the 'self' has over adverse circumstances; tools that a child can call on inside of themselves when faced by a difficult environment. These are 'self-help tools'.

The baseline research that I conducted also indicated that a lot of these learners are coming from homes where they are sexually violated and abused. These social issues may have negative psychological implications on the development of the child, on their behavior and will affect their education. In Erikson's psychosocial theory he explains that a child exposed to such violence will have difficulties in concentration, poor academic results and suffer from school phobia. They will fight with peers, and generally show rebelliousness against adults and authority (Erikson and Piagent 1996). I am aware that these social issues are big in nature and the solving of them may take long periods of time especially in a context like that of Soweto with its long standing effects of Apartheid, where poverty plays a huge role in the individual's behavior

as well as in the community at large. I am therefore asking how IintsomiIintsomi and storytelling may be used to build resilience within a child so as to help them live from day to day in their difficult environments, as opposed to becoming depressed and defeated or turning to substance abuse, violent acts and bullying.

Justification for research

The *Eye Witness News* (01 March 2012) reported that a 16 year-old boy was killed at Beauvallon Secondary School in Valhalla Park, Western Cape. The learner was stabbed by another learner during break time. Three others were wounded. Two fled the scene and a third one was treated on the school grounds. *The Citizen* (02 March 2012) reported that an 18 year-old boy was stabbed once in the neck and died outside the school gates of Vorentoe High School in Auckland Park, Johannesburg, allegedly in a fight over a ball (Mncube and Harber; 2013: 1).

Cauce, Stewart and Rodguez (2000; 23) argue, “For children growing up in “concentrated poverty” in violent inner city neighborhoods, warm parenting is not a sufficient condition for positive outcome.” It is within this context of child rights’ violations that I argue for building resilience in the self and among the grade 4’s, so that the self can navigate in healthy ways through the challenging social issues they are exposed to.

Maltreatment by primary caregivers has been associated with problems in cognitive, emotional, and social functioning later on in life. In cases where the family is the source of pervasive negative experiences, positive relationships with others (for example peers) can promote resilience whenever they arise within an individual life span (Luther; 2006). In the storytelling sessions held with the learners at Dumezweni Primary School, I attempted to create a space

where positive relationships could be encouraged, particularly within the school context; a community where the learner could find support.

Slade (1954) in his book *Child drama* points out that in every developmental phase of the child, there is drama that takes place and this drama is a part of life and it is related to how the child makes sense of the world. According to Slade drama makes the child more conscious of the situations of life and therefore able to look at life as an observer and make slow inward decisions. It is for this very reason I chose to use the medium of storytelling in order to engage the grade 4 learners in notions of resilience in adverse situations. Bettelheim (1976) described the use of fairytales as a way to confront and give form to archaic fears, anxieties and longings. This process occurs in the participatory aesthetic of the IintsomiIintsomi storytelling approach. He further explains that as clients become engrossed in their identification with a story and the character, their own anxieties, fears and longings emerge and they can work through it in the metaphor of the story and at a distance; “it is an organic flowering of insight that allows for this personal transformation to take place” (Bettelheim; 1976:111). I am therefore arguing that the fairytales found in IintsomiIintsomi narration can release the learner’s fears and begin creating a space where the learner can work through those fears and build self-esteem.

Story provides the dominant frame for lived experience, we live by the stories that we have about our lives, these stories actually shape our lives (White; 1998). With every story and retelling of story, people re-author their lives and their relationships, entering into the stories with their experience and their imagination, and taking these stories over and making them their own (Epston; 1998).

The notion of IintsomiIintsomi and storytelling came as a result of what transpired in my Sunday school primary classes. I began noticing that the primary Sunday school learners did not remember the doctrine I taught previously, unless I taught it using a story. I also noted that a number of the children would come back into class and report back to the rest of the class as to how they applied a particular principle in the story they heard within their own lives. This drove me to want to investigate what impact IintsomiIintsomi and storytelling would have on resilience building in primary school learners. Masoga (2005) in her writings on indigenous knowledge systems says that indigenous knowledge provides the basis for problem solving strategies for local communities, especially the rural and urban poor. It represents an important component of global knowledge on development issues. Indigenous knowledge is an under-utilized resource in the development process. Learning from indigenous knowledge by investigating first what local communities know can improve understandings of local conditions and provide a productive context for activities designed to help communities. Iintsomi is a part of indigenous knowledge that has a long-standing history in South Africa, this research therefore seeks to investigate whether this form of indigenous knowledge can be used to build resilience in the learner.

The need to build resilience in primary school learners, came from a realization that children yet unborn will suffer as the others who are currently suffering, because of the destructive lifestyle passed on from generation to generation. Parents, communities and schools that are battling with lack of resources and low self esteem and have no regard for wellbeing. Canfield (1996) says that unless this vicious cycle is broken, we will have more and more battered children, parent-child alienation, suicides, crime in streets, an ever increasing welfare load, more overflowing prisons and mental health institutions, more and more alcohol and drug abuse centers, all

stemming from a hurting or crippling lack of ‘self’, ‘self-esteem’, from ‘self-rejection’ resulting from a false sense of inadequacy, inferiority and worthlessness (Canfield; 1996; 218).

Explanations of key concepts

Storytelling as indigenous knowledge

Along the South East coast of South Africa, a storytelling form called Iintsomi is found. Iintsomi is a form of folktale incorporating fantastical elements in an improvisatory art form, which merits our attention (Morris 1989: 96). The extensive oral tradition of the Nguni tribe includes praise poetry (Izibongo), Amabali (legendary tales), dance-song and Imilando (historical tales); Iintsomi Iintsomi storytelling forms part of the Nguni culture.

The indigenous knowledge systems of South Africa, define indigenous knowledge as emanating from the human spirit; “they are life experiences which are organized and ordered into accumulated knowledge with the objective of their being utilized to enhance the quality of life and to create a livable environment for both human and other forms of life” (Masoga; 2005: 22). Studies in various parts of the world, including Africa, show that there is growing recognition of the value of indigenous knowledge for sustainable development. It is therefore culturally and emotionally appropriate to sustain and promote African indigenous knowledge in local communities through integrating it into the school curriculum (2005; 22). I argue that this could be a possible way of finding solutions to the social ills affecting children and communities.

Masoga (2005) states, that indigenous knowledge could help to enhance the existing western-orientated school curriculum in the following ways:

Learning attitudes and values for the sustainable future of Africa

For generations indigenous communities have lived in harmony with the environment and have utilized resources without impairing nature's capacity to regenerate them. Their ways of living were sustainable. Indigenous knowledge shaped their values and attitudes. Knowledge can help to develop sensitive and caring values and attitudes and thereby promote a vision of a sustainable future. Indigenous knowledge systems are for life and come out of life and look at life comprehensively (2005; 22). Sustainability in this regard points to the teaching and shaping of the minds of children through dance performances, drumming skills and poetic gifts. These could be used to ensure continuity in terms of learning attitudes and the transmitting of values for the sustainable future of Africa. This form of embodied learning allows for social learning to take place and principles such as listening, negotiating and collaboration are learnt while playing.

In relation to Masoga's statement I would further add that in the current society where technology is growing fast, spaces for reflection and for listening to each other are important for sustainability and the development of healthy attitudes; IintsomiIintsomi can do this through its insistence on careful listening.

Learning through culture

Indigenous knowledge is stored in culture in various forms, such as traditional customs, folk stories (IintsomiIintsomi), folk songs, folk drama, legends and proverbs. The use of these cultural items as resources in schools can be very effective in making indigenous knowledge come alive for students. It allows them to conceptualize places and issues not only in the local area but also areas beyond their own immediate experiences. Students will already be familiar with some aspects of indigenous culture and therefore, may find it interesting to learn more about it through these cultural forms. It also enables active participation as teachers can involve

students in collecting folk stories, songs, legends and proverbs that are retold in their community (Masoga; 2005: 22). These two ways will form the basis of the investigation of how IintsomiIintsomi can create a space where the learners can learn and begin the process of building resilience.

Iintsomi storytelling can be defined as drama and literature, however IintsomiIintsomi has the unique quality of being improvisatory and has the flexibility to be transmuted and thrives when transplanted into theatre in cities (1989; 96). The research made use of this unique quality in the grade 4 learners' classroom and it was adapted to suit the learners and their context. The other unique quality of IintsomiIintsomi is its ability to create aesthetic distance when engaging with difficult social issues. Aesthetic distance was a crucial aspect as the research was engaging 10-year old learners who are still learning about their feelings and responses to their environment. Jennings (1990) explains that the closer we are to a person, to a person's life, the more proximity, the more limitations we impose on the exploration of their life story. The greater the dramatic distance we create, the greater the range of transformation choices available (1990; 11). This ability to create aesthetic distance when dealing with difficult social issues was evident in a practice-based research on domestic violence that I engaged with. I used IintsomiIintsomi to create distance in such a way that the subject of domestic violence was in miniature form (represented through stones and drawings of chalk) and making it a lot safer and easier to engage with. Some of the learners I engaged with at Dumezweni Primary School came from difficult homes and when engaging round their difficult environments were able to use the IintsomiIintsomi form, which allowed them to engage in a non-threatening way.

Denis (2000), in his writings on the power of Narrative says that constituting reality through storytelling creates states but that stories create meaning; human beings cannot survive without

meaning. Things that happened need to be explained. Thus difficult issues that occur to children need to be explained, children need to know and make meaning for themselves. This could be challenging for a 10-year old trying to make meaning of an issue such as sexual abuse, however within *lintsomi*, which engages the child imaginatively, the child can create meaning in an imaginative way within the imaginative play space.

The concept of *lintsomi* and its historical use for building communities and educating children in rural areas about life, the morals of life and its order is of importance to this research. as The research seeks to create a space where resilience can be learned through narration, embodiment and reflection, where learners can listen, share and support each other within their peer group. At the core of *lintsomi* is its immediacy in performance; it is not learned and passed on as a ‘told story’. Its method is communication in verbal narrative using sound words (ideophones), dance-songs, gesture and a subtle, pervasive use of repetition and rhythm. All of which is inscribed on the body and the daily practices of life.

This research uses Jonathan Fox’s (1994) understanding of the non-scripted theatre in relation to oral traditional narration. It specifically draws on Fox’s understanding of oral traditional narration’s structure: repetition, concrete narration, performance as ritual and performance as improvisation. All these elements are present within *lintsomi* and they were used in the research to guide the researchers’ choice of narration style.

Resilience as a skill for inner strength in children

Resilience is a key concept in this research; I will therefore be using resilience theory to define and locate the concept in relation to the research. According to Richardson and Glen (2002: 307) resiliency and resilient theory is presented as three waves of resiliency inquiry. The identification of resilient qualities is the first wave, which works through the phenomenological identification of developmental assets and protective factors. The second wave described resilience as a disruptive and re-integrative process used for accessing resilient qualities. The third wave exemplified the postmodern and multidisciplinary view of resilience. This is the force that drives a person to grow through adversity and disruption.

Resilience in this research will be defined in relation to the second wave, which explains the acquisition of resilient qualities as a process. The second wave of resiliency inquiry was an attempt to answer the question, how is resilience acquired? Flach (1988, 1997) suggested that resilient qualities are attained through a law of disruption and reintegration. Richardson (1990) proposed a more detailed process for accessing resilient qualities as a function of conscious and unconscious choice. Richardson's model is key to the medium of *Intsomi* that I am using, as the learners, enacting the *Intsomi*'s may be engaging in making conscious and unconscious choices of resiliency. For educational purposes resiliency is presented as a simple linear model that depicts a person (or group) passing through the stages of biopsychospiritual homeostasis: where the child interacts with life prompts, disruption and then makes the choice to re-integrate back into life or not to (1990: 50).

Resilience consists of biological, psychological, as well as social factors, each of which has a multidirectional influence that contributes to adequate functioning over a period of time (Gostein

and Brooks; 2006). Donald (et al; 2006: 8) defines resilience as ‘the ability to cope and bounce back’ from difficulties. Lantieri and Goleman (2008) believe that inner strength can be related to resilience. Therefore, the link between inner strength and resilience lies in the ability of people to be able to deal with their memories and emotions, in order to start a process of transforming their pain into something stronger (2011: 32).

Lantieri and Goleman (2008) compared the process of transformation to that of the grain of sand in an oyster, transforming into a pearl. The process of transformation is not just an idealistic and naïve thought, but rather a process that requires great bravery and determination to stand up against the effects of adversity. Resilience is not only about resisting giving in, but also about learning to live (Cyrunkin; 2009). When considering living, it is important to keep in mind that individuals do not live in isolation, but rather they form part of different systems (Donald et al.; 2006).

Resilience can therefore be understood as an ecosystemic concept, which implies the consideration of contextual and cultural forces that influence living; being resilient in the midst of adversities (Theron and Theron; 2010). The biological theory is a well-known theory; it implies an interaction between different systems (Bronfenbrenner; 2005). In other words, what happens in a system affects the other systems and is as a result of the interaction between these systems. In the South African context, this is an important stand-point to bear in mind when it comes to looking at resilience (Theron and Theron; 2010).

Peterson (1977) stated that children need inner strength to see themselves as able to perform. This also links with the viewpoint of performance in the performative psychology stance, which

Boal referred to as the empowering of people to be active performers in the movement of change of their own lives (2011; 46).

In relation to the second wave of defining resilience the research will be focusing on the inner resources of the child during this process of resilience, accessing the inner resources and strengthening them through story and storytelling.

Dingley, Roux and Bush (2000) define inner strength as a central human resource that promotes wellbeing. Keith (2010) also comments on wellbeing and states that a positive self-esteem is crucial to children's wellbeing. Brandon defined self-esteem as 'confidence in our ability to think, confidence in our ability to cope with challenges in life' (2011; 16).

Lantier and Goleman (2008) linked self-esteem and inner strength and explained that a strong inner strength in children will enable them to cope with challenges, which could promote a positive self-esteem.

This research uses Bame's writings, as a means to reaffirm self-esteem, on the psychological development of the African child as a frame for understanding the development of the grade four (4) learners at Dumezweni Primary School. Bame writes about the African child from an indigenous perspective and calls for a return to the indigenous system that was used to raise a child arguing for them to be present in the school system. I therefore used an oral traditional storytelling method in order to engage the grade 4 learners on social issues that affect them in their environments. Allowing them to express themselves through their own mother tongue isiXhosa.

Socialization and individuation as processes of development

Socialization and individuation are key concepts in understanding the child's social development. Socialization means the child is learning how to fit in society, it is marked as an important process that the child must go through (psychology text book 1984; 54). At the same time as the child is learning to fit into society, the formation of the child's personal identity is also taking place, the process of individuation. Socialization therefore involves establishing relationships with others, learning to regulate behavior according to the rules and standards of the society the child lives in. Individuation on the other hand is a process in which the learner acquires a sense of self and with that some feeling of control over life. The self-concept lies at the core of individuation. Although these concepts are central in the research, as the writer I am aware that the concepts are of western understandings of human development, and in a context like Diepkloof these concepts might not exist or they may take on a different meaning in the South African context.

Research method and design

This research consisted of five phases. It attempted to take the grade 4 learners at Dumezweni Primary School through a process of Iintsomi narration and the embodiment of Iintsomi scenes that hold core themes of resilience. It then sought to lead the learners into a process where they were encouraged to tell and embody their own Iintsomi's of resilience created from stories of their own lives. In **Phase One** of the research the educators from Dumezweni Primary School in Soweto were questioned on the history of the school, and also about the specific social issues that the school is facing in relation to the learners. The questions focused on finding out what the school environment is like for the learners and how they perceive it. The learners were also asked questions about the theme of resilience and their

understanding of it. **Phase Two** involved the embodiment and recreation of Iintsomi that the researcher had created, based on the interviews with educators and learners. These were narrated to the learners. In this workshop the learners, as a group, were guided through a process of story making using their bodies and objects to recreate the Iintsomi that I, the storyteller, shared. During the recreation of the stories the learners were encouraged to remain with the theme of resilience and to show, through the embodiment of their Iintsomi, what they understood resilience to mean, particularly resilience in relation to a ruptured environment. The learners were encouraged to create Iintsomi at a distance by enhancing the fantasy space at this level. The actual Iintsomi and the role enacted played a critical role in ensuring safety for the learners. **Phase Three** was the round up and closing session. The learners initially wanted to showcase one of Phindi's Iintsomis in a performance to their educators, however the numbers kept dropping. So the learners decided we should round up with a party instead. **Phase four** was the data analysis and **Phase Five** was the report writing. This study followed all the ethical processes and procedures of the University of the Witwatersrand and those of the Gauteng Department of Basic Education (see Appendix A).

This research report consists of six chapters that frame and assist in answering the research question.

Chapter One gives the theoretical ground for conceptualizing a story and the story methods found in Iintsomi- playback theatre and narradrama - in order to reveal how story works as a method in the process of building resilience. The chapter critically outlines the dramatic elements present in story in order to psycho-educate a child on skills of resilience. The report then moves into **Chapter Two**, defining and constructing the understanding of an urban South African child's development in relation to Iintsomi and resilience building. This chapter also outlines the

reasons for building resilience in the school context. **Chapter Three** introduces the concept of drama therapy and how it uses story for transformation and therapeutic change in the child's wellbeing. It further casts light on how Iintsomi, an oral traditional storytelling method can be used to build resilience in a South African child. **Chapter Four** outlines the methodology that was used to carry out the research. **Chapter Five** is the case study of Dumezweni Primary School in Diepkloof Soweto where the research unfolded with the grade four (4) learners. It outlines ethnographically what transpired in the field work and also answers the research question. **Chapter Six** is a discussion of the thematic content of the research and the therapeutic results from the seven tracked learners. The research concludes with a discussion of possible contributions, limitations of the research and recommendations for future research found in **Chapter Seven**.

CHAPTER 1: STORY METHODS AND IINTSOMI

INTRODUCTION

This chapter draws on three key theoretical and praxis-based story methods, in order to create a theoretical framework in which to argue for story as a psycho-educational tool for the skill of resilience. Through the comparative analysis of: Iintsomi, playback theatre and narradrama, I seek to illustrate how story in its use of dramatic elements engages the learner in a holistic manner in the learning process. I also seek to show how Iintsomi functions within the group context and how collaboration, negotiation, listening and storytelling foster the process of resilience building. I will be outlining the key structural elements of Iintsomi on which to construct the argument for Iintsomi as a drama therapy approach, which can be used to build resilience in urban South African children. This chapter thus becomes an integral part of the theoretical investigation that will be used to support, argue and dialogue within the research

The critical dramatic elements present in Iintsomi, Playback theatre and Narradrama

Iintsomi, playback theatre and narradrama as story methods employ specific dramatic elements within their structure as a means of causing collaboration, evoking emotions and experience as well as cognition in their participants as they listen to and learn from a story. O'Toole in his book 'Drama-wise' defines dramatic elements as tools that assist in engaging the participants and further deepens their understanding as the dramatic elements are controlled within the aesthetic frame. He sums up his position thus: "to control the elements of drama and manage active participants who are usually quite inexperienced in drama in order to create a powerful and pleasurable learning experience in a classroom full of desks, is an aesthetic challenge that demands dramatic skill of the highest order" (O'Toole, 1998; 15). Story and storytelling as a genre of drama also demands that the storyteller controls these dramatic elements in order to

engage participants in learning. He identifies the elements of drama and says that they are not just the basis of our body of knowledge. Through them we give the students the tools of the trade and it is to do with empowerment' (O'Toole; 1998; 15). In the context of this research, resilience is the skill that is to be taught to the learners through the embodiment of the Lintsomi's, with the aim of tapping into the inner resources, imagination, creativity, authenticity and reflection of the learners so as to empower them with the skill.

The dramatic elements O'Toole defines include: focus - the frame that directs attention to what is most significant and intensifies the dramatic meaning; tension - the force that engages the performers and audience in the dramatic action; space - the personal and general space used by actors and audience. It focuses on: the meaning of the size and shape of the distance between actor and audience and props and set; mood - the atmosphere created. Moods concentrate the dramatic action and move the audience in emotionally appropriate directions; contrast - the use of difference to create dramatic meaning; symbol - the use of objects, gestures or persons to represent meaning beyond the literal; role - taking on role requires performers to accept the physicality, attitudes and beliefs of the role they are playing; song - a poetic form of words that are often sung, enriching the story. Song is often in chant or repetition form. Song also carries and regulates emotions. Ritual is a repeated action that is fixed within the story structure. It requires collectivities of bodies in motion to bring about emotion. Improvisation is an action that is created spontaneously using the resources at hand in the moment.

All of these dramatic elements work together in story to create the aesthetic frame and desired effect of the story for those listening and taking part in the story, thus these dramatic elements were used in the research to create a space where themes of resilience were explored and learnt. Aesthetic describes the fusion of our thoughts, senses and emotions with the diversity of our

personal, social and imagined experiences, which contributes to our response to artworks (O'Toole; 1998; 15). Dramatic ritual and song are used in lintsomi, playback theatre and narradrama. These dramatic elements are critical in the process of psycho-education as they engage the learner in a holistic way, physically, cognitively, emotionally and intellectually (Spolin 1994; 6).

Psycho-education is a professionally delivered treatment modality that integrates and synergizes psycho-therapeutic and educational interventions (Lukens; 2004). Many forms of psychosocial intervention are based on traditional medical models designed to treat pathology, illness, liability and dysfunction. In contrast psycho-education reflects a paradigm shift to a more holistic and competence-based approach stressing health, collaboration, coping and empowerment (Dixon; 1999; Marsh; 1992). It is strength based and focused on the present. Narrative models as lintsomi, playback theatre and narradrama, also focus on engaging with the holistic human being in the present moment. These methods emphasize the person-centered approach. In the telling and listening of one's story, in a group setting, there is a collaborative strengthening that takes place in the individual as well as the group members who may also be experiencing similar situations. The listening validates the individual's story and the telling allows for dialogue and is a call to action process. The client is a partner with the health provider in the treatment, on the premise that the more knowledgeable the care recipients and informal caregivers are, the more positive the health-related outcomes will be for all. I therefore argue that the more knowledgeable the learners are about their environment, their ability to make choices, the healthier their behavior outcomes will be. Drama therapy, as an approach, uses story together with other art forms to create possibilities of learning. This can build confidence and self-esteem, which contribute to resilience. The research done revealed that the children being interviewed

during the research are universal in their need to be listened to, believed and supported. They are usually not looking for solutions to their social problems but an opportunity to share their fears and concerns in the context they live in. Personal stories teach us empathy; they help us understand another person's position. This is because stories contain so much more information than we can possibly convey in statements of facts. Stories give us unique access to the inner lives and motivations of others (Boyd, 2010; 58).

