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UNIVERSITY OF THE WITWATERSRAND

Department of Humanities

Wits School of the Arts

Drama for Life: (MADT) *Master of Arts in Drama Therapy*

A RESEARCH REPORT BY:

Miss Linda Mdena

March 2015

Contact Details: 0782858174

E-mail: twinkletoesmdena84@gmail.com

TITLE: *Mapping the past, present and future: An analysis of how integration through the body can "speak" to the issue of bullying.*

SUPERVISOR: Professor Hazel Barnes

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Title:

Mapping the Past, Present and Future: An analysis of how integration through the body can speak to the issue of Bullying.

Key words: Drama Therapy, Dance Movement Therapy, Story, Bullying, Memory, Emotions and the Body.

THE BEGINNING:

1.1 Introduction

In my opinion, an experience of bullying can be traumatic. Research shows that people in South Africa are highly affected by the high level of bullying in schools.Weaver (2014) suggests that there are a large percentage of South African schoolchildren who are bullied by other pupils and teachers. In 2013 "the provinces that identified bullying as a major concern were Western Cape (44%), North West (41%) and Gauteng (40%)" (South African press association, cited in www.citypress.co.za/news, 2013: npn).

My research focuses on young adults and their experience of bullying in Gauteng. Being a young adult in the 21st century is challenging. Bullying is not something that is found only in one age group or gender, but it is found even among young adults at University. For those who are in University the academic expectations are high whilst the creativity levels seem to be quite low. Meaning there is great pressure on people to "perform" and excel academically. I assume that some people experience academic pressure as a form of bullying especially if they have been bullied at school. According to Field (1996 cited in www.bullyonline.org/workbully/) "bullying can cause injury to health and make people ill. These symptoms are consequences of the high levels of stress and anxiety that bullying creates".

I believe that some people may be in denial about bullying because they may be the perpetrators, therefore they might not see bullying as a major problem to themselves (BULLY). This attitude makes the abnormal, normal in my opinion. It is my belief that others have come to see bullying as part of their daily lives, be it at home or in society because they are the victims of bullying who may be living in fear (BULLIED). Others may see bullying as not relevant because it is not done to them, but rather to those around them (OBSERVER/RESCUER).

Robert Frost (cited in www.goodreads.com, 2014: npn) once said "the best way out is always through." I assume that when it comes to talking about difficult issues some people often shy away from the truth because it may be too painful to talk about, they often go around the issue by avoiding it and pretending it is not there (Leigh, Gersch, Dix &

Haythorne, 2012). I assume this is because of the emotions which often come up when talking about painful topics. Pallant (2006: 95) states that maybe it is out of defensiveness or fear that we as people avoid signs of "so-called touchy-feelyness" which is often seen as evidence of weakness. Because of this fear Pallant (2006) believes we resort to common, safe or simple topics and acts that are easy and superficial in order to avoid confrontation.

I do not believe in avoiding painful issues, especially bullying, because somehow the experience and the memory cannot be avoided. This research therefore challenged the avoidance of bullying by focusing on the effects of the past experience of bullying and even the present day experience of bullying on a South African young adult living in Johannesburg in 2014.

My belief is that as a country bullying affects us all, we are either contributors to it or observers of it. According to Elkind (2007: 05) the Surgeon Generals Conference on children's mental health in 2000 shows that "growing numbers of children are suffering needlessly because their emotional, behavioral and developmental needs are not being met by the very institutions that were explicitly created to take care of them".

I have a sense that movement speaks louder than any language we are taught or know at school (Blom and Chaplin, 1988). Through using movement young adults can be encouraged to use their body as a means of expression and release from the experiences housed in their bodies. Laban (Hodgson, 2001:248) spoke "about the inexplicable influence' of movement and dance, 'both bodily and mentally.. and.. its mysterious effects in healing certain illnesses'." I found this important as I believe that movement helps one understand oneself holistically. Laban used his mood and drives theory to change methods used for assessments of personality (Hodgson, 2001:248). Through this Laban was able to find a relationship between behavior, personality and movement (Hodgson, 2001), therapy was then a case of using movement for the qualities it presented for growth and healing (Hodgson, 2001). According to Blom & Chaplin (1988:148) "an improvisation session is therapeutic," both believed that "the person feels better because he expressed pent-up anger, had an insight into a relationship, or connected two previously disconnected ideas or situations of personal significance." Harris (cited in Mertz, 2002) explains that as people

expand their understanding and knowledge of the therapeutic role dance plays they can then extended the work to other settings.

1.1.1 My definition of bullying

To frame this research I used bullying as a spring board. In my opinion one cannot rid the world of bullying, but one can try to create a space where people are able to view its physical effects through the body, using the body to make space for change in an individual.

During the research process, I defined bullying for myself, as an imbalance of power (abuse) where an individual is made to feel less than the other person who has a higher power. This form of abuse can be done verbally, physically and or emotionally.

1.1.2 The Issue: the way I see it…

People have often told me that it is the smallest person in a group who is bound to get bullied because of their size. These were the things I grew up seeing through the television and stories I read. All the bad characters were big and bullied the little ones. I think everyone stands a chance of being bullied no matter the size.

I assume that it is not very easy for an individual (teacher or scholar) to fully see who is being bullied on the playground among a large group of scholars. Particularly, because as Highland Middle School students have said, when it comes to bullying "some bruises are on the inside" (www.highland-k12.org/news, 2015: npn). In schools children are encouraged talk to their teachers