Rogers (as cited in Rubin; 163) referred to 'person centered expressive arts therapy' and explains that it is used to 'foster emotional healing, resolve inner conflict and awaken individual creativity'. A person-centered approach also enables the researcher to be empathetic, open, honest, congruent and caring as she listens in depth and facilitates the learning of the skill of resilience both in the individual and the group (Bezedenhout; 2011).

Iintsomi, playback theatre and narradrama

An Iintsomi can be defined as drama as well as literature. It is an oral traditional Xhosa storytelling method. It is drawn out of the extensive oral tradition of Nguni culture (Morris; 1989: 51).

Playback theatre draws from the pre-literary theatre tradition and the oral aspects of storytelling, improvisation, community and ritual (Baralsky; 2009). Narradrama is a form of story method drawn from drama therapy and narrative therapy. Simply defined it is an integration of narrative therapy and drama therapy, which makes it an effective arts therapy (Dunne; 2000).

Iintsomi

The oral narrative comprises of: Iintsomi (Xhosa), the Inganekwana (Zulu), the Tsomo (Sotho) and Dinaane (Tswana). There are different varieties of song and dance.

Iintsomi is a folktale incorporating fantastical elements and is an improvisatory art work that allows a child to engage with their world in a way that is developmentally suitable for them, as it creates distance from the child's own reality allowing them to reflect and be heard in a non-threatening way. The fantastical element of Iintsomi allows for the child to move away from a problem-saturated story into one that is filled with possibilities of being (Dunne; 2000).

Narradrama and playback theatre also make use of the imaginative to create these possibilities and create a space for a child to reflect and experience in a non-threatening environment.

Children learn through play and the play environment is a safety valve where they can try out experiences and make meaning of the world they live in (1959; 29).

Iintsomi in its process of psycho-education creates a space for collaboration of learning between the child and adult. In a gathering of an adult and children, (Kwasuhkela Ngentsomi, or Yathi Iintsomi) the performer, by verbal narrative, gesture, mime, dance-song and chant will rhythmically start to build up the world of Iintsomi and draw all listeners into sharing that world with her. Apart from the inherent tradition, it is the community gathered around her who are her chief resource, they are her fellow artists (Morris; 1989). In the context of psycho-education, the storyteller will rely on the children's insights into their society. These will enable her to educate and build the skill of resilience. The children are therefore the artists of the storytelling and their experience validates them to take part in the narration of Iintsomi. There is no formal training for an Iintsomi performer; the inherited tradition is learnt as it is enjoyed and so it is passed down from skillful granny to young child. Initially the audiences will indulge her lapses of memory. The young child therefore also has a voice. She shares her thoughts and feelings of how she perceives the Iintsomi. The child's contribution and what she thinks is important in the Iintsomi narration. The embodied experience of the Iintsomi allows for the child to embody the various

psycho-educational themes held in the lintsomi and to begin to cognitively - and intuitively - engage their inner processes in understanding the themes and further implementing them in their behavior change (Bandura; 1956). In drama therapy the way the body relates to an individual's identity is an important element. On the general level embodiment concerns the way a client physically expresses and encounters material in the here and now of the dramatic presentation. This participation results in a deepened encountering of the material the client brings to therapy. Hence the use of body in drama therapy is crucial to the intensity and nature of the client's involvement (Jones; 1996).

Playback Theatre

Playback theatre was developed by Jonathan Fox (1975). His vision was that of a theatre in which ordinary people acted out their stories of their community. This is similar to the use of lintsomi as well. Jonathan was also inspired by Moreno's psychodrama, a therapeutic approach that draws its strength from the body-and-soul involvement not only of the protagonist but the group. Playback theatre challenges the customary divisions of our society, child and adult, it is theatre with power and the intension is to heal and transform individuals and social groups. What distinguishes playback theatre from other forms is the attention to process, inclusivity, to the wellbeing of performers as well as the audience (Fox; 1994). Playback theatre is not primarily a therapy but a versatile theatrical form that is equally at home in public theatre, in schools and in hospitals. Playback theatre is a unique participatory theatre technique that utilizes personal telling as its central methodology. It's an original form of improvisational theatre derived from the oral tradition in which the audience tells stories from their lives and then watches them enacted, in the here and now (Fox; 2003). Playback theatre consists of a personal story which provides the content, the rituals of playback theatre form and the context in which it takes place.

Fox states that the success of playback theatre is largely based on the intersection and balance of the art of the form with its creativity, team dynamics and story language. The social interaction which involves the relevant social issues, the language used, the safe atmosphere created and the ritual relevant to keeping to the forms of playback theatre and language have the aim of transformation. The oral tradition and pre-literary ideas present in the Iintsomi story method are critical for creating the playback theatre environment. The oral tradition contextualizes playback theatre in the realm of non-scripted theatre. Making meaning of oral theatre and its characteristics is needed in order to understand the workings of playback theatre and Iintsomi as story methods for psycho-education.

The oral tradition is associated with ideals that support community, sincerity and with providing people with an environment that combines performance and that is socially attuned. In both story methods values such as sincerity cannot be measured by the audience but are felt by what is referenced to in playback theatre by Fox (2003), as mood-program. The mood-program is the conscious attention to communities' feelings and the ability to be emotionally attuned to those feelings. Certain characteristics define the oral tradition; many of these characteristics are evident in playback theatre and Iintsomi, such as community, ritual and the use of repetitive language (Fox; 2003).

Narradrama

Narradrama is a method that was developed by Pamela Dunne (2000). She learned in her early years that 'stories can say things that cannot be said any other way'. Since narradrama integrates narrative therapy and drama therapy (Dunne; 2000), narrative therapy is often referred to simply as narrative; primarily it is talk therapy, while narradrama is a form of drama therapy.

Narradrama adds varied means of communication to traditional narrative therapy; art, poetry,

music, dance, movement and electronic media (photography, video and film). A traditional narrative therapist explores the alternative story by talking with participants while the narradrama therapist/facilitator encourages the participants to take on different roles and dramatize the alternative story. Narradrama therefore, like playback theatre, creates a space where personal agency is explored; a participant might begin by making a personal agency mask or begin looking at his/her journal notes or pictures to review personal outcomes and personal strengths in their stories. This then allows for learning to take place from the participant's own experience and enlarges their understanding of the society they live in. Narradrama techniques, concepts and principles not only apply to participants in the therapeutic setting but to an educational setting as well, as is the case in Iintsomi and playback theatre. The three story methods work in therapeutic healing settings as well as educational settings. The use of the term therapist/facilitator encompasses both education and therapy. Although narradrama is defined and explained in a contrast relation to narrative therapy, the two are not in conflict; traditional narrative therapists have already begun to use creative arts as a means of communicating and so narrative therapists are readily able to adopt and incorporate narradrama methods into their session (Dunne; 2000).

Iintsomi, playback theatre and narradrama are approaches which share key common features when it comes to the purpose of psycho-education: 1) in all the emphasis is on collaboration and respect between participants and therapist/storyteller. 2) All three foster respect for the cultural minorities through their medium of storytelling. 3) Meaning and value emerge through collaborative interaction. 4) Because each individual is unique, all three methods do not personally rely on the traditional forms of psychological analysis and assessment or viewing a person in a pathological or dysfunctional way (Dunne; 2000). These features framed, for the

researcher and the grade 4 learners at Dumezweni, how to come into the narration and participation inherent in the Iintsomi.

What is obvious to drama educators (Heathcote; 1991) is that valuable cognitive learning happens when students engage with the subtle and challenging process of working together to negotiate and make dramatic meaning. The same is apparent in the process of story making. The process of drama learning involves students, through embodiment and enactment, in focusing, imagining, creating, investigating, reflecting, problem-solving, collaborating and communicating (Bowell and Heap; 2001). Collaborative practice in particular is integral to story making and performing and a fundamental underpinning of drama pedagogy. The presence of drama in all three story methods allows for learning about social issues to take place on three levels: the intellectual, the intuitive and the psychological. This is because drama demands of the learner that they 'be' and experience 'being', that they 'do' in order to "show doing" and finally that they 'explain showing and doing' through reflection (Conquergood; 2000). The collaborative process involved in Iintsomi allows for the learner to begin developing social skills that involve the presence of peers and those around them. This socialization skill gives the learner an opportunity to listen to others in a group as well as to voice out their own individual ideas, providing a platform for reflection and dialogue. This strengthens the group and the individual as they learn from each other, creating a resilient group of learners.

Dramatic ritual and song in story methods

Ritual

The dramatic artwork of ritual present in Iintsomi, playback theatre and in the narradrama approach serves as a key dramatic element to frame the space of learning and how participants come into the space of learning. Here their thoughts, emotions, senses and social imagined

experiences are evoked and held within the ritual frame that participants are engaging with within the story method. The term 'ritual' in relation to drama and theatre and performance is complex and it is defined as well as understood in varying ways when it comes to African paradigms of thought versus those of western thought. In order to gain an intercultural perspective on the question of ritual and theatre, it is important to bear in mind that in many cultures the aesthetic functions performed by the mundane theater going are in fact contained and carried out within the sacred actions of ritual observance, where there is frequently no apparent specialization and division of labor Balm (1991). Ritual in the oral storytelling method Iintsomi does not separate ritual and theatre performance but they operate as one. The ritual present in Iintsomi can be associated with some form of religious performance, rites which are pivotal to Xhosa behavior patterns. These rituals control society and individuals because they are revered (Scheub; 1989). Anthony Graham-White argues, in reference to African cultures, that the ultimate distinction between ritual and theatre performance lies in the attitudes of the performers and spectators; a ritual contains expectations of consequence beyond itself. Graham-White means that ritual is determined primarily by the horizon of expectation brought to it by the participants who expect some kind of efficacy from it (Balm; 1991). At the same time he points out that this kind of expectation is by no means fixed and immutable, but can move along the performative continuum, changing from sacred to the profane or from the ritualistic to the theatrical (Balm; 1991).

Dramatic ritual is a set of performed actions involving metaphor and symbol, which not only communicate to us about change, status, and values but also affects us. Ritual sets us thinking; it may remind us or reassure us or stimulate us (Baralsky; 2009). Our responses to ritual in story

methods are most likely to be at several levels: physical and corporeal, affective, cognitive, imaginative and metaphysical (Jenning; 1994: 95).

In Iintsomi storytelling the dramatic ritual is operating in the Iintsomi being told and through the storyteller/performer/therapist. The children come to experience the dramatic ritual and are also held within the frame of dramatic ritual where all voices are important. In the context of psycho-education for example, in an Iintsomi storytelling the Grandmother is often the educator/performer/healer of the Iintsomi that will hold themes of social values and dangers of society that the children are to learn about. The expectation that is brought to the ritual of telling the Iintsomi in this case is that children who are eager to learn will learn how to 'be' in their environment without harming themselves. Hence in this example the dramatic ritual will operate within the theatrical frame fusing the mythical with the current reality of the children. The grandmother will gather the children to listen to the Iintsomi. The way in which she comes to tell the Iintsomi will assist the children also into the frame of the Iintsomi, and the grandmother may start off with a serious voice that calls the attention of the children into what is to be told. She may continue using the dramatic ritual held in her voice and body to invite the children into the world of the Iintsomi and further tighten the frame by focusing on a particular matter that may be impacting on the learners; this is through her repetition of certain parts of the story her use of song, gestures and facial expression. The negotiated invite to listen to the Iintsomi is held in the call and response participatory ritual of Iintsomi. The grandmother begins the Iintsomi with the words 'Kwasuhkela ngentsom' (invite) and the children responding with 'Cosie' (we receive, the invite and are ready to hear). This ritual therefore forms that communal contact of active participation in the Iintsomi and learning from it. In the process of narration the grandmother will build specific imagery in the imaginations of the children, through her use of voice, detail

description and repetition and will ask questions before moving onto the next frame about the previous image, for example “where did Phindi live” the children will all respond to this and at some points in the narration the grandmother will point at the children to finish off certain parts that were repeated by grandmother. Here the dramatic ritual of repetition is used to check-in on the children’s progress of following the narrative as well as their feelings in the process of the narration. In this way the grandmother does not just ‘bank’ information on the children but their voices and experience are important in the narration. The grandmother will therefore begin to improvise within the dramatic ritual frame using the resources and responses of the children as a way of educating from their own personal experiences. Meanwhile the children’s emotional and cognitive experiences are held by the dramatic ritual of repetition, song, voice and gestures within the Iintsomi. The children collaboratively, with the grandmother, are beginning the dual learning process, the children learning about important themes from grandmother and the grandmother learning about children’s personal experiences of those important themes. As the children’s personal experiences are projected onto the Iintsomi and the roles within the Iintsomi, the children are able to feel and have a deepened understanding of the lesson being taught.

Turner argues that in many cultures ritualized performances such as Iintsomi, are highly flexible, permitting much opportunity for innovation and improvisation rather than stressing rigidity and structure (Turner; 1999). The dramatic ritual of Iintsomi marks the beginning, middle and end of Iintsomi structure. The Iintsomi starts off with the ritual words of ‘Kwasukele Ngentsomi...Cosie’, the climax and denouement of the Iintsomi is based on Grandmother’s/storytellers improvisatory skills; her facial expressions, voice and gestures, using the resources from the audience, the end of the Iintsomi is marked by the words ‘Kwaphelaphela Ngentsomi...Cosie’. An Iintsomi is therefore like a container for the imaginative experience

where there is a co-existence of the imagined world and the reality of the learner and in this overlap, known as the metaxis, learning takes place. In the co-existence of the two worlds the learner begins to reflect on the meaning made within the Iintsomi and simultaneously begins to make inward changes. Coming out of the Iintsomi the children are given space to ask questions and grandmother will respond in the context of the Iintsomi, never giving too much but rather allowing the child to think further for themselves, “What do you think happened to uPhindi do you think she chose well?” This point marks the connecting point where the children are integrating their own life experience with that of the Iintsomi, which is evidenced by the amount of questions asked and the desire for the grandmother to continue with the Iintsomi.

How does the storyteller do it? Gough suggests that there are basic units involved in Iintsomi production. 1) ‘tale chunks’: these are coherent stretches of information in the narrators’ memory which may potentially occur individually, or in combination with other ‘tale chunks’ form the basis of the single Iintsomi, 2) ‘core-clichés’: used as creativity demands. There is nothing like verbatim storage of narrative information within these chunks, rather what is stored is the ‘gist’ or governing ideas of discourse (1986; 186-7). “These accounts for the performer’s creative freedom in Iintsomi production, for different tale chunks or images may further alter or embellish her selected material giving it new twist or ironies when the mood takes her or if the nature of audience seems to demand it” (1986; 167). This notion of ‘gist’ is also evident in playback theatre where actors will not verbatim tell the tellers’ story but rather capture the ‘essence’ of it. Gough suggests that the particular audience influences what tale-chunks the performer will be inclined to remember and utilize (1986: 194-5). So the Iintsomi is being created moment by moment, emphasising the point of the ‘here and now’ when learning. Here it is about meaning finding form and if, by good management of ‘the tale chunks’ is held in the

dramatic ritual frame, this paradoxical interchange is well achieved and learning can take place. In Iintsomi production thinking is not generalized but is particularistic as the performer tightens and focuses the dramatic ritual frame that captures the tale chunks. The image must be fleshed out or reinforced by gathering ideas towards it, by bringing beliefs home to it, until the image vibrates with potential for action, conflict or excitement (Schueb; 1989). The Iintsomis that were developed and narrated to the learners at Dumezweni Primary School were very particular to the context and the needs of those specific grade 4 learners and allowed for the learner to identify with the Iintsomi and the roles within the Iintsomi as a way to learn the skill of resilience in relation to their own reality.

Ritual in tribal society, represents not an obsessional concern with repetitive acts but an immense orchestration of genres in all available sensory codes, speech, music, singing, the presentation of elaborately worked objects, such as a mask wall painting, body painting; sculpture forms complex shrines (Turner:1969).

Fox (1994) argues, where there is not a clear framework provided by the rules, spontaneity can quickly turn into chaos, creativity into confusions' thus ritual in playback theatre is more rigid in structure than it is apparent in Iintsomi. Turner's concept of social drama is useful when trying to understand structure, ritual and its possibilities. It occurs in four different stages represented by: the breach of order over leadership leading to communal crisis, to which the community responds to with a redressive mechanism, the final stage is the integration or acceptance of rapture and change. Fox suggests that the redressive mechanism would stand for dramatic ritual in pre-literary societies in which the social drama would be confronted through the use of dramatic ritual (Fox; 1994; 97). Further, the drama goes beyond the containment of the process. 'Rules frame the ritual process but the ritual becomes a transformative self-immolation of order'

(Turner; 1981; 85). Turner's framing of ritual applies to playback theatre in that it seems to heal or address the alienation in our society by integrating ritual in a modern setting that places little importance on ritual ceremonies (Baralosky; 2009). Often the dramatic experience does seem to transcend the luminal frame but it is because it is there that people become comfortable enough to find they can go beyond its ritual structure. It is here where spontaneity finds itself most active, yet it is up to the playback theatre group to take the risk. As in the Iintsomi method the Iintsomi can never be replicated so is it in playback theatre, the teller's story can never be replicated exactly in a performance but a representation of that experience can, through the use of loose language and non-linguistic elements, be captured. The looseness of the language demonstrated by the conductor, who will often repeat important lines of the teller's story, demonstrates here that repetitions take on almost the quality of chant (Fox; 1994: 41). In this way, as in the case of Iintsomi method, the oral style is echoed inducing a trace like state between conductor, audience and actors. It is in this space, I believe, that psycho-education and transformation take place among audience members, teller, conductor and actors.

The playback theatre process can be referred to as a ritual and there are five basic ritual elements that need to be in place for this to work effectively:

- Stories are volunteered
- The tellers' story is about his/her own experience and he/she watches the enactment
- Stories are invited without prejudice or discrimination
- The form is spontaneous
- The stages of the technique are followed.

These rituals when adhered to make the playback theatre experience safe and meaningful.

Although the forms are spontaneous, it is this formulaic aspect that makes it stable (Fox; 1994).

It differs from Iintsomi in that Iintsomi has set rules but is flexible in its application of the ritual

rules; it is guided by audience expectations. Dramatic ritual in playback theatre is embedded in the physical structure and the engagement process with the audience. This structure plays the role of holding and containment of audience, actors and their stories being shared and enacted. On a cleared stage/space there are two chairs, set up on the one side, facing the empty space. The chair nearest to the audience is for the conductor (on stage director), across the stage are four or five actors sitting on boxes, crates or chairs. A musician with instruments sits opposite the conductor. Upstage is a collection of fabric pieces for actors to use as elemental costumes or props. The conductor will invite someone from the audience to tell a story, this is done after the ritual of warming the audience up to storytelling and participation; the person will sit next to the conductor. The conductor will ask questions to get clarity of the story from the teller's point of view, then the conductor will invite the teller to choose an actor to play the key roles starting with teller herself. The chosen actor stands up and while listening to the story prepares inwardly to play the story. As in Iintsomi the invitation to tell and listen is a negotiated one that acknowledges the agency of the teller as well as validating as it is listened to by the actor and the audience and teller. The dramatic ritual in this case is being used within the role that the actor will take up, however the emotions felt are those of the actor and are real. The interview ends and the conductor hands over the story to the actors with the injection, 'let's watch'. As the music plays, actors silently position themselves for the opening scene, there is no discussion, the emphasis is on listening to body, mind and soul (Fox; 1994). The actors act out the story as creatively as they can, teller and conductor watch from the side. When the scene is over actors pause in place and look towards teller. The conductor asks the teller to comment. If the teller is troubled by the ending of the story the conductor may invite the teller to give an alternative ending to the story. This is where transformation, as it is termed, takes place. It is within this

structure that dramatic ritual is used for psycho-educational purposes. The teller is invited into the communal space to share a story from his/her life; the phrase 'lets watch' is an invitation to engage actively with the story and learn either through the emotions felt or memories provoked. The use of costumes and props allows for this learning to happen on an affective level. When used in schools, parts of the structure are done with trained players facilitating the learners. The learners are given a platform to tell, listen and playback each other's story. This creates empathy among the learners with each others' experiences and facilitates respect for each other. The dramatic ritual of role is what fosters this learning.

Drama therapy also makes use of ritual and dramatic ritual to create a space where possibilities of being can be explored. The use of ritual in drama therapy is for transformation and also to capture that which is unsaid but felt. Narradrama uses ritual particularly in the closure stage; ritual in narradrama therefore marks significant events and important transitions. The celebratory aspect of ritual and its use in closure is central in narradrama (Dunne; 2000). A narradrama sequence of six to ten weeks will end with the special celebratory ritual. Narradrama therefore uses ritual to mark the different events so they will not fade into oblivion. 'Ritual enables us to take hold of our experience rather than letting experience slip through our fingers unrecognized, unacknowledged and unassimilated (Emunah; 1994; 45). The learning experience is thus held in the marking and honoring of certain parts of the self. This is a skill, which like resilience, can be learnt.

All three narrative models, in their use of dramatic ritual, emphasise the careful thought through an understanding of space and how it contributes to the learning experience. Schechner (1994) in his writings about space argues that there is an actual relationship between spaces of the body and spaces that the body moves through; the human living tissue does not abruptly stop at the

skin. Schechner argues that human beings and space are both alive (1994; 12). In all three models the arrangement of standing in a circle is central to the notions of communal learning that is dialogue based. In the circle everyone is 'equal', everyone can see each other and there is a sense of power being distributed in a democratic way. Participants through circle understand that their voices are important and their contribution to the story is valued. Playback theatre is a multi-faceted vehicle journeying along several roads simultaneously; the artistic arena, the psychological and social realms, and the world of ritual. As critical as the ritual aspect is to the form's success, so are entertainment and social components. Whereas the ritual protocol in playback theatre is somewhat rigid, the artistic and social interaction realms are less constrained by rules. There is room in these two circles to play and experiment. It is in the social interaction arena that critical relationships are formed between conductor, teller, actors and audience and it is within these relationships that psycho-education can take place. In the artistic realm we are challenged to consider aesthetics. It is in the overlapping area, where three circles meet, that the most successful playback theatre and learning takes place.

Audience participation expands the field. It takes place precisely at the point where the performance breaks down and becomes a social event (Fox; 1994: 40). There is no presence of a fourth wall in these story methods; the ritual is that everyone is part of the play space/stage.

Dramatic ritual in all three methods plays the key functional role of framing the experience as well as the learning outcome.

Song is closely associated with ritual and aims to deepen the participants experience within the ritual frame. It creates a communal space where participants can reflect, dialogue and feel. Song therefore plays the role of unifying the participants and the drama therapist on a symbolic level. Song also plays the role of regulating and holding the participant's emotional experience of the

story. The different songs used in the story methods evoke different emotions and thoughts in the participants. These songs thus gauge the mood within the story and regulate the emotional experience of the participants. The Xhosa Iintsomi is the objectification of ancient songs, chants and sayings; the creation of a dramatic narrative whose conflict and resolution are derived from these remembered mythic images that are plotted during performance (Bhotomare). The Iintsomi is performed potentially by every member of the Xhosa society with various people approaching the vulnerable images in various ways. Storytellers link the traditional motifs, patterning them as they work the emotions of the audience into the form of the story. Performers incorporate many non-verbal elements as well as developing unique styles of performance, reining in and channeling Xhosa song and dance to deepen the form of the narrative. Movement between conflict and resolution takes place structurally through the rhythmical ordering of this basic image. The mythic image and the associated details and image segments combine to form a readily expandable image. But repetition is never simply repetition it is rhythm. It has aesthetic value for repetition is deeply involved in the form of Iintsomi and can be embedded in the song. Many of the songs are cyclic and return again and again to old themes, while the individual singer or dancer or both may develop a particular strain when inspired. In such music making and dancing there is space for the individual within the group's creation. Although psycho-education can be practiced one-by-one, group practice models, such as Iintsomi, set the stage for within-group dialogue, social learning, expansion of support and cooperation and the potential for group reinforcement of positive change (Pen-ninx et al; 1999). Group practice models reduce isolation and serve as a forum for recognizing and normalizing experience and response patterns among participants, as well as holding professional accountabilities for actions. Song also plays the role of evoking memory, a specific song that is related to a particular Iintsomi could be sung

and it could bring to mind the images as well as the themes of a particular lintsomi allowing for the learned social information to be retained in mental space as well as in the embodied experience of the child.

There is a deeper reason why oral tales are traditional; it demands that we imagine ourselves in a world with no books, in fact no written information at all. In such a context, memory is essential for if we forget the story and its content it will be gone forever with no possibility of retrieval (Fox; 1994). Thus in oral culture there is a strong tribal reason for stressing a tradition of what is worth remembering including the means to make it maximally easy to remember hence performance improvisation. It is important to remember that the tale is not 'text' that has been memorized but the experienced auditory moment, which cannot be objectively recalled or referred to. As in lintsomi, music is critical in remembering within playback theatre. The music serves the purpose of holding emotional essences and together with improvisation serves to transform the audience story into an art of theatre. The music in playback theatre also cues the actors and audience on the beginnings and endings of the scene.

In narradrama song is often used together with ritual at the end to enhance the ritual. This is particularly so where participants are invited to close the drama therapy session with a song that they may have been created as a group or a song that may have emerged in the group and spontaneously served as a group song (Dunne; 2000). The song holds emotions and events that may have occurred during the therapy process. Thus singing the song may remind participants of strengths that they have gained in the group therapy process.

Ritual and song, as dramatic elements in the three story-forms play the functional role of framing the dramatic story, as well as regulating the embodied and emotional experience and in turn

creating an opportunity for learning through embodiment. Embodied learning therefore engages the learner in a holistic way and demands of the participant that they think, feel and move into action according to their own knowledge of the world and sense of agency. Psycho-education embraces several complementary theories and models of clinical practice. These include the ecological systems theory. Ecological systems theory provides the framework for assessing and helping people understand their illness or experience in relation to other systems in their lives (school, family). Stories therefore keep us connected in social networks, which build and shape our brains.

Orality and Iintsomi method

One comprehensive study demonstrates convincingly that orality is a system of consciousness, which differs significantly on a cognitive level from the dominant system of consciousness in our society, which is literary. If orality determines a different cognition, it also determines a different aesthetic, this is important to bear in mind in the discussion of the Iintsomi method.

This form developed in a society, which was primarily oral and which stayed essentially oral even after literate culture was transplanted on the African continent.

Amongst the indigenous people of South Africa many performance forms existed with well-developed dramatic elements.

Theatre and traditional oral literature always recreate the original work. Feelings, mimicry, gestures, intonation, the use of rhythms and pauses, variations in the emotions expressed, the immediate reactions of actors towards the audience and vice versa; this is all part of the oral character of unwritten African literature and is in fact inherent in the theatre (Schuyper; 1995).

The improvisatory carnival tradition of Western theatre is remarkably similar in many ways to the African oral performance tradition. A number of recent articles have pointed to the influence

of the African oral tradition on the contemporary South African Theatre (Fuchs; 1987; Hauptfleisch; 1988; Morris; 1989; Fleishman; 1990).

Structure of Iintsomi

The Iintsomi is not a simple story narrated through the spoken word. It is a performance, which includes, enactment, characterization through gesture and vocal dramatics, mime dance and song. Performances of an Iintsomi seldom display a sense of completeness or closure, mirroring the incompleteness of life. This openness is important in the process of building resilience as it gives the learners space to reflect and find within themselves ways of living through the social issues that affect them in their community. This is done through the child projecting onto this open structure the possibilities of being. Example: in the second session we engaged with the Iintsomi of Phindi's dreams; the learners during the reflection of the narration projected their own dreams of what they would like to become: "I dream of becoming a pilot", "I dream of becoming a nurse like Phindi", "I dream of becoming a lawyer", "I dream of being a scientist". These learners could thus, for a moment, imagine and reflect on what it is they would like to become without focusing on their current difficult circumstances, this is resilience in the process of being built.

An oral performance can never be privately owned. It can never be repeated exactly, it always conveys a sense of openness, incompleteness and the potential for continuation and change (Nebe: 1997). As a result after each Iintsomi that was told in the research space learners were able to take possession of the Iintsomi and to recreate or re-tell it in a way that is best for them. This allowed for learners to take authorship of the Iintsomi that held core themes of resilience and thus allowed them to engage with the Iintsomi at their own understanding and experience, resulting in the process of building resilience.

An Iintsomi as a story method has the common story form of a beginning, middle, and an open end, but does not necessarily follow that linear pattern. The Iintsomi could start in the middle or the end, so long as the principal theme is emphasized and taught to the participants. Iintsomi's structure is loose and open and allows for flexibility and improvisation during the performance. This flexible structure creates a space where the participants, together with the storyteller/performer can co-create an Iintsomi that is immediate and applicable to their contexts and needs. They do this by using their own resources of memory, feelings and spontaneous responses to the actions of Iintsomi. Thus the storyteller/performer may arrive with a skeleton frame of an Iintsomi holding core-themes that she wants to engage the participants in, as well as a skeleton role of a character in the Iintsomi. However the skeleton frame is brought to life, given heart and moved to action by the collaborative engagement of the participants' response, expectations, projection and the controlling strategies of the storyteller/performer.

Gough (1986) explains that Iintsomi performances are goal directed activities. The goals of the performers are usually social and aimed at binding the community in the face of potential fragmentation and disorder. The performer's goal might be more personal, however, aimed at a particular community, as is the case with the Dumezweni grade 4 learners. My aim as a researcher is to use Iintsomi to build resilience.

Iintsomi's loose structure is held together in a flexible way by the dramatic devices of

- Song/imagery
- Repetition

These are deeply embedded in the structure of an Iintsomi. These devices allow for the storyteller/performer to control the narration as well as to hold the various emotions that emerge and also allow for projection onto the actual Iintsomi or the storyteller/performer. Thus with the

help of these devices the storyteller/performer is able to frame and draw attention to the core themes that are to be engaged with the participants.

There is creative freedom within an Iintsomi structure for both the storyteller and participants, and here it can be argued that resilience is being built as the participants are given a space to creatively explore alternative ways of being within the Iintsomi. Inherently the structure of Iintsomi demands from participants and storyteller a spontaneous response to the moment of the Iintsomi creation thus allowing participants and storyteller to contribute to the Iintsomi in the most authentic manner. Authenticity is a critical aspect when it comes to the notion of building resilience. If the learners can authentically be themselves in the process of Iintsomi participation, they can begin to authentically view the social issues affecting them and authentically find alternative ways of behaving - enhancing and building resilience within themselves. The dramatic element of song in the Iintsomi, creatively removes the participants from a self-conscious position to a playful spontaneous one, allowing for distance to be present when engaging with social issues that are affecting the grade 4 learners at Dumezweni Primary School. Song acts as the transport that moves the child's consciousness from the conscious thinking level into the unconscious and the imagination where possibilities are possible and where the child can begin to form new relationships with their peers. Song also soothes and comforts the child with difficult emotions like sadness. Example: during the ritual song which is also the bridge-in into the Iintsomi, the learners, in their embodiment of the song, begin to play without consciously being concerned about who is watching their actions within the song, showing that they have been bought into the magical element of Iintsomi. One of the boys who was leading the song quietly changes the volume of the song when it comes to the action of the heart, he uses his facial expressions to demonstrate to the group that we are about to go into an Iintsomi and our hearts

are listening... the group also quietly follows the boy's action. One of the learners then reminds the group about the magic carpet that is placed in the ceiling, so we all take it down.

Iintsomi has an embedded contractual obligation within its structure. This contractual obligation to listen actively as well as to participate is held within the phrase, 'Kwasukela or Yati Iintsomi' and the participants responding 'Cosie'. This phrase invites the participants to come to listen to an Iintsomi. The contractual obligation does not only invite the participants to actively listen to the Iintsomi but it asks them to enter into the imaginative 'if' and together, with the storyteller, build up the imagery of the Iintsomi through their various contributions such as singing, dancing, completing the repetitions and familiar idioms held within the Iintsomi. The contract ends when the words "Kwaphelaphela Ngentsomi" are said. The contract is verbal and embodied. When looking at it in relation to the common drama therapy session plan, I would argue that Iintsomi follows a similar structure: check-in, bridge-in, main-event, bridge-out and grounding. Iintsomi is thus like a container in which the learners enter into the imaginative to explore themes of resilience and leave the imaginative space into reality where they begin reflecting on the concept of resilience that they have engaged with in the imaginative. Example: in the Iintsomi sessions held with the grade 4's at Dumezweni, we would start off by checking-in individually using the talking stick to verbalize how one is feeling, then we would move into bridge-in through the ritual song that carries the phrase of invitation. We then move into the main event that is the Iintsomi, brought to life by the storyteller and the participants. The bridge-out is the closing phrase 'Kwaphelaphela Ngeentsomi' and the grounding is the children's questions on the Iintsomi and them sharing their insight and feelings in relation to the Iintsomi and its themes. I argue that it is within this imaginative container that the resilience needed for the social issues affecting the primary school learners at Dumezweni can be built.

The core-cliché and the core images are concepts, which were developed by Scheub (1970: 5) in relation to lintsomi. The basic element of the tradition and the centre of the lintsomi itself is the core-cliché (a song, chant or saying), which, with few related details forms the remembered core image. It is a distillation of the full performance, which is expanded and fleshed out during the actual process of externalization (Sheub; 1970; pg 122). The core-images are the stable elements of the tradition. When the performer has selected a particular image from the tradition, she will expand on that image to recreate the episode of her story. In more complex tales, a number of expandable images might be included or one image might be expanded through its repetition in a number of different ways. The various images and repetitions of the original image are locked together by the interlocking images (1970: 139-40). Images, repetition and song are critical dramatic elements present in the structure of lintsomi. These assist the storyteller and the participants to bring to life the lintsomi that is being called up in that particular moment.

Conclusion

Chapter one thus gives a theoretical overview of story and the structural dramatic elements that are present in story. It demonstrates how these dramatic elements work within story in order to engage a child in a holistic approach of learning, this is done through the comparative analysis of the three story methods; lintsomi, playback theatre and narradrama. The chapter also illustrates how lintsomi as a story method can be viewed from a drama therapy perspective, this is done by comparing the similarities of ritual and song that are present within the three story methods and how these similarities allow for the therapeutic transformation and behavior change within the learner. The chapter closes by articulating how the openness and loose structure of lintsomi holds the learning space for the skill of resilience for the learner.

CHAPTER TWO: IINTSOMI AND THE URBAN SOUTH AFRICAN CHILD

INTRODUCTION:

This chapter focuses on the importance of developing the skill of resilience within an urban South African child, during their early developmental stages. It outlines how Iintsomi can begin to build within the child this skill by explaining how Iintsomi gives voice to the child's language and also how Iintsomi creates alternative possibilities for the child to engage within play. Ensemble education and how Iintsomi encourages collaborative learning is also a critical factor that is being discussed in relation to the child's holistic development. Factors as the child's social environment and their mental resources during learning are taken to account. The chapter also alludes to the significance of school context to the child's developmental process of learning about themselves and their environment.

This chapter is therefore important for conceptualizing the urban South African child's development.

In the journal of South African science (2010) Linda and Adam write;

Given the growing emphasis in research and service provision on strengths rather than deficits, the focus on youth support in the South African children's act 2005 and the lack of educational, therapeutic and other resources for most South Africans insight into and transdisciplinary commitment to, resilience is crucial. Resilience, or the phenomenon of bouncing back adversity, is common to societies that grapple with threatened wellbeing. Increasingly, international resilience studies have suggested that the capacity to rebound is nurtured by multiple resources that protect against risk and that these resources are rooted in culture.

‘Ligotywa Lisese Manzi’

Is an isiXhosa proverb, which says that a child needs to be taught and molded, while they are still young because when they are older it is difficult and challenging to teach. I would therefore argue in relation to this proverb that a skill like resilience needs to be taught to the child while they are young because at this stage they are willing to learn and are trying to understand themselves in relation to the world they live in. The saliency of early learning as an important concept in isiXhosa tradition which is emphasized by several proverbs as the one above.

Proverbs such as these ones remind the parents and other socializing agents that the child's character and their ability to endure adversity is a reflection of the child's socialization process that the child undergoes. The proverb can be interpreted to imply a strong educational system that ensures that the child is trained and prepared for their roles. Therefore the adults in the child's environment and not just parents were given a duty to teach, guide and educate the child.

Many learners living in the townships require protection and resilience to overcome obstacles and adversities in their context of development. Literature on resilience indicates strongly that resilience is embedded systematically. In the absence of constructive and supportive conditions in the home environment, the school would logically appear to be the next resource in line to be tapped (Mampane, and Bouwer; 2011).

I argue that Iintsomi as a story method can be used within the school context to teach a child about the skill of resilience and in turn build it within the child, so that a child knows their role and how to survive in that role within their community.

The assumptions of Role theory in drama therapy, that Landy (1994) outlines; first is that human beings are role takers and role players by nature. That is, the abilities to imagine oneself as another and to act like the other are essentially unlearned and genetically programmed. Further,

human behavior is highly complex and contradictory and any one thought or action in the world can be best understood in the context of its counterpart. Human beings strive toward balance and harmony and although they never fully arrive, they have the capacity to accept the consequences of living with contradiction and paradox. It is not ultimately the need to resolve cognitive dissonance that motivates human behavior but the need to live with paradox (1994; 67). Roles that children take up in society and in their play assist them to make meaning of existence within that role. The shifting in between the various roles played in society by an individual is what assists them to live a balanced lifestyle. However, in difficult or traumatic events and environments individuals could be locked in a role that is often problem saturated and this then influences the individuals' behavior in negative ways. Through role taking in the Iintsomi enactment the children can begin to experience other roles outside of the role they take up as a child. Allowing for the child's choice of roles to be expanded.

Resilience is a skill that needs to be embodied and is critical for the child to have beyond school life. Iintsomi demands the child to learn of its themes, in an embodied, feeling way, in other words Iintsomi has the ability to tap inside of the child in order to teach them.

Scheub (1970), describes in his writings how the Iintsomi changes if the audience is made up of children. The action is emphasized, this captures the attention of the children drawing them into the world of Iintsomi being created by the performer. Through the call and response and the singing and the dancing that takes place in Iintsomi, children are able to learn in an embodied way. The African traditional set-up of education was viewed as a life-long process meant to prepare one for his/her role in the community. The learning process was not seen as having an end-point and at every major transition in life, there were educational activities meant to ensure that the person was well prepared for his or her life role (Bame; 2006).

Iintsomi giving voice to the language of the child

Iintsomi allows children to participate in storytelling in an authentic way that gives them voice and simultaneously validates the child's language, which is an important part of who they are. Authenticity is an important part of resiliency and Iintsomi allows for a child to express it. Example in the first session the learners were given an opportunity to learn the ritual song 'Kwasukele' which has embodied actions. The song is sung in isiXhosa, a language that is familiar to the children, the learners authentically participated in the ritual song, so much that they added their own twist to the song; they added their own words and played with the rhythm of the language and pace of the song. This authenticity was further shown in this session as we sat down to narrate an Iintsomi as a group, contributing one word each. At first the learners struggled to voice out their words, a book with visual images that was passed around is what helped the learners. The second round of telling they teased each other and on the third round, they authentically told so much that they moved from a single word to phrases. One of the girls who often looks tired and is quiet during the sessions, told a lengthy Iintsomi with deep emotions of sadness; "her Iintsomi was about a child who was not liked at home, was given bad food, like pap only, this child stayed in a hole", the group added onto her Iintsomi by bring lightness to it and adding fantastical elements to it. The girl insisted that she wanted to tell more, "mam difuna ukutsho eyeIintsomi". In this process of telling an Iintsomi as a group, gave voice to all the learners and the creative use of their own language is validation of who they are, and that their voice matters and is valued not only by the therapist but also the group. I would therefore argue that in the authentic participation resilience is being built in the child, understanding that their voice and what they are thinking matters.

In the intellectual development area learners 7-13 years need to learn, to explore and use language to interact with their parents, siblings, peers and teachers and gather information from physical environments in more sophisticated ways than they use to in pre-school. For instance they need not only to learn language further but also to use it to learn number and reasoning concepts along with how to read and write. As they learn these things, it is critical that the language of the home and the language of school is the same, explains Bame (Bame; 2006). If this is not the case then learners should be supported by teachers, parents and other caregivers to learn the language of school instruction. Iintsomi supports the child in their learning process as it encourages the use of the child's home language, allowing for the child to be confident enough to express their thoughts and imaginations in their home language. This is a huge part of the child's identity and I argue that for a child to be resilient they need to be confident and comfortable in whom they are as a person in order to be able to confront the social ills that threaten their humanity and wellbeing.

Ngugi, in his writings of oral tradition, argues that it is critical to challenge the current schooling system in the way that it perceives African languages as less valuable than English. He explains that this perception gets rubbed off onto the child and in turn the child devalues their language, which developmentally is disruptive to the child's identity.

What happens to the mentality of a child when you humiliate him or her in relationship to a particular language? Obviously one comes to associate that language with inferiority or with humiliation and punishment, so one must somehow develop antagonistic attitudes to that language which is the basis of one's humiliation. By extension one becomes uncomfortable about the people who created that language and the culture that was carried by it (Borjman; 1989; 96)

According to Ngugi, language, any language, has a dual character; it is both a means of communication and a carrier of culture (1991; 13). Ngugi therefore argues for a rejuvenation of languages not just for the sake of languages but because they are our ticket to cultural preservation, development and resilience.

In Iintsomi the language used in the description of characters, scenery and atmosphere, excites the imagination of the audience and their interest in story is one of the most important elements of dramatic narration. Proverbs, sayings, similes and metaphors are also used to make the descriptions more vivid and to create a picture that is familiar to the audience. Creativity and skillful use of language are also important in bringing the action of the story to life as well as in the process of building resilience (Green, 1980; 77; Mloma, 1983; 272-73).

Bame (2006) states, teachers of South Africa should use available community resources to support the learning of language of school instruction such as English. It should be acknowledged that in most African countries this suggestion, although reasonable, would be difficult to implement due to the fact that language of school is usually not used in family, in church, the peer group and the general community, to complicate matters, even more local language or a group local language are used as medium of instructions, a number of teachers are not necessarily conversant with these languages (Donald; 2010). Participation in Iintsomi allows for the child to use their own voice to articulate their own thoughts, developing a child's voice is critical in learning the skill of resilience. When a child has their own voice, they are able to communicate their needs, thoughts at school and thus allowing for them to progress academically. They are also able to voice out for support to people they trust about the social ills that could be causing harm to them at home or in the community. When a child has a voice and

uses their own voice they are able to say what it is they like and don't like, allowing for them to verbally express their emotions. Having a voice is being resilient.

Friere (1995) in his writings on dialogical education, expresses that it is imperative for the educator to not see a child as a blank slate to be written on, but to take into cognisance that the child has life experience that could be important in their learning process. Iintsomi draws on these experiences of the child and asks for their voice to be heard in this learning process.

Possibilities of Iintsomi

The open, loose structure of Iintsomi creates a space where the child can begin reflecting and trying out possibilities of being. The structure draws the child into the imaginative space through its use of fantastical elements; belief is deepened as the child witnesses and participates in the narration of the Iintsomi. The incompleteness of the Iintsomi then stimulates the child to imagine further and to begin reflecting and asking questions about their experience within the imaginative frame of an Iintsomi. In the process of trying out the alternative possibilities, Iintsomi teaches the children the skill to improvise and to respond spontaneously.

Regarding the description of tales, the narration is brought to action by the storyteller. The storyteller does not have at his or her disposal some theatrical devices employed in other theatre forms, such as many actors to play different roles in story. Characters in the story are played by the storyteller, although he or she does use particular costumes, a special stage and settings to actualize the story. The narration is dramatized by the use of various other theatrical devices, for example a deep voice demonstrates a wicked or frightening character. Voice techniques are used to create the appropriate atmosphere. These theatrical devices demonstrate the storyteller's ability to captivate the audience (1991; 98).

I argue that, imagination, creativity, spontaneity and improvisation are necessary resilience skills for a child to acquire so as to survive within an environment that is socially disruptive to their wellbeing. During enactment of the Iintsomi, “Phindi’s dreams”, one of the shy girls in the group put up her hand and told her group that she would like to play the role of Phindi. The boys who were in the blue group initially wanted to play the role of the angry old man because they were all boys, but when it came to their group showing, the boys quickly improvised; one of the boys said he would play the grandmother, the other said he would play Phindi, while the other two said they would play the angry old man. They used scarfs and voice animation to indicate that they had transformed to grandmother and Phindi. Thus in both these examples there was a chance to try out an alternative possibility of being outside of the one they are used to being. The distance and play present in Iintsomi allowed for them to try out; the shy girl had an opportunity to experience how is it being confident and vocal, while the boys tried out how it felt being in a relationship like Phindi and her grandmother. Thus having embodied and felt the position of the alternative possibility of being, outside of the Iintsomi the learners can begin reflecting on and making a choice of how they want to be, allowing for the inner strength of trying out alternative ways of being. This is of importance to the learners at Dumezweni, as they are living in a context that is socio and economically challenged, and does not necessarily allow for a child to individuate to their full potential. It is important for a child to know that they are not defined by their circumstances but they have within themselves the efficacy to rise above their circumstances and Iintsomi creates a space to explore that rise, through alternative possibilities. The technique of improvisation inherent in Iintsomi helps build resilience in a child by allowing the child to work with the situation and limited resources at hand, as was the case with the blue group. This skill of improvisation could be beneficial to a child, academically, where there are

limited resources to assist the child to learn academically. An example was in session 5, I had brought a certain amount of paper that afforded one piece of paper for each learner, to draw their reflections on the Iintsomi being told. The majority of the learners made mistakes on their paper and wanted more paper, they therefore chose to take a cardboard box and tore it up and made a drawing space from it. This was improvisation with limited resources, and a demonstration of the learners's deep desire to learn. In session 10, the learners demonstrated their improvisatory skill in making their closing party, look and feel celebratory. I had only managed to bring cake for the group, the learners as a group decided that we could not just have cake if it was a party, we needed to have a cool drink. One of the boys, a leader in the group, suggested that we each contributed to the cool drink by putting in ZAR 2, when I asked about those who could not they responded by saying those who were able would help. The boys went to buy the cool drink, while the girls suggested that they would borrow cups from the school kitchen. The other group of learners who stayed behind with me suggested that we put the two tables in the library together to place the cake and everyone to sit around. I would strongly argue that at the end of our session these learners were demonstrating their own resilience through their improvisatory skills as a group and they brought themselves and their creative abilities to the fore at their closing party. Allowing for the party to be what they wanted it to be despite the limited resource of what makes a party celebratory.

Ensemble Education

In the process of enacting the Iintsomi told within a group, the child is being taught how to work with others as well as the skill of negotiating their own individual ego's desires with those of the group. In this process of being in the group, the child begins to learn how to self-regulate their behavior in the group context as well as begin defining for him/herself. Selecting which role they

want to play within a group context, allowing for the child to learn from their own experience of being in a group cultivates appropriate interaction skills which play a role in building resilience within the child. Iintsomi as an approach asks of the child to be part of the ensemble education, as it acknowledges that the child is being developed within a socio-cultural context, which will involve an interaction among other people and their peers, for survival and learning purposes.

Vygotsky a child development theorist (1978) argues; is informed by a dynamic threshold of what the student is capable of learning through interaction with others, rather than the capability of what they can already achieve alone. In other words, students develop and learn more when they put their minds together. Vygotsky describes this dynamic threshold or ready potential in students as the zone of proximal development. He explains it as, the distance between the actual development level as determined through problem solving under adult supervision or in collaboration with more capable peers (1978; 86). As Iintsomi is not privately owned anyone can begin telling it in their own way, this allows for the children in their collaborative telling to take authorship of the Iintsomi and the way it is to be told. In taking up this collaborative authorship as peers in a group they are in turn taking authorship over their own learning and are beginning to make meaning together through the Iintsomi narration and embodiment. This is resilience being built in the individual children and in the group.

Vygotsky likens children's internalized learning in the zone of proximal development to the "bud" of the flowers of development, rather than the fruits of development. If a child can successfully complete a task alone, then according to Vygotsky there is no longer a zone of proximal development but the attainment of actual development level. Therefore learning which is orientated towards developmental levels that have already been reached is ineffective from the view of the child's overall development (1978; 89).

In Vygotsky terms, the process of social interaction with other students serves to internalize the learning. He says that, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent development achievement (1978; 90). When engaging in storytelling, there is the process of listening, interaction with the story, storyteller and the audience, this allows for the child to hear as well as tell their own stories. In this process the internal resources of the child are awakened and the child begins to learn of them in an embodied experiential way. These internal resources may include emotions of the child, reflecting capacity, and the ability to make choices. When a child becomes aware of these internal resources and begins learning how to regulate them in relation to themselves and the environment they live in they can have the resilience to live in a socio-cultural environment that is infected by social ills such as poverty, crime and unhealthy lifestyles.

In the classroom the dynamic of social interaction (group work) within a sequenced learning structure (Scaffolding) puts the child's learning process ahead of the students' developmental process. Teaching then is leading a student's development rather than responding to it. Iintsomi from a drama therapy perspective meets the child where they are at. In other words Iintsomi can be adapted to suit the developmental stage of the child and respond to the expectations that the child brings to it as opposed to it leading the child. This then allows the child to slowly make inward decisions that are based on their own meaning making and move onto the next developmental stage as they are prepared to do so.

Conclusion:

In this chapter I have attempted to demonstrate how Iintsomi can play a significant part in the social development of a child. Concepts such as ensemble, collaboration, negotiation within a group are critical principles that Iintsomi teaches a child and in turn the child can begin to internalize these principles through their embodied learning and the experience of being in a group. Interactions in the group context assist the child to be aware of others as well as their own internal presence. The chapter has shown how the internal resources of the child can be awakened and also allows the child to reflect and to learn from them.

CHAPTER THREE: IINTSOMI FROM A DRAMA THERAPY PERSPECTIVE

INTRODUCTION

This chapter defines and expresses what drama therapy is and how story is used within drama therapy. The chapter also makes connections with how story uses the ‘as if’ concept to evoke the imagination of the children in order for the children to transcend reality in order to gain insight about themselves and their worldview. The chapter explains how techniques of role and role-playing can empower the child by drawing examples from the research. Iintsomi and how it can be used as a behavior change tool within the child is also outlined in the chapter. This chapter therefore serves the purposes of connecting drama therapy to story and also casting light on how Iintsomi can also begin functioning as a drama therapy tool within a context as South Africa.

Iintsomi and drama therapy

Research in childhood studies, has shown that adult representation and interpretations of children’s lives might say more about the observer than the observed and to avoid this it has come to be seen as essential to convey children’s own accounts firsthand, to include their voices, particularly in psycho-education as resilience building (France; 2000). Storytelling in oral traditional ways within the drama therapy approach is a way of including children’s voices when learning about the social issues impacting them.

Drama therapy is the intentional and systematic use of drama and theatre processes to achieve the therapeutic goals of symptom relief, emotional, cognitive and physical integration, and personal growth. Drama therapy incorporates diverse theoretical approaches and uses one or more of the following creative processes; dramatic play, mime, puppetry, mask work, role-

playing, enactment, ritual, improvisation, psychodrama, storytelling, theatre-making, theatre production, drama games and text. These processes aim to facilitate the clients' ability to tell personal stories, solve problems, set goals and gain insight into personal behaviors. (Nebe; 1997).

According to Brian Boyd in the writings about the origins of story; 'stories give cognitive and emotional significance to experience' stories are amusing, memorable, and absorbing; they are also instructive, informative and orientating. Through the hearing and telling of stories, children learn how to be a child and how to relate to their parents and other adults. As human beings we construct and negotiate our social identity through the stories that we tell people and through the stories that then get repeated about us. Stories therefore assist in educating and developing a moral sense as they give weight and existential significance to actions and events' (Boyd). Childhood is therefore not simply socially constructed within culturally relative context or biologically determined through process of child development, children also have agency within it; childhood is also a negotiated process where children are active in constructing their social worlds and reflecting upon and understanding its meaning and significance to their personal lives (France; 2000; 15). According social cognitive behaviorist, Bandura, children also are involved in the process of producing behavior based on three factors; environment, mental processes and behavior outcomes, they are not merely influenced by their environment but also make decisions based on what they have thought through (Bandura; 1975). Thus the application of narrative models as; lintsomi, playback theatre and narradrama, are possible ways of recognizing the child's agency in learning and the need to negotiate that process together with the adult where both parties are involved collaboratively in the process of psycho-education. These narrative models create a communal ground where everyone's voice is important including the child, in

this way knowledge is not ‘banked’ onto the child but through dialogue and embodiment the child’s voice and experience of social life is valued and validated as important in the learning process (Freire; 1996). The child is also able to recognize their emotions and begin reflecting on them. In drama therapy the communal space, is the space where everyone is being witnessed and assisted to negotiate meaning through embodiment and the support of the group. Stories are often used as meaning making tools, with the aim of reaching therapeutic transformation and healing. Through story drama therapy can help participants connect emotions, body and intellect. It helps them explore personal, social and psychological problems. By encouraging creativity as well as imaginations and role-playing drama therapy helps participants re-examine or redefine their self-description and internal narratives. Drama therapy leads to new insights through artistic expression and expansion of roles (Dunne; 2000). Iintsoni asks the child to engage with their imagination through its use of fantastical elements, the child is transported into the imaginative and within the imaginative they can pretend to be “other” and it is within the imaginative space that the child can experience, feel and gain new insight, as the skill of resilience. The ability to participate in pretend or transcendent activities (Stanislavski’s ‘as if’) helps participants to open doors and move away from problem-saturated descriptions. By functioning in the as if, participants can transcend immediate reality and transport themselves in time and space (Dunne; 2000).

Denis (2000) writes there is a third category of stories that is not as big as those of origins and ends not as small as those to do with everyday life. This is the category of what one could call utopian stories. We construct them in our minds as possible ideal ways of existence in society. They act as dreams to inspire us, maps to guide us, horizons that we head towards.

Iintsomi in its use of fantastical elements and metaphor has the ability to create aesthetic distance, where the grade 4 learners were able to engage and reflect on social issues that affect them in a way that they could clearly articulate and express their emotions as well as their reasoning on the issue, as held in an Iintsomi. In session five a girl learner who is very quiet and often checked-in with emotions of happiness; however her body reflected tiredness, sadness, fear and depression. During the narration of the Iintsomi, 'Phindi's choice' she expressed strong emotions of anger through her facial expressions when we got to the part of the 'Izim' capturing the two boys in its house. She also projected those emotions of anger onto the role of the Izim as I vocally mimicked the voice of the izim. When we reflected on the Iintsomi she shared that she was drawn to the part of the Izim because the Izim is a funny role, during her drawing reflection she drew a detailed drawing of the Izim's house with the two boys captured inside and the Izim holding an axe. During her drawing she was humming the song that was sung in the Iintsomi by the grandmother to Phindi, she did not reflect any fear or anxiety but instead she appeared to be confronting and making sense of the role of the Izim. In session six, during the group storytelling she spontaneously lifted up her hand and said she would like to start the Iintsomi for the group. Her Iintsomi was a sad one about an old man that lived in a house and never had anything. She was the most vocal in the group and she showed a desire and an urgency to share her Iintsomi. I would argue that during the engagement with the Iintsomi the learner was able to have courage and less fear in confronting this role (Izim) that appears to have frightened her. She was also able to express her emotions towards it, without the fear of being harmed and in the process she found her voice and resilience was taught. She appeared to have overcome her inner conflict with the role of the Izim and this was evident in her singing during reflection and her desire to share an Iintsomi in session six.

Conflict is also embodied in the characters like Izim a cannibal who has lost his essential humanity through his depraved appetite and who is described by Scheub as a fallen angel of the Ntsomi tradition (1975: 77). Constantly threatening destruction and mayhem, the Izim must simply escape from, confronted and satisfied or confronted and destroyed. The conflict resolution is also reminiscent of social rites of passage from separation through transition to incorporation (Gennep; 1960, and Tunner). In drama therapy terms, this learner underwent her own therapeutic transformation process; she managed to express her suppressed emotions of anger through projection onto the role of Izim, she then confronted her fears in the role of the Izim by choosing to engage with that specific part (Izim capturing two boys) in her drawing and in the process she found a way of overcoming her fears, through her singing and expressing her voice in the group.

Roles offer empowerment to the role-player. Describing sights sounds and smells helps engage the participants as the story thickens and becomes multidimensional. By functioning in the as if, participants start reverberations that transcend life circumstances, generating a sense of competence and agency, resulting in resilience being built within a child (Dunne; 2000).

Clients who have depression are very vulnerable when it comes to expressing their emotions, they are also very sensitive, Iintsomi and its use of metaphor, allowed for the learner to enter the imaginative space, which is non-threatening and to begin expressing her suppressed anger. In striving to elucidate a theory of distancing as it applies to the field of drama therapy, Landy has adapted the ideas of renowned sociologist Thomas Scheff. Like Scheff, Landy views an individual's degree of emotional engagement with or removal from material arising in therapeutic process along a spectrum (Landy, 1984). At opposite ends of this spectrum lie the extreme polarities of under distance and over distance. For Landy, the under distance client is

one who confronted by personal material, experiences an affective flood of repressed emotion. When expressed, this overabundance of emotion brings with it neither relief nor insight as the client is so engulfed as to be rendered incapable of cognitive reflection. The over distanced client, in contrast, is one who has learned to block his ability to experience challenging emotions through cognitive control. When confronted with painful or uncomfortable personal issues, such a client responds with intellectual detachment and a disassociation from feelings. Like Scheff, Landy sees the central goal of the drama therapy as helping the client to arrive at a mid-point of these extremes by achieving aesthetic distance (Landy; 1984). At a place of aesthetic distance, an individual occupies a balanced psychic position in which, while enacting a therapeutic dilemma, he can access and experience emotions without the threat of becoming overwhelmed by them. It is at this sought-for middle point on the distance spectrum that the client's state is characterized by emotional expression that is clarifying and relieving rather than obscuring and overwhelming and that invites an engagement of the rational, reflective capacities (Landy, 1996, pg 367). When supporting Landy's views with the social cognitive theory, one would speak of a development of the personal factor of 'self-regulation' specifically in relation to emotions of anger. When the client is aware of their emotions, they can attempt to regulate them so as to avoid allowing the social issue to impact them in a negative way. Distancing also allows for catharsis and this could assist in elevating the clients depressed mood state. In all of this the learner is developing the skill of resiliency.

Participation in Iintsomi creates in a child the ability to listen on the physical as well as listen in a heartfelt way, evoking the capacity for the child to have empathy. In the third session the grade 4 learners entered the space displaying loud and aggressive behavior, and they struggled to listen to each other as well as myself. When the ritual song was sung and embodied the learners were

still loud but their loudness was more grounded. As soon as the Iintsomi started the learners were all calm and still, their facial expression and body indicated their focus and listening. The Iintsomi that was being narrated in this session was 'Phindi's stolen dreams' the learner's emotions of sadness were very evident and were projected on the role of Phindi as the Izim stole her dreams. The learners' bodies become enclosed and their faces reflected countenances of sadness. One of the boys held his hands by his ears, his eyes appeared teary and as soon as the part where the grandmother rescues and comforts Phindi, the boy and the group of learners showed relief in their breathing and bodies.

An intellectual development of 7-11 year olds is that learners are now less egocentric than they were during their pre-school years. They can now separate their views from those of others, they also can make logical deductions and inferences about causes of events. Their limitations are that they mainly engage in this reasoning in concrete ways (Mwamenda; 1995). This is particularly the case with learners aged 7-11 years. To effectively communicate and interact with them, teachers and other adults should use methods that benefit from sensory information, such as Iintsomi (Roderick and Zimba; 1981). Other examples of such methods are stimulation, role-play, modeling and the use of interactive audio-visual aids in the form of puppets to communicate teaching points. Doing this is important because primary school learners need to use both their mind and hands to touch and feel things, see, concretely what is being talked about, and hear sounds to appreciate them. They learn and understand and remember better when they can do things, are guided to solve problems and not have problems solved for them and when they actively participate in their own learning (Bame Nsamenang; 2006). An abstract concept as empathy was therefore taught to the grade 4 learners at Dumezweni through their own participation. In the check-in the learners were asked to name a person whom they trust,

someone whom they also listen too. The learners were also taken by the therapist around the room to colored papers that had various emotions (sad, angry, nervous brave, excited and loving) written on them and were asked to create sound and images (Photos) of what they thought that emotion was like when expressed. The Iintsomi was narrated and the learners were given stones to tell the parts they were drawn too. All these methods were employed together with Iintsomi in order to create a space where learners can feel and begin reflecting on their own lives in a contained way.

For Scheub (1975) the entire Iintsomi is built around conflict and resolution. “The completed narrative performance will always contain conflict and resolution, and these are created through the artful manipulation of the traditional images” (1975; 38).

Images of conflict constantly threaten to fragment the order and harmony of the community and resolutions must be founded to counter them. Conflict and resolution are to be found in relation to the performer and audience; the performer creates the community during her performance, she gives the community shape and form. She creates it and introduces the forces of fragmentation. This introduces an aesthetic tension into the developing Iintsomi image, much as the actual forces of change and disorder threaten to fragment the actual society (1975; 87). It is in this space of tension between the audience and performer that the learner’s emotions and reasoning are probed and moved to the place of empathy. When a child is able to empathise, they have the ability to regulate their behavior so that the next person is not hurt by them but instead supported. Empathy is therefore an aspect of resilience, if primary school learners can empathies with one another then social issues such as bullying can be avoided. Iintsomi in this session also demanded for the learners to reflect within their own lives at a distance, about a time when something was stolen from them and how they respond; whether their behavior was beneficial or

not. How it did this was through the emotional connection that Iintsomi creates, through improvisation and the use of song and repetition. As the Iintsomi was building towards the climax of the image, the song was used as a device to connect to the emotions while simultaneously relieving the intensity of the scene and among the learners.

Iintsomi and playback moment

The theme for session eight was ‘seeing you and being seen’, the aim was to create a space where the learner could be seen/witnessed by the group and therapist through the therapist embodying the essence of the learners dream of what they would like to become. The playback moment was accompanied by a song from the first Iintsomi; instead of using Phindi’s name in the song we used each learner’s name. The song is about showing appreciation and love, before each playback moment, the group would sing the song for the learner whose turn it was next, then the specific learner would share with the group what he/she dreams of becoming. The therapist, with the accompanying of the song, would playback the moment to the child.

When the playback moment came all the learners were quite and there was a lot of vulnerability evident in the learners’ bodies when the group sang the song with their name in it. The vulnerability was further deepened by the playback. In all the playback moments there appeared to be a dual projection that was taking place. Firstly the learner projected their dream of becoming onto the therapist, it was a moment where the learner was externalizing their inner dream and making sense of it through the playback. Simultaneously there was a moment of reflecting on the future as the learner witnessed their dream being playback by a therapist who’s an adult. Thus in this moment the learner was not only reflecting on their dream through the projection but was also making sense of how the adult (therapist) sees him/her and this was

giving validation and affirmation to the learner's existence and their inner thoughts allowing for resilience growth. The learner's eyes were drawn to the playback and they were watching carefully to see how the therapist and peers sees them. The pressure and tension of how the therapist, who is also the adult in the room, is going to playback my dream increased as we moved around the circle and the learners become more bold and brave in their dreams as they witnessed the playback.

The learners in between the dream being shared would tease each other but when it came to the playback moment they would be very quiet. I would thus argue the dramatic tension that was being created in this context was between the group of learners and the therapist and the learner's inner thoughts and it allowed for reflection and introspection to take place.

In playback theatre people's internal conflicts or stories are turned into dramatic representations if they are chosen to tell a moment. Here peoples' feelings are projected onto dramatic material. It is through the process of projection, 'linked to the dramatic form, that enable teller to create, discover and engage with external representations of inner conflicts' (Jones; 1996; 132) similar to drama therapy the tellers projection is expressed creatively rather than being as a defense. For example one of the boys said he wants to be a 'Pantsula'(dancer often associated with gangsterism) like his Father, the group of learners made comments like 'ha! Let's see if therapist gets it right' as I played back the essence of this child's dream which was for me that of a son loving his father. The learners were surprised, smiled and nodded, the learner also nodded with a lot of excitement and said "yes, yes". I would argue that the playback created a space where learner's self-confidence, a non-judgemental attitude, as well as respect for each other's dreams can be developed. The space was safe enough to allow learners to be authentic in their dreams and simultaneously allow for the feeling of vulnerability to come through. This is self-awareness

being taught to the child and is of resilience when it comes to making choices as career choices.

Jo Salas in writing about playback theatre as a frame for healing, states, ‘whatever the content of stories, the most therapeutic effect of all is the experience of being heard fully, respectfully without analysis or judgment’

The support that was brought to the group through the singing and cheering strengthened the group. At the end of this session learners asked me if I could join them in prayer as we close the session. Their prayer was that of gratitude for what they have and asking for protection as they go home. I would argue that the playback moment together with Iintsomi had allowed for a community to be built and in the process of building a community, group resilience was being developed. Prayer in many religious sects in South Africa is considered as inner strength that is called upon through communication with a higher power.

Turner defines community the way it is relevant to playback theatre (1969) he describes as *communitas*; a social relationship that is relevant to all types of society which is not fixed geographically specific. Communities thrive on ‘anti structure’ where community is in opposition to structure. Spontaneous communities are always unique and hence socially transient.

The playback moment thus worked like art or a dream; presenting images, patterns, associations, and allusions that are best comprehended only by the learners on their own terms. Playback therefore speaks the language of story, a right-brain language that holds potent meaning for the subconscious. This allowed for healing effect to take place among the grade 4 learners. For example it would have diminished the healing effectiveness of the boy’s dream of becoming like his father if therapist and the group had tried to make explicit the relationship between the boy’s

desired dream and his relationship with his father who is a 'Pantsula'. A relationship does exist; but allowing for it to remain embedded in the events and symbolism of dream gave the boy's emotional processing far more power than any discussion of feelings or facts could have (Jo Salas).

Conclusion;

The chapter has indicated how story as a method in drama therapy operates in the process of behavior change and healing. The chapter has also explored through examples from the research how lintsomi works within the drama therapy paradigm. Transporting the learner into the imaginative to experience varying roles and alternative ways of being is critical in the process of building resilience. The chapter has also set a standard definition of understanding what drama therapy is as a concept. The perspective of drama therapy that frames the research is what was discussed in the chapter.

CHAPTER FOUR: CASE STUDY

I LIVE IN ZENZELE

I live in zenzele I am sure most of you drive past my neighborhood but never really pause to think what it would be like living in a house literary held together by the grace of God!

In the summer it gets really hot and in the winter well lets' just say it ain't a walk in the park. In spring, rains come and the rain causes everything to be damp... and the stench well the stench becomes part of you! My favorite is going to the toilet at night in the middle of winter... pitch black everywhere! You do not even think of the iziyonka hiding around the corner or the insects that you see in horror movies... all you think about is the cold and the acrid smell of smoke that grips your throat like a vice and suffocates you!

People think that we the children and the community of the township live together, that is not true. We live in constant fear of losing the little bit of money our parents have made from their piece jobs and selling garbage from the damp, no food to eat, no electricity, no water, no one to educate and listen to us at home, no protection from sexual violence no proper school uniform, no space eviction!!!

Teach me, how to sing teach to tell an Iintsomi, my Iintsomi, teach me to tell it my way!

I am young and my circumstances are not great, things have happened to me that are bigger than my years! But I choose to live, I look forward to going to school every day... yes school makes me very happy! My teacher, you see, she is like my mom, like a friend she hears and sees me... yes I want to be seen and heard! Teach me teach me!

(Busika; 2015)

This monologue captures the experience that I had when I came to research and be part of Dumezweni Primary School. The monologue is in the voice of a child and her viewpoint of the world that they live in. Almost all the learners that I worked with lived in a ‘shack’ and the experience brought a lot of discomfort to the learners and sharing of stories. The economic circumstance of these learners was also apparent in the broken uniform and shoes that the learners wore. The sessions took place in the afternoon and some of the learners were tired during the session because they had not eaten. Despite this difficulty the grade 4 learners that I worked with brought themselves to the research and they taught me about having fun despite the difficult circumstances one lives in. Each time I would come to fetch them from class they would show excitement and enthusiasm to learn. During the sharing of an Iintsomi their eager faces showed how much they wanted to learn from the story and during the dialogue sessions they demonstrated their resilience by sharing their stories of their difficult home situations but allowing for the dialogue to be focused on the positive outcomes he/she has learnt in the group and Iintsomi.

Through a detailed ethnographic description of the process of writing the Iintsomi and the performance of the Iintsomi’s, the case study will capture the happenings of the sessions and also relate them to the Iintsomi resilience building process that the research is investigating. The case study also goes into detail about myself as researcher, storyteller and drama therapist within the school context and the system of schools in South Africa.

Social context/interviews Dumezweni Primary School

On the third and fourth visit to the school I interviewed the grade four learners’ educators; life orientation teacher, the math teacher, the principal who is the English teacher and the deputy

principal who is the science teacher. All four of these educators were constrained by time and could only allow the interview to go on for a time span of five to ten minutes. However the life orientation teacher was keen on the interview as it contained the topic of learner's wellbeing in relation to stories.

When the principal was asked if the school has a psychologist, she explained that the school does not have one and neither do the surrounding primary schools have. She expressed that she had raised the issue together with another principal to the Department of Education but it did not help. When asked what referral strategies the school has for a child whose wellbeing is at stake, the principal expressed that the procedure is a long one before the child gets help. First, the principal has to write a letter to the department, and then the letter will be given to social workers who then will refer the child to an occupational therapist who is in charge of several primary schools, meaning the child might have to wait before he/she is attended to. The concept of wellbeing and mental health is both an under-explored and an unserved area in the South African context, particularly where it pertains to black South Africans. Both clinicians and researchers face a myriad of problems in working towards adequate understanding, prevention and treatment of mental ill-health amongst the black population (Narunsky; 1990; 1)

In South Africa one of the barriers to appropriate mental health intervention has been a limited knowledge of mental health needs and issues that exist particularly in black communities. Much criticism has been leveled at the lack of treatment facilities for black South African patients in general. The lack of research has amplified the problems (Makiwana; 2011). Taking care of the wellbeing of a child is critical when it comes to the child's academic performance, however often if not all the time the wellbeing of the child is neglected.

All four of the educators at Dumezweni pointed out that the most common social issue that is affecting their learners as a whole is the issue of restricted limited space at home and within their school context. Most of the learner's at Dumezweni Primary School live in a "shack" dwelling as a home. The teachers expressed that because of this social issue of limited space the consequences are severe on the child's academic life; the child does not have space to do their homework, the child and parents lack privacy, meaning the child is exposed to witnessing and hearing their parents have sexual intercourse, the child does not have his/her space to play privately. The child is exposed to multiple family disputes that come as a result of the lack of space and two or more families having to live in one shack; the child might not get a meal because of the number of family members. Health issues with regards to hygiene are also neglected in this small space of a shack dwelling.

According to the 2001 census 1.38 million households live in an informal dwelling or shack not in a backyard; 1779426. The main type of household in South Africa in Gauteng is shack not in backyard at 76% (South African informal settlements status 2013). The four teachers expressed that almost all their learners living in these settings are struggling academically, their homeworks is never done, they are unable to read they are often tired in class and they display inappropriate sexual behavior towards other learners. Speaking to one of the grade R educators she explained that she has witnessed in her classroom learners trying to test out certain sexual behaviors that they could have only seen from their parents (grade R teacher, 2014-10-23). The learners are said to also be very violent to their peers. All four of the educators expressed that a lot of the learners' parents are teenagers, who did not manage to finish school so they are unable to assist the learner in their academic life. This results in learners becoming disinterested in school and dropping out and becoming teenage parents. This then becomes a vicious cycle of continually producing

children that are illiterate and who have not finished school, resulting in a community that is unprofitable.

There are remarkable differences in the academic performance of learners residing in informal settlements and those from townships. It is evident that the difference is not only due to intelligence quotient but also is affected by socio-economic backgrounds. Research shows that, if factors as physical environment, state of health, available time, place to study are not well nurtured they can lead to study problems. Unfavorable personal circumstances should be seen as important cause for learning and study problems. According to Lauer (1995; 411) the socio-economic background affects a child at every point in his/her academic career. It is one of the reasons for unequal education achievements. Further problems are alcohol abuse and crime, poor housing conditions amongst others.

When the school was asked if they have any resiliency resources in place to assist these learners, the principal expressed that, they engage the community members, by assigning them to be “food handlers”, they distribute food to family members of learners who are in need. The school garden is also useful in catering for the feeding scheme at school for the learners. Family members of learners who are struggling financially are assisted by the school together with the food handlers by issuing out a monthly stipend for the families. The school also holds various kinds of workshops regarding social issues affecting their learners and parents, in these workshops guests are brought in to address the social issues. Every Thursday the school has a host of ministers coming in to teach learners about scripture and how to pray. One can therefore argue, using the resiliency model, that the school environment is a space where the resilience property in the learners can be nurtured, as the physical and social systems are put in place within the school to reduce the probability of disaster-induced loss of functionality and helps learners to respond

appropriately when damage and disruption occur in their home and to recover in a timely manner.

There were contradictions among the educators' response to the question of whether the school has a culture of storytelling. The principal said, "No the school does not have the culture of storytelling", the math teacher said that there were a group of matrices who came to tell stories to learners but ended. The Deputy Principal said there is no culture but he was planning on starting it. The life orientation teacher argued that the culture of storytelling is present in the school as it is present in their life orientation (LO) textbook. Together with the math teacher the LO teacher expressed their strong opinions of whether the research is valid or not. LO teacher; "we have stories in our text book, look, we have one that is talking about culture, one on religion, one on sex, but when you ask these children what you have told them they can't answer". So how are you planning on using story to build resilience?' the math teacher; "stories worked long ago I don't think they work now, no these children don't listen". Having listened to both the educators' opinion on story and whether it works or not, I noted that both the educators were using a banking concept of storytelling that did not necessarily involve the learner's experience and participation, I also noted that listening and being heard was a struggle in this school environment both with the educators and the learners (Friere; 1995).

It is difficult for a person living in an advanced literary society such as our own to conceive of primary orality and our biggest mistake is that we constantly view orality through our literary perceptions. Orality is then seen as a deficient form of literary and hence the tendency to refer to oral people as illiterate. It is therefore important that oral forms of representation are viewed for what they are; extensions of the oral system of consciousness which differs in fundamental ways from literary consciousness. (Nebe in conversation, 2014-08-23).

On the fourth visit to the school I interviewed the 33 learners who were recommended by the educators for the research. This interview took place on a Monday morning, which is a busy day for the school according to the principal, thus I was given 30-minutes to interview the learners in a group, in the library.

The first visual impression I saw in the learners was; marooned, powder blue uniform, tidy, untidy, clean not clean, black shoes shiny, black shoes broken, no school shoes, no socks, scared faces. Their fear of what they are doing there is further amplified by the math teacher who comes in shouting at one of the learners for having told their parent that she is brought into the research because she is “slow academically”. The math teacher also firmly expresses to me that the research has not begun and it is already causing trouble. Thus before the actual interview I clarify the purpose of the research and I explain that it is not for slow learners but rather about Lintsomi. This was also evidence of the literacy problem in South Africa, as the learners were given letters to explain to parents what the research was about, however the message in the letters was not clear because most of the parents are teenagers who have dropped out of school. Most of the learners expressed that they are happier when at school than at home. Very few said they were happy at home. When the learners were asked if there is anything they would like to change in their environment, the learners’ responses to the question made reference to the social issue of limited space at home, their responses also indicated their dreams, which is a form of resiliency;

“I want to change my parents to live in a big house”,

“I want to extend our house”,

“I want to buy my father a 4x4 car so he can do his paving job and buy a house”

“Grow house and buy lots and lots of food”

“I would add lot of classes at school so as to be able to study in”

In listening to the learners’ responses it became evident that these grade four learners view themselves in relation to their context. In other words the self is defined and understood in relation to those around them, like their parents. This fact was made even more evident, when the learners were asked if they knew what self-esteem means, their faces were blank and one of the boys said, ‘mam please explain what that is’. This was key to note throughout the research particularly in using Iintsomi to building resilience in the learners, the Iintsomi had to represent the learners in context.

Bame, argues that Africa has a diversity that needs to be acknowledged from the outset; yet despite this diversity there is still a commonality in the African world view that many researchers from different fields have recognized. It has been argued that some philosophical themes such as communalism can be found in most African communities (Higgs, 2008 and Letseka 2000).

“Dingkumtu Kabantu” that one can only define oneself in context of other people. Within the context of African communalism, belonging to a community of people constituted the most vital aspect of one’s life experience (Higgs; 2008). Africans define themselves within the context of their community, as the learners at Dumezweni indicated above. Kenyan philosopher Mbiti (1970) affirms that in the African context an individual can only say I am because we are; and since we are therefore I am (Higgs, 2008; 108). Noteworthy here is the fact that African communalism was not meant to be promoted at the expense of hard work and striving for excellency, which forms a huge part of resiliency. Hard work was a virtue instilled in all children very early in life.

Theories based on the individual, which may be effective and meaningful in western context, have lesser relevance in self-efficacy cultures of Asia, Africa, Latin America and the Caribbean. In these regions, family and community are more central to the construction of wellbeing, than the individual, even though the individual is always recognized as an important part of the cultural context. I would therefore argue that Iintsomi from a drama therapy approach is an appropriate model to use in building resilience as it takes into account the language and culture of the learners and drama therapy as an approach can be adopted to suit a specific cultural need when it comes to the wellbeing of a child. (culture, health and sexuality, vol 5, 2003, 121-136)

Process of developing ‘Phindi’s Iintsomi’

The word text is derived from the root meaning “to weave” and in oral cultures utterance is often seen as a “weaving or a stitching together. So composition is in oral terms a stitching together of basic themes according to formula. Individual creativity is thus the way different singers stitch the traditional formulas together in different ways. The three Iintsomi’s that were told in the research were developed from the interview stories that came directly from the learners and educators. The stories were used to create a skeleton frame of an Iintsomi that focused on the theme of resilience; resilience against the restricted limited space, resilience against witnessing sexual acts at home and resilience against difficult backgrounds. The main character was developed in such a way that it represented each individual child in the group. The name of the character, Phindi, was also taken from the learners when they told a story together in a circle. The purpose of drawing stories from the learners and their context was to avoid bringing in stories and in turn the learners relying on external assistance for resilience. Where as if they engaged in an Iintsomi that was formulated on their contributions then this would encourage resilience to be built from within the learners, not externally. Boal argues that human beings

develop themselves and they are the ones that best know the solutions to their problems (Boal; 1995).

The weaving process of Phindi's Iintsomi refused to be written down, during its development, thus everything was created in my head and held in my body waiting to be performed. This retaining procedure of the Iintsomi allowed for it to be authentic to the present moment and its needs, the Iintsomi transformed and came to life according to the immediacy and expectations of the learners. Thus the creation process spoke back to the practice as research methodology, which validates embodied knowledge as being key to the process of research.

(Conquergood; 2000)

The immediacy present in Iintsomi creates a space where learners spontaneously participate in the Iintsomi without the fear of getting it wrong. The educational system of South Africa often emphasizes this notion of being wrong or right so much that it begins hindering the child's learning process. This was evident in the sessions where the learners were required to reflect on paper their thoughts about an Iintsomi told. The learners consistently asked the storyteller if they were right or wrong. Being right or wrong does not necessarily produce critical thinkers who trust their own judgement.

The three Phindi Iintsomis that were engaged with together with the learners held the core theme of resilience that represented aspects of resilience. 1) The first Iintsomi was entitled, "Phindi's dreams", the focus of this Iintsomi was on the possibilities that dreams bring to one's life and community and how dreaming creates resiliency against adverse circumstances. This theme was drawn from the interview with the learners as they expressed what it is that they wish to change in their community. 2) The second Iintsomi was entitled "Phindi's dream is stolen" here the

focus was on the ability that one has to self-regulate one's emotions with the support of those who care. The resiliency was in the ability to empathise and to recognize that sometimes things get stolen from us and it hurts however with the support of loved ones we are able to overcome the hurt and be happy again. During the interview a lot of the learners expressed how they are unhappy at home, one of the young girls expressed that she was unhappy because her parents had divorced. 3) "Phindi's choices" this Iintsomi focused on building in the learners the ability to recognize that they have the gift of agency, which they are able to choose even in trying circumstances as peer-pressure. The resiliency here was in the ability of the learner being their own agent and recognizing that they can choose.

Ritual song:

Kwasukel...x2 long, long ago...

Cosie...x2 yes we are listening

Tina siyamamela...x2 we listen

Idlebesivulekile (action of opening ears) our ears are open to listen and

Idliziyozivulekile (action of unlocking heart) our hearts are open to listen.

The ritual song above played a vital role in calming the learners and bringing them into a space where they are ready to listen and engage in an embodied way to the Iintsomi being shared. This ritual song was sung in a circle as the bridge-in to the Iintsomi's to be narrated. It prepared the learners physically, imaginatively and at unconscious level to enter the world of the Iintsomi and to bring themselves authentically to the world. This was done through the symbolic actions that the ritual song asked the learners to do. The symbolic action of singing and moving around the circle performed the purpose of unifying the learners and bringing the focus to one cause, of

storytelling. The action of opening the ears was a warm-up for the learners to use the ears actively and finally the symbolic action of opening the heart, prepared the learners to listen to the *Iintsomi* through their feelings and at an unconscious level.

***Iintsomi's* told and embodied**

'Phindi's dreams'

Is about a little girl, who is about ten-years old; she has the gift of dreams. She dreams daily what she possibly could become in the future. She lived only with her grandmother in a small house in a small village. Phindi loved to tell her grandmother her dreams and her grandmother loved hearing her dreams as they gave her hope about the future. The village that they lived in was filled with people who were angry and unhappy. Phindi daily went to school and once her grandmother starts singing Phindi's song, she would come running home to tell her grandmother what she dreamt of for the day. Phindi was the only one who could hear her grandmother's song. One day Phindi came home and told her grandmother her dream, she had dreamt that she was a nurse that worked in a big hospital and she helped all those who were in need of her help. Having heard this dream Phindi's grandmother was joyful. She started to laugh out loud, so much that the neighbors could hear her laughter. This caused the angry old man to come knocking on their door, he wanted to find out why they were so happy, and he too wanted to be happy. Phindi shared her dream with the old man and he too laughed out loud and caused other neighbors to come knocking. Eventually the whole village was joyful and happy because daily they would sit around to listen to Phindi's dreams.

What happened?

The learners came into the room very noisy and this noise was present during check-in, the learners were also pushing and making fun of each other. The majority of the learners checked in with the feeling of being happy and excited, except for one boy who expressed that he was angry. When the magic carpet and the ritual song were sung, the noise level was still there but it appeared more grounded and task focused. The learners took it upon themselves to lead the ritual song, which bridges us into the Iintsomi that was to be told. Upon sitting down, the learners huddled around the storyteller in a tight circle; some were lying down on their tummy ready to listen. As soon as the phrase “Kwasukela” was said the learners’ eyes were wide open and their warmed up bodies were listening with anticipation, the room was suddenly still, the only sound was that of the storyteller as if the voice had taken command of the space and the learners. The boy who checked-in angry sat out the circle of narration but he too listened to the Iintsomi. The learners’ anticipation and excitement grew as the Iintsomi built up to its peak, there was a sense of fulfillment and hope in the learners eyes as they witnessed Phindi giving hope to her village that was angry and unhappy. There was an excitement in the room that caused the learners to sing Gogo’s song to Phindi, one of the learners even said I like Gogo’s song to Phindi with a smile.

During enactment the learners were divided into five groups according to the colored scarfs; orange, green, pink, blue and purple. The boy who checked-in angry was in the orange group, he chose to embody the role of the angry old man, although he identified with Phindi. In the enactment of their scene he fully embodied the angry old man and even expressed the anger through his voice and facial expressions and his hands that were in a fist. He struggled to receive the hope and happiness that was given by the role of Phindi, his anger was more dominant. He

however supported the learner that was playing the role of Phindi, he gave her directions as to what the character did next and what it is that she said and how to say it. This was evidence of the learners' identification and desire to become as the role of Phindi, however he remained authentic to what he was feeling at the moment - angry - and expressed it through the role of the angry man.

In all the five groups, there was a deep identification with the role of uPhindi and a genuine desire to embody the possibility of being Phindi. "mam, mam, can I please play Phindi, I want too!" this was what was being shouted out from all five groups. The most shy learner in the green group put up her hand to play Phindi. The blue group, which was only made up of boys, who initially wanted to play the angry old man because of gender dynamics, chose to enact the part of Phindi and her grandmother sharing Phindi's dream.

There was an atmosphere of lightness and laughter and noise during the creation process as the learners negotiated which scene to enact and how. I would therefore argue that resiliency was gently being built in the boy who checked-in angry, as he was authentic to his feelings and simultaneously he showed his desire to feel a different feeling through his detailed support of the learner who was playing the role of Phindi. In the five groups, resiliency was being built in the negotiation process of listening to each other and supporting each other during the enactment of the scenes. The learners also demonstrated a clear understanding of the Iintsomi and the theme of dreams, so much that they added their own twists to the Iintsomi. For example in the green group they chose to dwell on the scene where Phindi was at school, because one of the learners who expressed that she dreams of becoming a teacher, wanted to embody the role of the teacher. This again, I would argue is resiliency as authorship is being taken and possibilities of being are explored. At the end of the session the learners could be heard singing Gogo's song from

Iintsomi. Here again I would argue that the song has the ability to trigger memories in the mind as well as the body and in triggering the memories of what transpired in the Iintsomi session, the learners would remember what they experienced and learnt thus resiliency being built and sustained through the song.

Ong emphasizes that in an oral culture thought is intertwined with memory systems (1928; 34). In order to retain complex thought and be able to recall it at some later time, thinking must be carried out in mnemonic patterns. The expression of thoughts in an oral culture tends to be heavily rhythmic, to occur in balanced pattern, to be repetitious and to employ communal formulas. Ong argues in oral culture experience is intellectualized mnemonically (1928; 36)

‘Phindi’s dream stolen’

In this Iintsomi, uPhindi used to go to school using a specific path, and this one part of the path had tall bushes and whenever she passed there she ran fast cause Gogo told her the Izim lived there. Phindi would always listen for her grandmother’s song before she would rush home after school. The Izim used to see Phindi and wanted to eat her and steal her dream that made the village people happy, but he did not know how to catch her because she was so fast. One day the Izim listened to the grandmother singing Phindi’s song and saw Phindi come running home. He then plotted to catch Phindi by singing like Gogo, but he soon realized that his voice was coarse and hard and was not sweet like Gogo’s. So he went to see his clever friend who then advised him to eat hot steal so as to smoothen his voice and make it sweet like Gogo’s. Izim did so and his voice became sweet. One day he sang the song and Phindi came running home, but Phindi realized the voice was coming from the tall bushes, she wondered why Gogo’s voice was coming from the bushes but she followed it... Izim caught Phindi and stole Phindi’s dream for the day by pressing onto her head. Phindi was left crying in the bushes while the Izim rejoiced over stealing

Phindi's dream, soon Gogo arrived and found Phindi in the bushes, Gogo comforted Phindi and told her that she would tell her about one of Phindi's dreams that she had told Gogo before and that would make her happy. Gogo did so and as soon as Phindi was laughing her dream came back to her. Gogo told Phindi to laugh even louder so that the Izim could be diminished. As Phindi laughed loud the Izim became weaker until he had diminished.

What happened?

Overall the learners started off noisy; there were learners on tables and tumbling, shouting, pushing and hitting when I arrived into the space. There were 33 learners who appeared to express a lot of aggressive behavior, during check-in the learners expressed that they trusted their peers more than they trusted any adult, few said they trust their parents.

The magic carpet, together with the embodied ritual song assisted in calming and slowing down the learners from their highly aggressive energy levels. There was still pushing during the embodied ritual song however less of it. As soon as I sat the learners down and wore the Iintsomi scarf the learners settled down and huddled around the storyteller and listened attentively. The boy who earlier on showed the most aggression and refused to listen to me when I asked learners to be quiet, was the most quiet and attentive compared to the other learners, he even told the other learners to be quiet. He was the most expressive during the participation of the narration; when the Izim was about to capture Phindi he spontaneously shouted, "mam please stop, we don't want to hear" showing a level of fear and empathy for the role of Phindi. This is self-expression being developed inside this boy, as he is learning to feel for others outside of himself and simultaneously he is expressing his own underlying anxieties through projection onto the Iintsomi. Which is essential for him and his community; when we can feel and empathize with others then we can support and also grow.

All the learners were expressive in their facial expressions and body, as the storyteller I could feel projections of anxiety and relief on my own body during narration. For example one of the boys held his ears tight during the scene where Phindi was being captured by the Izim and his entire body was closed up. When it came to the part where Gogo saves Phindi the boy's body became more relaxed and one could also see the relief in his body and facial expressions. In this instance the learners are learning through experiencing the fear and anxiety in their own bodies as opposed to be told about it. This kind of learning allows for the learner to internalize the experience and to reflect upon it outside of the story world.

The song that was being sung during the intense scenes appeared to assist the learners to breathe and to soothe the anxiety levels that were rising inside and among them. The learner's projection on the role of Phindi is what intensified the scene, as their suspense and anticipation of what is to happen grew. This caused the learners to listen and feel at a deeper level, which is critical in the process of resilience building. Feelings remain longer and can be accessed when situations bring them up. The projection onto the role of Phindi also assisted the learners in meaning making of their own fears and anxiety of things being stolen from them.

When we got to the projected enactment part, each learner within their five groups was given two stones each. Each one in the groups was given an opportunity to narrate a part of the Iintsomi that they were drawn too. The learners struggled a lot, they wanted the therapist to be present during their narration, the pushing and hitting started again. The purple group, displayed a lot of sexual behavior, lifting skirts and hiding and stealing of each other's narration stones. There was no listening, the therapist had to call all the groups together and close, because the level of emotions that were projected were overwhelming.

The laying out of the space (various emotions on the space) together with the Iintsomi of Phindi's dream stolen appeared to tap into the learners' unconscious and allowed for a release and an expression of emotions that were held within. I would argue that this is important in the process of building resilience because if emotions are suppressed then they are not being dealt with or recognized, making it difficult to get to the process of learning to self regulate them, which is important for resiliency. If difficult emotions are not engaged with, the child may struggle to make meaning of those emotions and this could result in a split behavior and a split self.

Split self difficulty can be exacerbated when aspects of the self get split off and tossed into the oceanic unconscious. In certain families, certain feelings and thoughts are unacceptable, this may even be sexually determined. For example an uncle could have sexual intercourse with a child and the child could be told to be quiet as they will cause trouble in the home (Miller; 1984). This could result in the child splitting off; the child could begin having risky sexual behavior as a result of the split. Although the session was emotionally overwhelming it gave the learners a chance to explore those uncomfortable suppressed emotions within the safety valve of Iintsomi and play.

'Phindi's choices'

This Iintsomi started off with a song that captures the theme of making choices, this is a song sung by Gogo to Phindi. One day Gogo sent Phindi to the store, which is a distance from their home. Gogo told her that she could ask her friends to go with her if their parents agreed. Her friends were, Katlego, Siphosihle, and Nomfundo, their parents agreed but gave them an instruction not to take the shortcut but to take the long route to the store. Gogo had also given Phindi the same instruction. The children traveled to the shops, using the long route, the sun was

hot, but they nonetheless used the long route. Coming back from the store, Katlego and Siphosihle refused to use the long route, they said they were tired and the sun was too hot, they should rather use the shorter route. Nomfundo was confused, Phindi tried to remind them of what Gogo and their parents said, but the two friends refused and tried to guilt trip Phindi... but during that moment of pressure from her friends, she remembered Gogo's song to her about choices, that we all have the gift of agency and no one should force us to chose, for this is a gift that the creator gave to all mankind. Phindi built courage and refused to go the shorter route, together with Nomfundo they chose to travel the longer route, while the two boys chose the shorter route. Phindi and Nomfundo got home and told Gogo and the parents what the two boys had chosen. The sun was down and they were not yet back. The two boys got lost and ended up in a house, this house was the Izim's house. The Izim was pleased that they got lost in his house, for he was planning on having them for supper. As the Izim was about to chop the two boys up, Gogo together with the parents arrived and beat the Izim and they all managed to escape from the Izim's house and got home.

What happened?

The visual card that started off the Iintsomi captured the learner's attention and assisted them to articulate their thoughts. The visual card had two roads that diverge into the woods, one of the learners eagerly put up his hand and expressed that one of the paths lead to the Izim's home, at this point the Iintsomi was not told, however the visual card of the two roads managed to warm-up the learners imagination. Further stimulation of the learners' imagination and building belief of the Iintsomi was assisted by the familiar game that the learners usually play; "Kelidimoo", this game talks about the Izim who runs after the children, the children have to run to a place of safety which is the grandmothers home. If they are caught by the Izim, it keeps them in his house

for supper. When the Iintsomi started the learners had fully invested their belief into the world of the Iintsomi. The Iintsomi started off with a song that managed to capture every child's attention and pull them into the world of the Iintsomi. There were one or two boys who were distracted but soon joined into the story circle. The learners were listening attentively; this was evident as when I pointed at them during the narration to remind us what Gogo had said to Phindi about agency, they could recall it clearly. The repetition that is present in the Iintsomi assisted with the learners repeating.

Characteristics of the oral system of consciousness and cognition are summarized by Ong as the "psychodynamics of orality" (1928; 36-57). For Ong, elements of orality based thought and utterance are; additive in that they follow one another accordingly to convenience of the thinker/speaker at the moment of thought/utterance and not according to analytic, reasoned subordination; aggregative in that they tend to be clusters of integers rather than simple individual integers, redundant in that they tend to be highly repetitious; traditional and conservative in that they retain ways and means that have proved their efficiency over time (1928; 39).

During the reflection moment, which was done through drawing the part they identified with in the Iintsomi, the learners asked a lot of questions that were related to being right or wrong. One of the girls who showed a lot of interest and understanding in the Iintsomi asked if Phindi was a girl or a boy. As it was important to hear their own voice, I had to emphasize that there was no wrong or right answer, what is important is their thoughts. This was a moment of seeing how the education system is influencing the learners thinking. I argue that if a child is asked what they think, when they are young; they won't struggle to share their thoughts and opinions when they are older.

Majority of the drawings indicated detailed pathways; I would then argue that the learners managed to learn about agency and are indicating that they recognize that they always have a choice through their drawings. Thus learning and knowing that one has a choice in life is resiliency being established.

This session did not only have learners that I usually research with but it contained within it siblings of the learners I work with. These siblings were placed in a corner but were told they could listen. They listened attentively to the point where I too forgot that I had other children in the room. How this affected the session is that the learners who had siblings focused on assisting their siblings during the drawing moment, so much that they forgot about their own drawing process. For me there was a level of strength and support being demonstrated by the older siblings. However, I would also argue that what occurred in the session was an epitome of what most South African children have to go through while they are still young. They have to care for their siblings because parents work far or parents have neglected and abandoned the children. This huge responsibility takes away from the child's ability to play and be a child. Hence sessions such as this one allows for children to be children and to be cared for as children.

This level of support was carried right to the end of the session, the learners offered to help me pack the space up for the first time. In this session the discovery that was made is that there is a good working relationship of building resilience in children, when Iintsomi is combined with visual cards, song and a familiar traditional game. During reflection the learners were clearer on the Iintsomi and its themes they could articulate their thoughts more clearly as they used the visual card as an example. A moment of resiliency being shown during this session was by one of the learners asking the group and I to pray before we leave the session.

The prayer seemed to articulate the themes of the Iintsomi; the learners prayed that they would be safe when traveling home and that their parents and all whom they love should be protected. I would argue that the experience of the Iintsomi created a deeper consciousness in the learner to acknowledge that they are not always safe when walking home and simultaneously she exercised her agency of praying and relying on a higher source for help. The open structure allowed for the learners thoughts, anxiety and spiritual connections to be projected onto it. This structure also has a deep influence on the learners experience and learning as it asks of the learner to bring themselves and their real emotions and real bodies to the process. These are engaged with in play, but have a lasting impact outside the play space.

Rituals bring into form an invisible quality in life and when done over and over, help that quality become internalized. Thus the value in ritual for children is to contact the invisible qualities of life, to taste them and eventually to infuse them so the ritual itself is no longer needed. The songs that were present in the Iintsomi, served the purpose of connecting the children to a deeper part inside of themselves that was soothed and held by the song (Monson; 1).

Emotionally, learners aged 7-13 years need to understand who they are, what they perceive to be responsible success and failure, what abilities they have, what they are able to achieve and to appreciate their own worth and how others value them as persons. They also need to know what schooling requires of them, to understand whom they are, learners come to realize that others have views on them, their personal characteristics from this they build views of themselves.

Collaboration and negotiation present in Iintsomi, encourages the child to be aware of other children and the environment that they live in. Collaboration and negotiation are aspects of resilience, as they help the child to be consciously aware of their environment and those who are

present in their environment in order to survive. In the participation of all the Iintsomi's in the research process, the grade 4 learners were required to work together, for example they had to negotiate who is leading the ritual song, having decided on that the group had to follow. This was not always easy to negotiate, as there was one girl who felt she should always lead. But in one of the sessions the group refused for her to lead and a certain boy led. At first she did not sing along with the rest of the group, but eventually she joined in. I would argue that at this moment the learner was learning that there are other human beings outside of herself and in order to be part of the bigger group she had to negotiate her continual leadership role to that of follower. In the enactment of the Iintsomi that were told, there was evidence of negotiation and collaboration. This was made evident by the noise level and the strategic plans that each group was laying out, in this space the learners were learning to use their voices in a group setting and simultaneously to listen to others voices in order for the scene of enactment to be successful. In this context of collaboration, the child's voice and opinions are valued and they are placed in conjunction with the rest of the group's ideas allowing for learning from each other to take place.

Example during check-in the learners each get to express how they are and share their thoughts in relation to their feelings. In one of the check-ins one of the girls shared that she was unhappy because her parents are divorced. The other boy who was sitting across from her in a circle, who is going through similar process, says nothing but this boy moves from a tense position to a relaxed one, as he realizes that he is not the only one going through this process.

Stories have the ability of teaching children that they are not the only ones feeling emotions of sadness or discomfort but through the roles in the stories and sharing of personal experiences children begin to feel part of a group and not alone (Kirsten Hinsdale; 2004).

In the process of learning who they are, primary school learners also come to understand feelings of shame guilt, rejection, being unwanted and hated by others. To form viable positive images of who they are, learners need support from parents, other caregivers, teachers and peers. In this way of existence, people become people with others and not as individual entities. Iintsomi fosters this principle in the child, as the child learns' through participation in the Iintsomi, that it can only become an Iintsomi if all voices are included and if we participate as a group and respect each other's contribution by building on the offers given.

In all the three Iintsomi's told and embodied by the learners and the storyteller, the learners' level of creativity and willingness to engage with their creativity was critical in the process of resilience building.

The link between inner strength and creativity, connects with Vygotsky's belief that creativity actualizes the inherent and hidden possibilities of people and through the use of creativity people manage to step out of a current situation and plan for future possibilities (Moran and John-Steiner; 1989). Another aspect of creativity that pertains to a further theme of resilience and inner strength is that of self-esteem. Guindon (2010) referred to the positive effect that creativity can have on the development of self-esteem.

Shaffer (2002; 48) defined self-esteem as "one's evaluation of one's worth as a person based on an assessment of the qualities that make up self-concept" (2011; 44). The participation in creative activities as Iintsomi is important as it assists the process of replacing old and unhealthy self-concepts with new realistic ones, which result in self-acceptance and increases self-esteem (Carey; 2006). The latter furthermore explained that the images or objects resulting from a

creative activity that can serve as repositories for distressing feelings or messages that attack self-esteem.

Self-esteem can also be dealt with through the use of ego strengthening (Frederick and McNeal; 199). Rubin (2008) related creative expression to ego strengthening by describing it as an ideal therapeutic strategy due to the promoting of the ego strengthening. Ego strengthening can also relate to resilience. Allen (1967) defines ego strength as a person's ability to cope with one's environment in dealing adequately, directly and realistically with difficulties that arise (2011; 45).

The role method proffered by Landy (1993) seeks to create viable balanced role systems through the application of eight steps (1) invoking role (2) naming role (3) playing/working through role (4) exploring alternative qualities in sub roles (5) reflecting upon the role play (6) relating the fictional role to every life (7) integrating roles to create fictional role system (8) modeling. This eight-step process also is used for ego strengthening, which allows for a child to be more resilient in various circumstances, through the taking up of various roles. The role of Phindi that the learners embodied and experienced being is a process of creating alternative ways of being that could possibly assist a learner to better survive in their environment. Cyrulnik (2009; 4) agreed and explained the power that inner strength holds when used in the strengthening of the ego; "the ego can control both the way its misfortunes are depicted and wounded soul narrative identity; "I am no longer the man who was tortured... I am becoming a man who can transform the memory of suffering into an acceptable work of art" (2011; 45).

Researchers' embodied experience

Iintsomi and me; storyteller, drama therapist and performer:

Ours is a society in which the answers are not as clear-cut as before; where there is no single right way; where values and ideas are being keenly contested. And all of these have direct implications for the people who inhabit our society; the story of each individual plays itself out against the backdrop of the bigger, unfolding narrative (Van Graan: 2006).

I agree with Van Graan's claim and argue that my own story has played a role in my journey into this research. It affirms my belief in story.

Growing up as a child, I attended a multi-racial English medium primary school. This was one of the best primary schools. It was situated in a town called Green hills. I lived about 20 minutes drive away from the school in a place called Westegloor. When walking from Westegloor to school it was about an hour-and-half. Most of the time my twin brother and I had to walk, my mother could not always afford to pay our transport fare, she was a single parent.

As a young girl age 10, I often was worried about my mother and the many economical demands that she had to attend to as a single parent; I worried whether our house would be repossessed because she could not always afford to pay the bond, I worried if we would have food, I worried whether my mother would be able to sustain her job. Most of all I had fear and worry about being taken out of my primary school. I loved going to school, even if we had to walk, not that I was a bright child or anything. I just loved being in the school context because it felt like I was safe from everything, even my own worries. The Bible stories that were told by my grade 4 teacher Miss Dasontos, made me feel warm inside and less worried. My favorite was the one

about Jesus Christ feeding a congregation of five thousand people with only two fishes and five loafs of bread. I loved the pictures of the stories she showed us, they stayed in my mind. This particular story always remained in my mind as a child. Whenever at home we had to share one loaf of bread, I would imagine that the bread would multiply like in the story so much that there was some left over. The bread did not multiply but imagining the story made me feel good. It enabled me to cope with the difficulty of not being full.

Miss Dosantos always told us, the grade 4's, Bible stories. She did this when it was close to home time. She would sit us down on her grey clean carpet and play music that made me feel warm inside. Then she would start her story. I never said anything when she asked questions, because I was shy and my English was not so good, but I loved to listen to her. When walking back home after school, I would think a lot about the stories Miss Dosanto's had shared, that I would not feel the long walk home. The story made me feel happy and comforted inside. I would look forward to the next day's story. Miss Dosanto's was also very nice she would ask my brother and I if we had any lunch. Every break she would take my brother and I and two other children into a classroom while the other learners played on the field and she would give us nice food. My favorite was the spaghetti and mince dish, and she would also give us a fruit. This always made me happy; my brother too.

Whenever the weather was bad, like on a rainy day, my mother would want us to stay home. I would pray for the rain to go away so that I could go to school to hear Miss Dosanto's story and receive lunch from her. I also appreciated and loved the story of Joseph who was sold into slavery in Egypt by his brothers who bullied him. He managed to overcome them. This story always came into my mind when the other learners would tease me about walking to school; it helped me to imagine myself as Joseph. I don't always remember the content of Miss Dosantos'

stories but I certainly remember the feeling and the images that she showed us, from the stories. This personal story has become important in my research, as I have had to confront my own reasons for being drawn to the subject matter.

Pinter in his writings uncovers the precipice under everyday prattle and forces entry into oppression's closed rooms. Having described as mandatory the obligation that all of us have to define the truth of our lives and our societies, he warned: "... if such a determination is not embodied in our political vision we have no hope of restoring what is so nearly lost to us the dignity of man" (2009; 7). I therefore take ownership of my story.

My journey into Iintsomi and resilience building is a lived and embodied experience that has kept me resilient throughout my primary years, till this present moment. In the process of engaging the learners at Dumezweni Primary School, in Iintsomi, I have played a few roles all of which complimented each other and were worn by me as suitable for the moment. I was the storyteller, drama therapist, teacher, performer and sometimes I had to play the vulnerable grade 4 of my own life. The roles challenged the power ideologies of the school system in South Africa. All of the roles required of me to negotiate my power with the learners as co-creator, facilitator, and caregiver as opposed to the authoritative teacher student role. This allowed for the research to be learner-centred and allowed the voice of the learner to be present.

Indigenous African education, easily promoted the learner-centred approach by employing the principle of reciprocity as a medium of development and learning. Through direct teaching, demonstration, observation, exposition, reflection and mentoring, families and communities in a pastoral and corporate way, stimulated and promoted children's development through Iintsomi, children were encouraged to participate in their own development (Zimba; 2002, Nsamenang,

2008, Ocitti, 1973, Worthman 2010). Nsamenang, together with other education specialists, argue that “although not well applied, this mode of learning is translated into the learner-centered education approach by education systems in South Africa.”

Challenges of researching in a school context using Iintsomi method

The process of researching in a school, using an art form as Iintsomi was challenging. My presence as an outsider, researching using the medium of storytelling and play is what appeared to cause the challenges. There were constraints of time for the research, not being heard, fighting for boundary and personal space, and no understanding of the importance of a child’s wellbeing in relation to their academic life. Educators at Dumezeni understood my sessions to be only play and not necessarily framed play. This then resulted in the educators not respecting the session times. Learners were often sent to the session late.

In an effort to strive for an emancipator culture of schooling, critical pedagogy calls upon teachers to recognize how schools have historically embraced theories of and practices that function to unite knowledge and power in ways that sustain asymmetrical relations of power under the guise of neutral and political views of education-views that intimately link to ideologies shaped by power, politics, history, culture and economics (1960; 11). Entering the schooling terrain of Dumezweni Primary School, there was cultural politics of power that is emphasized by critical pedagogy that I as a researcher had to engage with and simultaneously feel in the process of trying to shift the social learning process of the grade 4 learners.

The deputy principal made me feel his presence as a male authority; “You can’t arrive during school times, we are busy”, “ You think this is your school now”, “you think these are your children”. He also came in the middle of a session and sat in without an invitation. All of this

made me feel anxious and extra cautious about crossing boundaries as an outsider. The educators also struggled with time, the first interview I was told I only have five minutes with each teacher for the interview. For the process of my research I was told that I could not have it for 45 minutes, it had to be less because children have to catch transport. One of the educators, the math teacher, expressed that the research was causing trouble with the parents; they do not understand why their children are sent there. I also felt like a child who was being punished for calling this meeting with the school about children's wellbeing. From session five the educators started being strict about the time they would release the children to me, I could only start calling them at 2'o clock, the time I was given to start the session. This frustrated me a lot because by the time I got all the children it was close to the time when the session must end. As the researcher, I pulled away from the educators and did not seek support from them. This pulling away towards the end of the research sessions caused one elder from the school to listen;

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Thoughts: Today before my session I had a visit from the secretary/receptionist. She came into the library space that I work in and she asked what it is that I am doing with the children. I explain to her and she asks more questions, I notice the time, I have to fetch the grade 4's from class. The secretary takes a seat, so I decide to allow her since I had 10 minutes. She begins; "how does one know that a child has self-esteem problems?" I explain... she further asks what may cause it, before I could answer she explains that she has a 9-year old daughter who she is concerned about. She reveals in the process that she came from an abusive home, where the father use to hit the mother, so she is very protective over her daughter. She asks if she could stay for the session, I refuse because of contract with the learners. She leaves.

This whole incident got me excited that the school is becoming aware of the children's wellbeing within the context of the school and home. I also reflected on the notion of having to educate the school system about the wellbeing of a child and the need to have people who are allocated to those roles. Instead of being angry and frustrated and blaming the school system, I started thinking about the importance of having to educate about my drama therapy work and the use of lintsomi. Resilience was also being developed in me as a pioneering South African drama therapist.

This resilience, to continue with the work was further deepened by the learners' response and appreciation for the sessions. One of the big boys in the group always came to see me preparing and would go and tell the others in class what he had seen in the space, this created a lot of excitement in the group when they did come to the session at 2pm. "Mam what did you bring for us, we heard that you had balls and colors and a box, whats in the box". In session six, the big boy came in while I was preparing and said, "Mam, other teachers won't do what you do, never mam, tjo" this comment helped me overcome my frustrations about the school system and to reflect. I don't expect teachers to sit and listen to all the learners' social issues at home and at the same time have the capacity to teach those children. I argue that there should be someone in place who will care for such needs of a child and the teacher should be able to refer the child to such a person, as a drama therapist. Teachers have an enormous task when it comes to teaching children, there should be a support system for them in place. If resilience is to be achieved then support among humans within the school system and community needs to be advocated for.

Dewey (1960) sought to articulate his pragmatic philosophy and expanded on the idea of community to explain the purpose of education in a democratic society. His beliefs centered on a variety of basic principles, including the notion that education must engage with and enlarge

experience; that thinking and reflection are central to the act of teaching; and that students must freely interact with their environments in the practice of constructing knowledge (1960; 3).

In the process of an Iintsomi narration, I found myself shifting between two roles; the storyteller and drama therapist. These two roles appeared to be playing a supporting role for each other, the one operates from within the circle with the learners, the other would operate from outside that circle, as an onlooker so as to warn the insider. The storyteller role allowed for me to engage creatively and to draw on my skill as a performer, where as the drama therapist role allowed for me to engage more as the caregiver who looked out for warning signs of wellbeing discomfort or well being improvement. An example was in session three, where I was telling the Iintsomi of “Phindi’s dreams being stolen, when I wore my storyteller role, the children became drawn to the mime gestures and mostly the voice animation of the Izim, the children respond to every sound I made and their focus and attention was held by the creative performance. During this moment of narration I switch to my drama therapist role as soon as I move my focus from within to the outer, birds eye view. I noticed one of the boys holding their ears closed and their body also tensely held. This caused me to switch to the song, which allows for the child to breathe and relax his body. Once the boy is calm, I switch to the storyteller role, which allows me to creatively weave the child’s response into the Iintsomi so as to move this child to action of resilience, confronting the Izim. This switching of roles in the session was present in all the sessions.

The collected data assisted me in creating an Iintsomi on the school in relation to the theme of resilience, as an entry into the context of the school and to build rapport with the learners. These Iintsomi’s were performed for the learners. Stories teach empathy, they help us understand another person’s position. This is because stories contain so much more information than we can

possibly convey in the statement of facts. Stories give us unique accesses to the inner lives and motivation of others (Boyd; 3).

Conclusion

This chapter gives an overview of what transpired in the workshops with the learners at Dumezweni Primary School. It further explains what happened in the case study in relation to the process of resilience building through Iintsomi. The chapter also outlines how engagement with a creative activity as Iintsomi narration and reflection can assist the child's self-esteem to be built and in turn build their resilience. The chapter ends off with a description of the researchers experience in the space as drama therapist, storyteller/ performer and vulnerable grade 4 learner role.

CHAPTER FIVE: HOW THE DOING WAS INVESTIGATED?

Introduction

Erikson argues that, questions about the social world and its relationship to the child's inner world is the focus of the age group 10-11 years (Bandura; 1975). Erikson (1963) and Bame (2010) explain that children at this stage are developing an increasing number of skills and abilities at both home and school environment, hence the focus on building the skill of resilience. The context of Diepkloof Soweto was selected because of the long-standing effects of Apartheid on the school system of township schools. Where there is a continual under resourcing of services such as psychologists, and trained councilors, for the children's wellbeing. Teachers are having to teach academically and simultaneously deal with the social and psychological wellbeing of the child, I argue that support is needed for teachers and drama therapy can support.

Within the South African context, where mental resources are scarce (Petersen, Bhana, Flisher, Swartz and Richter; 2010), I would argue that group therapy, and particularly drama therapy provides the opportunity to address the need for mental health care services of South Africa's child population by grouping children's difficulties that relate to each other. (Bezedenhout; 2011).

The school was visited for a period of 10 weeks; three weeks were for setting up interviews and the remaining seven weeks for the research, which unfolded over 10 sessions, visiting the school twice a week for a period of 45-minutes to an hour sessions. The research was run in the afternoon at 2pm towards home time. The research unfolded in the recently renovated library space within the school premise. The space elicited excitement and curiosity among the grade 4's because of it being new to them. The process of the investigation went on into early December,

together with the children the therapist decided to have a closing party as an close for our sessions. As part of the continuation process the researcher has chosen to follow-up with the school as well as to share the results from the research done.

Methodology

The principal methodology used in each phase of the research is one that percolates up from the bottom. The premise is that the experiential approach feeds theory, and practice leads to understanding. In this way, new knowledge is created. This approach continually asks the question; “what are the learners revealing about their life and the method of Iintsomi?” in order to envision changes in their lives, resilience. Iintsomi encourages all the learners to actively use their imaginative capacities to dream. Dreaming is resilience, it is an ability to make what is not there appear. It opens up the possibility of self-creation (Berman; 2009)

Iintsomi as a method is a whole realm of complex, finely nuanced meaning that is embodied, tacit, intoned, gestured, improvised, co-experienced, covert and all the more deeply meaningful to be spelled out. Iintsomi is the epitome of what Michael Foucault (1980) terms as “subjugated knowledge”. This is knowledge that includes all the local regional, vernacular, naïve knowledge’s at the bottom of the Hierarchy (1980; 81-84). Non-serious ways of knowing, subjugated knowledge exist, by and large, as active bodies of meaning, outside of books. Iintsomi is knowledge that is passed down from generation to generation, it is embodied knowledge. The language of Iintsomi is isiXhosa a language that was at the grass roots of the learners’ at Dumezweni Primary School. Iintsomi is a method that was and is still used to capture the daily activities of life. As a result Iintsomi in its nature embodied the shifting moments of every day.

In the process of investigating the ways in which Iintsomi method could be used as a resilience-building tool, I have applied the principles of practice as research throughout the research. Conquegood (2002) defines this way of research as grounded in active, intimate, hands-on participation and personal connection; “knowing how and knowing who”. This is a view from ground level, in the thick of things. This knowledge that is anchored in practice and circulated within a performance community, but is ephemeral. In entering the space of Dumezweni Primary School I have had to negotiate my entry, and research at ground level with the learners. The themes that were present in the three Iintsomi’s that were engaged with together with the learners came from the learners’ experience and context. The semi-structured interview questions that were conducted before the research assisted in the process of knowing “who” and the context that I am researching in. Conquegood (2002) argues that field work could be seen as a performance rather than just collecting data, “what are the methodological implications of thinking about field work as the collaborative performance of an enabling fiction between observer and observed, knower and known” I would argue that the semi-structured interviews with the learners became a performance, in that I heard their stories and then moved to the process of weaving a theme into the Iintsomi that would allow for the learner to identify with. Sitting down with the learners as I asked what it is that they would like to change in their community, one learner responded by saying she would like to make her parents who are divorced happy again. As she made that comment I could feel in my stomach region the amount of pain that is carried by the learner. This feeling of sadness and heavy emotions continued as I sat and listened closely to all the learners’ response. My body could feel the amount of emotions that the learners were projecting and because of this interview and the meeting with the learners and hearing their stories throughout the research I knew them and their context. Words can’t

really capture the moments that occurred in the research since these moments were never the same and each one brought something new in the “knowing who” process. Donna Haraway locates this homely and vulnerable “view from a body” in contrast to the abstract and authoritative “view from above” universal knowledge that pretends to transcend location (1991; 196). When we together with the learners engaged in the Iintsomi world the learners shared how they felt when the Iintsomi was told, their bodies were actively engaged in the enactment and simultaneously they reflected on their action, allowing for a conceptualization of resilience. I have had to document these moments in my journal, thus the Iintsomi, performance and practical work become a supplement to-not substitute for written work.

In the processes of the research I had to engage with the 3A’s present in performance studies; artistry, analysis and application. My belief in story and its ability to connect, heal and transform people is the artistry that leads me to asking the question of whether Iintsomi can build resilience. The analysis of this method of Iintsomi came as I witnessed in the research how the learners responded to the method. The interpretation of art and culture; thinking about and with performance; as an optic for understanding culture. The application was in relation to the learners at Dumezweni and the desire to build resilience using Iintsomi. Social contexts and articulations; action research; research projects that are outside of academy and rooted in an ethic of reciprocity exchange; knowledge that is tested by practice with the community as was the case with this research (Conquergood; 2002).

Paulo Freire’s pedagogy of the oppressed (1970) remains the fundamental text for a model of teaching and learning that begins with the existing knowledge of the learners and considers learning to be collaborative rather than force-fed. The process of teaching the skill of resilience to the grade 4 learners at Dumezweni Primary School followed Freire’s pedagogy. The

experience was negotiated creatively in the participation of Iintsomi; as the learners responded “Cosie” to the phrase “Kwasukela” they agreed to participate in the learning process, they would listen to the Iintsomi and in turn they would reflect share their thoughts with the group as well as enact the Iintsomi in a way that best make sense to them. Iintsomi therefore as a method allows for a space where dialogue and an exchange of knowledge can occur. As Freire’s writings make clear, there often tends to be radical disjunction between academia and the community at large. The fact that the school only has one occupational therapist as a reference already indicates the disjunction. The wellbeing of the child at home is not seen as a possible root problem to the child’s academic failure, one educator at Dumezweni commented that one of the learners who showed progress in class after attending the Iintsomi session was one of the “domest” (meaning stupid) learner ever. Her response is an indication of disjuncture between academia and the social problems the child could be experiencing at home that may be the cause of the poor performance academically.

Iintsomi allows for the child to embody their experience within the imaginative space at a distance, causing the child to reflect and to make sense of abstract concepts as feelings in relation to their community, this I argue is rebuilding and strengthening, particularly on the learners.

Bettleheim (1976) described the use of fairytales as a way to confront and give form to archaic fears, anxieties and longings. This process occurs naturally in Iintsomi storytelling approach. He further explains that as clients become engrossed in their identification with a story and the character, their own anxieties, fears and longings emerge and they can work through it in the metaphor of the story and at a distance, “it is an organic flowering of insight that allows for this personal transformation to take place” (Bettleheim, 1976; 111) I am therefore arguing that the

fairytales found in Iintsomi narration can elevate the learners' fears and begin creating a space where the learner can work through those fears and self-esteem be built.

American educator Henry Giroux lays the blame for educational institutions lack of community involvement on their increasing corporatization, and argues that if they are to properly fulfill their roles, schools must “play a vital role in developing the political and moral consciousness of their citizens”. He calls for educators to develop ethical projects out of specificity of the contexts and social formations in which they undertake efforts to combat various forms of oppression (Giroux; 2000; 35). Iintsomi focuses on educating the learners in a collaborative way about their role in society as well as their ability to make choices that are consciously thought through. Expanding Giroux's concept of pedagogy to academic research, Appadurai argues for a research culture based on imaginative rethinking of given relationships between pedagogy, research and activism in the age of globalization (Berman; 2009).

Self-reflexivity

Is a core methodology in this research my theoretical approach to analyzing the Iintsomi method is influenced by the principles of practice as research and is influenced by the work of anthropologist Clifford Geertz. Following Geertz, I position myself as an “insider researcher” who as the creator and teller of the three Iintsomi's cannot claim to be an objective observer (Geertz; 1973). However in the research I attempt to achieve some distance in order to examine the fundamental assumptions underlying my efforts. After each session, I took clinical notes that were based on what happened in the session and the therapeutic progress as well as the counter-transference that occurred among the learners and myself. I also journaled. The journal allowed

for my subjectivity and ethnographic experience were as the clinical notes allowed for more distance and objective account. However, both forms of recording allowed for self-reflexivity.

Performance ethnography

Is a methodology that I used in phase two of the research, where I used the factual information from the interview and the stories that came from it, to weave together a skeleton frame of an Iintsomi holding the core theme of resilience. Factual information and stories that came from the interview allowed for a collaborative process of weaving an Iintsomi that would be performed by myself back to the learners and simultaneously allowing for them to project and identify with the context of the Iintsomi as well as the character of Phindi. Everyone is closely involved in the performance. The narrator is usually a poet, singer, narrator and actor at the same time. He/she is a poet because she recreates the handed down text in her own way by improvising on the basis of her knowledge of her art. The African oral narrator has to be versatile.

I relied consistently on going back to the school environment as well as the learners so as to collaboratively weave an Iintsomi that the learners could identify with. Often what would happen is that the core theme of the Iintsomi would remain the same, however there would be shifts in the images of the Iintsomi because Iintsomi in its nature relies on the expectations of the audience. In other words the Iintsomi would build and transform in relation to what the grade 4 learners expectation was on that particular moment of Iintsomi narration. The ethnography of performance is a process-based and participatory method that allows researcher to engage with informants in a collaborative process of exploring, reflecting and analyzing the latter's situation as facilitator, actor or catalyst instead of expert. (Chinyowa, 2006; 30).

Turner states the following about performance ethnography; the actors commonly share worldview, a kinship network, economic interests a local past and a system of ritual replete with symbolic objects and actions which embody a cosmology. They have lived through hard times and good times together. I grew up in a community like Diepkloof, and I carry embodied experiences of what it was like being a child in such a community. Culture social experience and individual psychology combine in complex ways in any “bit” or “strip” of human behavior (Bial; 2004; 323).

The idea of ethnography of performance began with American anthropologist Erving Goffman’s (1959) proposal for researchers to “read” society dramaturgically-that is to look at those lived experience that were staged. Later anthropologist like Victor Turner elaborated the concept to include the notion of reflexivity whereby people come to know themselves better through observing and/or participating in performance generated and presented by another set of human beings (1988; 80). In Norman Denzin’s (1992; 138) view, everyday life can be understood through mass-mediated performances that make imagined reality more “real” than the real. Finnegan adds that the performance dimension of ethnography is a fundamental key to human communication and action, often centered around the concept of drama (1996; 91) (Chinyowa, K; 2006; 85). Iintsomi in itself performs ethnography of life at a distance within the imaginative realm.

Action research

Was present each time an Iintsomi was being narrated to the learners. Each Iintsomi session I had to reflect, review, rethink and reapply the Iintsomi model in a way that would best build resilience or create a space in which resilience could be built. For example through the

reviewing, I noticed that it was critical to consistently use song as well as visual aids to help capture for the grade 4 learner this abstract concept and skill of resilience. It is in the embodied experience when the learners perform the lintsomi, holding the core themes of resilience that the learners feel, experience and visually capture the skill of resilience. In the process of action research I also learnt that it was still too soon for the learners to begin telling their own lintsomi's, they were still building their confidence in embodying the narrated lintsomi's.

Through the description of the process of shifting roles and the frustrations of dealing with the educational system of South Africa, the research also outlines how their resilience in researching process has increased.

CHAPTER SIX: THEMATIC ANALYSIS

This Chapter seeks to undertake a thematic analysis of the content that emerged from the drama therapy session through Iintsomi. Brink and Wood (as cited in DeSantis and Ugarriza; 2000) suggested that the term ‘theme’ should be used to denote the fact that the data are grouped around a central theme or issue. This chapter strives to identify overall themes that emerged and became apparent in the Iintsomi sessions, in support of the research question when focusing on the ways in which Iintsomi method can be used to build resilience among urban South African children. The chapter also demonstrates the therapeutic results that emerged in the seven learners who were tracked throughout the research period.

Social issue; The semi-structured interview questions at the start and end of research, as well as the play of the learners pointed to the social issue affecting the learners. It became apparent that the most threatening social issue to the wellbeing of the grade 4 learners at Dumezweni Primary School is the social issue of living in shacks, which has limited space for the learner to do homework, and have privacy. The level of poor economic circumstances is also a huge contributing factor to the disruption of the learner’s basic needs and wellbeing.

Themes:

This diagram of analysis attempts to demonstrate the range of themes and the pattern of the themes as elicited by the Iintsomi and activities that occurred in the 10 sessions.

10 sessions	Theme of possibilitie s/dreams	Theme of being seen/heard	Theme of bullying	Theme of fear and anger	Theme of violence	Theme of sex	Theme of listening and support of group
1 (ritual song)	✓	✓		✓			✓
2 (Phindi's dreams)	✓			✓			✓
3 (Phindi's stolen dream)	✓	✓	✓	✓	✓	✓	✓
4 (reflection on	✓	✓					✓

Iintsomi's)							
5 (Phindi and her ability to choose)	✓	✓		✓	✓		✓
6 (time to share your own Iintsomi)	✓			✓	✓	✓	✓
7 (group songs)	✓	✓					✓
8 (Playback moment)	✓	✓	✓	✓	✓	✓	✓
9 (rehearsal for show)	✓			✓			✓

case)							
10	✓	✓					✓
Closing party							

In the course of the 10 Iintsomi sessions that were held with the grade 4 learners at Dumezweni Primary School, there were several themes that emerged in the sessions as the learners embodied and participated in the play and narration of the Iintsomi's. These included; the desire to be heard and seen, possibilities, bullying, fear, violence, sex and sexuality, boundaries and good enough versus not good enough. The central themes that kept reappearing were; desire to be heard and seen, possibilities, and anger. In each check-in of the session the learner was give the space to say how they are using the talking stick. It is often in the check-in that the learners voiced out that they wanted to be heard and seen. In the check-in, only the learner who had the talking stick could speak, the other group members were asked to listen. This desire to be heard would often be carried into the embodiment part where the learners would ask me to come to their group so as to ensure that their peers listen to them during their turn of narration. During the sitting down moment to listen to the narration the learners would fight to sit next to the storyteller, so much so that they would hit each other, desiring to be heard and seen. It appeared that the learners felt that if they were sitting close to the storyteller they could be listened to by other group members since everyone was listened to by the storyteller.

In all ten of the sessions there was an apparent pattern of the theme of possibilities and dreams from the children. The incompleteness of the Iintsomi's told seemed to be initiating this desire to

dream or imagine further. During the reflection and outside the session when going home the learners would want to share what it is they dream of amongst themselves. The emotion of anger was expressed in most of the sessions, through the play of the games and the roles from the Iintsomi. The Iintsomi in its use of fantastical elements, tapped into the unconscious level of the learners, allowing for the suppressed emotions of anger to be expressed. Being transported into the imaginative space allowed for this expression in a non-judgmental way at a distance. These themes reflected the reality of the learners and also where they were at presently in that moment of Iintsomi narration. The themes indicated the reality of the learner's social context, which is highly impacted by the poor economic levels and the limitation of space. The Iintsomi sessions thus from the evidence of the themes started becoming a space where the learners could play out their frustrations and simultaneously consciously reflect on the choices they had made and can make, in this space they could be children and play. The activity was appropriate for their developmental stage.

Iintsomi and the process of resilience building

Ways in which Iintsomi built/initiated the process of resilience building in learners

Through the continued application of the methodology of action research and the principles of practice as research in investigating the ways in which Iintsomi could be used to build resilience in the children. It became apparent that the dramatic elements of song and ritual within the method of Iintsomi were useful in creating the space for listening. These elements also assisted in transporting the learners into the imaginative realm where themes of resilience could be explored. By session three, I noticed that the learners were struggling to voice their thoughts. I then brought in the visual aid cards that were used before the Iintsomi narration so as to set the imaginative context of the Iintsomi. These visual cards assisted the learner to imagine and to

voice out their thoughts, they engaged more with the lintsomi, and they asked questions that assisted to bring out the learning aim of building resilience. The learners' thinking and imagination was further stimulated and moved to sharing of feelings and experiences through the enactment of the lintsomi scenes. The familiar street games that were played in the session also assisted to create the distance and space for the learner to reflect on themes such as sexual violence in a less threatening way. The learners in their reflections continually made reference to the lintsomi and the games, which moved it away from them. This allowed for a space of reflection on how to engage with these social issues in a way that is healthy and appropriate to them. In all the sessions the learners were given the space to make choices and reminded in their group negotiations that they have the gift of agency.

Thus the ways that worked in the process of building resilience, was lintsomi together with other methods that engage all the senses of the child as well as engage their body.

lintsomi + listening = gives a sense of not being alone and encourages empathy

lintsomi + telling = validation to the child's voice, their stories matter

lintsomi + visual cards = stimulate imagination, initiate question asking and reflection.

lintsomi + familiar street games = aesthetic distance= sharing of thoughts and feelings in a non-judgemental way.

lintsomi + embodiment = engages the intellectual, spiritual and psychological level of learner, stimulate spontaneity

lintsomi and the ritual song = allow for free participation and group collaboration as well as a soothing and comfort to the child's difficult emotions.

Therapeutic results

Therapeutic impact and transformation in the seven tracked learners:

The research tracked seven learners from a sample of 33 grade 4 learners. These learners were randomly selected. For the ethical purpose of maintaining confidentiality and the protection of the grade 4 learners their actual names will not be used. They will be referred to as child; A, B, C, D, E, F, G. These learners were tracked from the beginning till the end of the 10 sessions held with them. The tracking involved observing the learners', physical behavior, emotional wellbeing, their social interaction, the state of their body during story narration and embodiment, along with any shifting behavior and attitudes in the process. It also involved asking the educators of the learners if there are any shifts in the learner. All these observations were to investigate whether Iintsomi had any impact on the learner and how aspects of resilience were being built.

In the therapeutic notes that were taken in each session for the seven learners, there is an indication that participation in the Iintsomi sessions therapeutically impacted the learners on various levels, some of the learners went through small shifts of building resilience others went through huge transformations of resilience so much that it was evident in other spaces as the classroom.

Child A:

Description; A is a boy who is often quiet in the sessions. He always checks in with the feeling of being angry. He expressed early in the process of the research that his parents have separated. He holds a lot of tension in his body and he struggles to voice out his thoughts and takes time to complete his speech.

Therapeutic impact; child A was given the space during embodiment to express his anger through the role he had chosen, “the angry old man” from the Iintsomi told. While he played this role his anger was expressed and shown through his clenched fists and the face as well as the voice, he brought up a rowing sound when he was enacting shouting at the role of Phindi as the old man. When he was done enacting his part he was supportive to his fellow group members, his body appeared more relaxed and he was now interacting verbally with his group. The therapeutic transition that took place in child A was made evident in session five, he checked-in with a different feeling from anger he said he was happy. He had therefore shifted from feeling one emotion but appeared to have learnt and allowed himself to feel other emotions. This is resilience being built as the child is learning to self-regulate his emotions and not merely relying on the external stimuli (divorced parents) to dictate how he should feel. It appears that this major transition was brought about, by him listening to another learner during reflection sharing about her parents having separated. In the sharing process child A realized that he was not the only one going through the difficulty of his parents separating but that there were other learners experiencing the same feeling as him. Stories allow for the space where children can connect and learn from each other. Child A during session three was given the task to narrate to his group a part that he was drawn to in the Iintsomi, using stones as his characters. He initially struggled with his speech and articulating his thoughts, but as he witnessed that his group was listening as well as the therapist, he continued until he had finished his Iintsomi. The objects and the group listening authentically to him assisted in his vocalization.

Child B:

Description; B is a girl she always checked-in feeling happy, however her voice and body did not express the feeling of being happy. She looked tired, appeared very sad and depressed. Her mood was often low and she spoke with a quiet voice. She struggled to write her own name.

Therapeutic transition; having heard the two Iintsomi's that were told to them, when the storyteller asked the group to tell an Iintsomi as a group she spontaneously put up her hand and said to the group she would like to start the Iintsomi. She held onto the talking stick, and began sharing an Iintsomi about a sad child who was not loved, she was fed bad food and lived in a hole. While she was sharing her body appeared alive and less bound and tired, her voice was loud and very articulate. The feelings that were being projected into the Iintsomi and the group were that of sadness. For the first time in the sessions she had managed to engage with her emotions of sadness at a distance through an Iintsomi. This is resilience being built in the child to be able to talk about emotions that are difficult at a distance and to begin making sense of them. She was heard and seen by the group, this gave her the confidence to speak and share her inner feelings of sadness. In the process of coming to other sessions she was more playful and her body was less tired. In session five she discovered a tool that helps to soothe her anxiety and feelings of sadness. The Iintsomi in this session was about the Izim (evil monster) that stole the two naughty boys. During this narration there were moments where the song was sung by the storyteller to calm the children and to help them to continue listening. Child B appreciated this song so much that she sang it while she was drawing the Izim in reflection; she also sang the song as she was leaving the session for home. She appeared calm and less anxious when she was singing. Thus the song is a resilience tool for this child in helping to regulate the inner world of her emotions and thoughts.

Child C:

Description; C is a girl who appears grounded, alert and articulate, however sickly. She often shares ideas with her group when it comes to embodiment; she often plays the role of being a leader.

Therapeutic transformation; in the 10 sessions she played with the possibilities of being in relation to a career choice and the essence of that choice. In the first session she shared with the group that she wants to be a nurse like Phindi, in session four she wanted to be a teacher and in session eight she wanted to be a police women. In each of the moments of “being” she forgot about her illness and fully embodied the essence of the role, building on her self-confidence as she was witnessed by other classmates. The resilience is in her choice to play and not allow her illness to hold her back.

Child D:

Description; D was often part of the noise-makers and the ‘trickster’ in the group. The teacher and peers often referred to him as the naughty child and the ‘one who caused trouble’ in the class.

Therapeutic transition; the ritual song and Iintsomi narration that took place in the sessions allowed for child D to slow down in the noisy behavior and also slow down within himself. This was made evident by his absolute focus and attention to listening during the Iintsomi narration. He was the most focused and even took up the role of telling others to be quiet because he wants to hear.

He did not come to all ten sessions because the sessions were moving towards asking the learners to share their own Iintsomi’s. This was seen as a therapeutic transition in the child because he

made a conscious choice not to come as he was not ready to share his own Iintsomi. Although he did not come he passed by the library space after every session, making sure that the therapist sees him. I would argue that his resilience was demonstrated in his ability to listen and to make a conscious choice that is not influenced by someone.

Child E:

Description; E is a shy quiet girl, she often checked-in with feeling happy to be in the session, her body also appeared happy. She struggled to express herself, through her body and vocally.

Therapeutic transition: Her transition came when she spontaneously asked to play the role of Phindi, who is the complete opposite of her. When she engaged with the role her body became freer around the shoulders, she laughed a lot and could accept support from group members when she struggled to say Phindi's words. She appeared to enjoy the possibility of being confident and having a strong sense of self-esteem. Although she struggled with her words while playing the role she pushed right till the end of the scene. Showing a level of resilience in not allowing her struggle for expressing herself vocally to stop her from experiencing and enjoying the possibility the role brought.

Child F:

Description; F is one of the quiet girls, she gets bullied a lot by her peers. She is small in build and appears younger than she is. She struggles to express herself vocally, she often appears afraid to speak in a group context.

Therapeutic transition; in session five, during check-in she cried in front of the group and she confronted the boy that often bullies her. She expressed how she felt each time the big boy bullied her, the group listened quietly and were surprised by her confidence to speak up in a

group context. The big boy also looked surprised and he appeared to feel sorry and he apologized to her. The space thus allowed for child F to build enough confidence and courage to express how she felt to the group. It also provided space for the big boy to reflect on his actions and to apologise without being told to do so. In the upcoming sessions she became vocal, she shared her thoughts with the group and took up the leadership role. In session 10 she showed her leadership skill and a level of resilience in caring for others outside of herself. She asked the group take cake to child C who had not made it because she was ill. In this instant sympathy and ubuntu was being demonstrated and she was simultaneously beginning to live out her dream of being a social worker.

Child G:

Description; G is a boy that is tiny in build, he is known by the teachers and peers to be quiet and not smart, the teacher referred to him as “Dom” meaning stupid. In the session he was one of the boys that was loud and very playful. He enjoyed playing out the Iintsomi scenes in a group context.

Therapeutic transition; his therapeutic transition was observed by the life orientation teacher who had called him “Dom”. She reported, “Child G, I don’t know what you did with him, or what happened to him during the Iintsomi sessions, but now he is participating in class, he gives right answers. It’s not only me but also the math teacher saw this. Really I think this thing could be working. He is so open now” (LO teacher; 2014-11-23). It appears that the resilience that was built in child G was the ability to play in a group and to trust his voice matters in a group context. In the Iintsomi scene creation he contributed a lot and the group validated his contribution by accepting his ideas. Thus in the creativity resilience was being built in the learner. His creativity and participation in the group taught him the skill to socialize and negotiate with other group

members. This is the holistic development of the child that Vygotsky and drama therapy makes reference to.

Overall therapeutic analysis:

In all the ten sessions held with the learners at Dumezweni the learners expressed that they had never had anything like this before and they would like for it to happen again. They also expressed that they had fun and enjoyed listening to the Iintsomi as they learnt something and they took the Iintsomi's home to narrate to their parents. During the final interview with the learner's they kept asking if I was coming back, even when I had expressed that the sessions were over. This I would argue was a demonstration of a need for such a space for learners, where they can play and simultaneously be taught about their social environments. The group of 33 learners all demonstrated a level of transition, some was therapeutic some was a discovery about themselves.

CHAPTER SEVEN

CONCLUSION

INTRODUCTION

This final chapter provides an overview of the qualitative research study that has been conducted based on the practice as research principle, with Iintsomi as the unit of inquiry. Throughout the research study, the researcher has explored; in what ways Iintsomi story method as a drama therapy approach can be used to build resilience in children. This conclusion therefore gives an overview of the other chapters as well as contributions of the research; limitations that were experienced and recommendations for further research.

Overview of preceding chapters

Chapter One gave the theoretical frame of story and Iintsomi method. It frames the critical elements present in story that can be used to psycho-educate a child on the skill of resilience against a difficult environment. The chapter also gives an overview of how Iintsomi together with two other story methods used in drama therapy approach can function in the process of building resilience in children and in turn casting light on how Iintsomi fits as a drama therapy approach.

Chapter two outlined how Iintsomi method plays a role in the social development of a child. The chapter emphasised the possibilities of social growth and therapeutic transformation that could take place in a child, within the group context. The chapter also pointed to the importance of group drama therapy within the school context.

Chapter three began to define and frame drama therapy as an approach and it also bridged the connection of Iintsomi as a drama therapy approach within a South African context and the

relevance of the method. The chapter gave a brief analysis of how Iintsomi can build resilience from a drama therapy perspective; placing emphasis on the ability for story to transport the child to the imaginative realm where the possibilities of being and negotiation of their reality can begin taking place and allowing for resilience to be built; ability to dream, make choices and self-regulate behavior and emotions.

Chapter four is the outline of the case study, Dumezweni Primary School with 33 grade four learners and the process of the 10 sessions held with them. This chapter focused on what transpired in the sessions in relation to the research question; In what ways can Iintsomi as a drama therapy approach be used to build resilience in children.

Chapter five explained the research methodology that was used to investigate the method Iintsomi. This chapter explained how the principles of practice as research were employed in the research process, with an emphasis on embodied knowledge and everyday life of the grade 4 learners at Dumezweni Primary School. The chapter also outlines the various qualitative methods that were employed in the various phases of the research together with the principles of practice as research as the ground basis. The chapter also outlines how the research was conducted.

Chapter six gave the thematic analysis and an overview of the results of the research as well as the results of the seven tracked learners in the research. The chapter marked a connection between the ethnographic observation and the clinical observations that were made during the process of the research.

Speaking back to the research question

The findings of this research, an investigation using practice as research principles, indicate that Iintsomi method is culturally suitable for teaching the skill of resilience because of its preservation of the learners' culture and language. Its ability to draw the child in the context of the imaginative space and through the embodied practice, begin to allow the children to imagine themselves in alternative ways outside of their problem saturated environment. The use of role in Iintsomi also indicates that a child can begin exploring through the role their emotions and begin making sense of them within the play space of Iintsomi, allowing for the child to begin learning how to self-regulate their emotions as well as behavior in appropriate ways. The findings show that the role and the imaginative world created by the Iintsomi allows for the learner to feel safe and comfortable to reflect on social issues that are difficult to the learner. The creativity that the learners started experiencing and finding within themselves as they played together in groups allowed for learners to be confident and begin developing their own self-esteem. This is evident in child G as indicated in chapter six; he was able to participate in his class without the fear of being wrong. The persistence of working in a group context that Iintsomi demands from the learner, allowed for the learners to begin developing skills of collaboration, negotiation and respect for each other as peers. From a drama therapy perspective the group sharing and witnessing experiences allowed for the learner to be held and witnessed by the therapist and peers thus allowing for validation and building of self-esteem resulting in resilience building.

Chapter Six also indicates that the combination of visual aid cards, familiar games and Iintsomi allows for the child engage better in the process of learning about the abstract skill of resilience. The main focus of the research was to indicate how the open structure of Iintsomi allows for the child to play, build imagination and creatively begin being aware of their ability to make choices.

Possible contributions

The findings of the research have indicated that the method of Iintsomi is suitable as a drama therapy approach as it allows for the support of teachers within the school context. The teachers at Dumezweni were able to identify the learners that would benefit from the process and refer them to the drama therapy workshops, this supports the educators work load with the children as the drama therapist dealt with the holistic wellbeing of the child and the social issues at home and at school that could be affecting the learner. An example is that during workshop seven, the teacher came to the drama therapist with a grade 4 learner who had not been to school for days as a result of substance abuse, the drama therapist was able to articulate to the educator that the home environment of the learner is affecting the learners' wellbeing so much that the learner is resorting to substance abuse as a way of escaping and that the learner is in need of support from the school. This example indicates how teachers can be supported by drama therapist.

Iintsomi not only catered for the wellbeing of the learner but through its use of song and ritual the learners were brought to a place of slowing down from the noise in the physical environment as well as the inner environment of the learner. Allowing for them to be less anxious and to begin listening to each other, and themselves, this resulted in the process of building community among the learners. In session 10 the learners at Dumezweni demonstrated their group support beyond the context of therapy, they visited one of their peers who could not make it to the last session. This was evidence of the community that the learners had built as well as living the concept of ubuntu, which is so critical within the context of South Africa.

Iintsomi is suitable to the South African context because the country is in need of better quality group interventions in order to address the greater wellbeing of children that exists in the urban schools in South Africa. South Africa's history of injustice has meant that a large number of

township schools did not have access to mental health and wellbeing services. That is still the case today that mental health services are not accessible to all South African's, including the school community. Thus Iintsomi allows for a group drama therapy, addressing a larger number of people where scarce mental resources are found. Majority of the learners within the urban spaces come from disadvantaged backgrounds where the economic circumstance cannot award them the opportunity of affording individual therapy. Thus group drama therapy within the school context can begin to bridge this gap of economic difficulties.

Recommendations

The recommendations that emanated from the research is that the Department of Basic Education can begin recognizing the value of taking care of the child's holistic wellbeing, by being more conscious of the effects that social wellbeing has on the academic progress of the learner. To consider supporting the teachers in the process of caring for the wellbeing of learners by considering group therapeutic interventions that are held by health professionals as drama therapists. Another recommendation is that the existing drama therapist in South Africa begins educating the school context within urban schools about the approach and its ability to adapt to a specific context with specific needs.

The research recommends that a space as that which was created for the grade 4 learners at Dumezweni, Iintsomi sessions, continue as they allow the child to play and make meaning of their social context. The space also allowed for the learners to be themselves fully without any judgement or need to be right. Their true emotions were expressed fully in the space and this allowed for the child to be more open and have the ability to shift and self-regulate their emotions. Play is critical for the child's development and wellbeing and often the school dismisses this, resulting in children that are not free and liberal to have opinions, make choices

and be forgiving of themselves when they get things wrong. Play conscientizes the child and reminds them that there are rules that govern the play and they are responsible in remembering the rules if they don't then they need to deal with the consequences.

A training specifically for the school teachers is recommended by the research so as to expose the teachers to the experience and through their own experience begin valuing its purpose and place within the school context. The researcher found it challenging to work in the context of the school alongside the educators because they did not fully understand what it is that was transpiring in the Iintsomi workshops as they were closed sessions.

Based on the findings it is recommended that Iintsomi as a group therapeutic intervention is implemented in the school contexts in which to establish group therapy. This would be a possible solution to combat the problem of scarce services for the child's mental health and wellbeing in the school environment.

For the future it is recommended that a study as this one which speaks back to the children's therapeutic transformations be implemented from the beginning of the school year with the learners so as to track the progress more thoroughly and for the learner to grow in the process.

Limitations

The major limitation of the research is that it could not track the learners beyond the 10-day research process as it was December holidays and schools were closing in the week that the research was completed. Thus the time in which the research unfolded disadvantaged the creation process of the learners, as they had initially decided on performing the Iintsomi's told in the session for their teachers. However due to other learners leaving for holidays they were unable to continue with their performance.

The time that was allocated for the research was limited to get the learners to a place where they are comfortable enough to create lintsomi's from their personal lives. This needed trust to be built together with the drama therapist and the peers in the group. Thus by workshop six it became apparent that this research could only remain on the level of narrating lintsomi's to the learners and embody but not ask them to make their own as they were still building their confidence. The learners also kept emphasizing that they wanted to hear more lintsomi's about the character of Phindi, and this indicated that they were still at the level of learning to listen fully and to engage with other learners in a group setting and asking them to begin creating from their own material would have been too much to ask.

Another limitation of the research is that there was no follow up session the following year to track the progress of the learners. So the research could not answer the question of whether the learners showed resilience in their daily lives at school the following year.

Conclusion

In the short time that I have spent with the 33 grade 4 learners at Dumzweni primary school, in the lintsomi sessions I have learnt that all children need to be seen, validated, valued, reminded to dream beyond their adverse circumstance and to be cared for in order for them to be resilient. I have also learnt to love each of those learners in their uniqueness and through their stories I have come to connect with each one at a deeper level, and it is this connection that has allowed me to be resilient against the challenges that I was exposed to in the research.

The story is the thread of human connection and it is in the listening to each learner's story that the connection to the human being was made. In my engagement with the learners and the school I came to realize that we adults often fail to listen to children, who may need our input in their

development. I learned that children are willing to listen and learn if they too are recognized as human beings, who can contribute to their learning process (Jones; 2010). As a black female storyteller and becoming drama therapist I advocate for a return to oral storytelling, to educate the child and to help them develop socially; preserving culture and language.

The children of South Africa are the future of the country and it is important for each South African adult to take responsibility to raise a generation that will uphold the country and lead it into greater spheres. “It takes an entire village to raise a child” and I want to be part of that process.

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Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)

R 14/49 Busika

CLEARANCE CERTIFICATE PROTOCOL NUMBER H14/09/13

PROJECT TITLE A critical analysis of storytelling as a drama therapy approach, with particular reference to resilience building through intsoni among urban South African children

INVESTIGATOR(S) Ms NF Busika

SCHOOL/DEPARTMENT Arts/Drama For Life

DATE CONSIDERED 19 September 2014

DECISION OF THE COMMITTEE Approved Unconditionally

EXPIRY DATE 07/12/2016

08/12/2014 **CHAIRPERSON**



(Professor T Milani)

cc: Supervisor : Prof W Nebe

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



Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)

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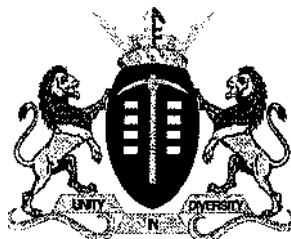
Signature Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

GAUTENG PROVINCE

Department: Education

REPUBLIC OF SOUTH AFRICA



For administrative use:
Reference no: 02015 / 279

GDE RESEARCH APPROVAL LETTER

Date:	28 August 2014
Validity of Research Approval :	28 August 2014 to 3 October 2014
Name of Researcher:	Busika N.F.
	19 van Rensburg
	Westegloor
	Randfontein
	1760
Telephone Number:	076 401 4784
Email address:	busikafaith@yahoo.com
Research Topic:	A critical analysis of storytelling as a drama therapy approach, with particular reference to resilience building through intsoni among
Number and type of schools:	ONE Primary School
District/s/HO	Johannesburg East

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter

must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

**Office of the Director: Knowledge Management and
Research**

9th Floor, 111 Commissioner Street, Johannesburg, 2001

P.O. Box 7710, Johannesburg, 2000 Tel: (011) 355 0506

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Cell no. 0764014784

Dear Mrs. Mashigo

29 July 2014

Good day, my name is Faith Nonkululeko Busika a Master Student in Drama therapy at the University of the Witwatersrand in Johannesburg Braamfontein. Part of the degree program, I am in; I am required to conduct research on a particular topic that I may have found relevant to the South African context. My interests as a researcher are with primary school learners in the context of Soweto.

My research is a critical analysis of storytelling as a drama therapy approach, with particular reference to resilience building through intsomi among Urban South African children. The research aims to use intsomi to build the healthy aspects of the child, like self-esteem, self-awareness and reflective self. It aims to explore which aesthetic elements of intsomi can be used to influence the grade 4 learner's learning process of "self", one that is aware of his/her agency. Through intsomi the research aims to build a resilient community within the classroom of learners. The school will benefit from the results of the research in knowing the needs of the learners. The learners will benefit in engaging in various workshop of storytelling around the theme of resilience.

The learners will be required in the study to be part of the storytelling workshops and also participate in the recreation of intsomi specifically on the theme of resilience and create their own intsomi of resilience from their own material, they will also be asked to reflect on their engagement throughout the research. The research will take a period of six weeks with me the researcher coming in once or twice a week to conduct the research within 45 minute class time.

I am therefore asking for permission to conduct the research at Dumezwene Primary school in Diepkloof Soweto.

Yours sincerely

Faith Nonkululeko



Drama for Life

Academic, Research and Community Engagement/Division
Applied Drama, Drama Therapy and Drama in Education
Wits School of Arts
UNIVERSITY OF WITWATERSRAND, JOHANNESBURG
Private Bag 3, Wits 2050
Director: Warren Nebe

Programme Managers: Academic – Tamara Gordon 011 717 4728; Cultural Leadership, Fundraising and Partnerships – Munyaradzi Chatikobo 011 717 4615; Recruitment, Student Welfare and Scholarships – Natasha Mazonde 011 717 4755; Projects, Finance and Administration – Caryn Green 011 717 4727; Research - Hazel Barnes and Warren Nebe 011 717 4729; Media and Communication – Gudrun Kramer 011 717 4733

Participants information sheet, for Parent/Gaurdian

Dear sir/madam

Good day, my name is Nonkululeko Faith Busika, I am a dramatherapy Master student at the University of the Witwatersrand in Johannesburg Braamfontein. I am currently at the beginning of my research process; I am interest in primary school children within a school context and their wellbeing as well as their resilient abilities in difficult environments.

My research seeks to investigate whether the old traditional method of story-telling, intsomi can be used as a medium to educate the grade 4 learner about the “self” who is reflective, aware and responsible. The research aims are as follows:

- **To explore which aesthetic features of intsomi can influence the learners, learning process of self.**
- **Whether the praxis of intsomi can create a reflective space, where learners engage with their behavior in relation to social issues that affect them.**
- **To cast light on the use of intsomi within a drama therapy context**
- **To use intsomi to build the healthy parts of the “self”, like self-esteem.**

As I am in the initial stages, I am seeking for participants who are interested in being part of the research and therefore extend an invite to the grade 4 learners at Dumezeni primary school. The research will take place at Dumezwene primary school in the classroom during school for 45 minutes twice every week for a period of six weeks and the individual connection with the learners will be within the 45 minutes, ranging from 20 minutes to 30 minutes. The grade 4 learner has been selected as a target group because cognitively they are learning about themselves in relation to their environment. The participant will be required to be part of the workshops and will be involved in group work, where they have to create as a group and also individual creation and

narration of their own stories, with the guidance of myself, the researcher. The intsoni that the learner will create will all be focused on the theme of resilience.

Participation is voluntary and the learner participants are allowed to withdraw at any point in the study and no penalty will be held against them. As the research involves creation and telling of intsoni about resilience, sensitive emotions could arise as a result, learners are also allowed to come out of the process if it's overwhelming for them. In this instance the learner may also be referred to the school psychologist/counselor for further counseling. Learners will be told verbally in their own language what the research is about and what is required of them. Anonymity and confidentiality of the learner's names will be maintained through a creation of a working alliance together with the group of the learners. During the report writing the researcher will also use pseudo names. The researcher will keep the transcription of the research in a computer with a computer lock code. This research will form part of the researchers Masters degree purpose.

At the end of the study I will write a research report about the study and it will be made available to Wits University. The results will also be made available to the school as it may benefit the school in taking care of the needs of the learners in the school. If further enquiry is needed regarding the study please contact me at or my supervisor at the contact details given below.

Faith Busika

busikafaith@yahoo.com

Cell: 0764014784

Supervisor: Warren Nebe

warren.nebe@wits.co.za



Drama for Life

Academic, Research and Community Engagement/Division
Applied Drama, Drama Therapy and Drama in Education
Wits School of Arts
UNIVERSITY OF WITWATERSRAND, JOHANNESBURG
Private Bag 3, Wits 2050
Director: Warren Nebe

Programme Managers: Academic – Tamara Gordon 011 717 4728; Cultural Leadership, Fundraising and Partnerships – Munyaradzi Chatikobo 011 717 4615; Recruitment, Student Welfare and Scholarships – Natasha Mazonde 011 717 4755; Projects, Finance and Administration – Caryn Green 011 717 4727; Research - Hazel Barnes and Warren Nebe 011 717 4729; Media and Communication – Gudrun Kramer 011 717 4733

Consent form

I ----- (parent/Gaurdian) of

----- (child's name) who is schooling at
Dumezwene primary school in Diepkloof Soweto in grade 4.

**Agree/not----- to be part of the master's research that will
be held at the school during class time, for a period of 45minutes.**

**I do agree/not----- that the research has been clearly
explained to me. The researcher has explained to me that, the research could provoke
emotions and in the case, my child will be referred to the school psychologist/councilor and a
letter will be sent home to explain such a referral.**

I (parent/guardian) ----- of (learner) consent to anonymity and confidentiality of my child's name and what transpire in the space. I also agree to the fact that during the report the researcher can use pseudo name to make reference to the research. I also agree that the results of the research will be made available to the school Dumezwene and the University of the Witwatersrand. I agree for my child to be interviewed.

Parent/guardian consent for my child to participate (yes/no) -----

Signature-----

Date-----



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Participants information sheet for learner

Good day, my name is Nonkululeko Faith Busika, I am a dramatherapy Master student at the University of the Witwatersrand in Johannesburg Braamfontein. I am currently at the beginning of my research process; I am interest in primary school children within a school context and their wellbeing as well as their resilient abilities in difficult environments.

My research seeks to investigate whether the old traditional method of story-telling, intsomi can be used as a medium to educate the grade 4 learner about the “self” who is reflective, aware and responsible. The research aims are as follows:

- **To explore what parts of intsomi can assist in the learner learning about themselves.**
- **Whether doing intsomi can help create a space where the learners can talk about their social difficulties and how they behave in relation to them.**
- **To bring an understanding of intsomi in relation to intsomi**
- **To use intsomi to build the healthy parts of the “self”, like self-esteem.**

As I am in the initial stages, I am seeking for participants who are interested in being part of the research and therefore extend an invite to the grade 4 learners at Dumezeni primary school. The research will take place at Dumezwene primary school in the classroom during school for 45 minutes twice every week for a period of six weeks and the individual connection with the learners will be within the 45 minutes, ranging from 20 minutes to 30 minutes. The grade 4 learner has been selected as a target group because cognitively they are learning about themselves in relation to their environment. The participant will be required to be interviewed and be part of the workshops and will be involved in group work, where they have to create as a group and also individual creation and narration of their own stories, with the guidance of myself, the researcher. The intsomi that the learner will create will all be focused on the theme of resilience.

Participation is voluntary and the learner participants are allowed to withdraw at any point in the study and no penalty will be held against them. As the research involves creation and telling of intsomi about resilience,

sensitive emotions could arise as a result, learners are also allowed to come out of the process if it's overwhelming for them. In this instance the learner may also be referred to the school psychologist/councilor for further counseling. Learners will be told verbally in their own language what the research is about and what is required of them. Anonymity and confidentiality of the learner's names will be maintained through a creation of a working alliance together with the group of the learners. During the report writing the researcher will also use pseudo names. The researcher will keep the transcription of the research in a computer with a computer lock code. This research will form part of the researchers Masters degree purpose.

At the end of the study I will write a research report about the study and it will be made available to Wits University. The results will also be made available to the school as it may benefit the school in taking care of the needs of the learners in the school. If further enquiry is needed regarding the study please contact me at or my supervisor at the contact details given below.

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Assent form for the learner

I ----- (learner's name) in grade 4 at Dumezwene
Primary school in Diepkloof Soweto.

Agree/not----- to be interviewed and be part of the
workshops of drama therapy, that involve intsome storytelling and creation.

I do agree/not----- that Faith Busika has explained to me, in a
language I understand what the research is about. I understand that some of the storytelling
exercises may cause me to feel sad/or angry or happy and if I feel very sad, Faith will take be
to the school councilor and she will talk to me about how I am feeling. My parents will also be
told about going to the councilor.

I (learners name) ----- agree/not that Faith Busika has promised not to use my name in her writing also that she will not tell about how I was in her workshops. I also agree that Faith can write about my process and give this writing to my school and her school The University of the Witwatersrand.

Learner, I want to be part of the workshop (yes/no) -----

Signature-----

Date-----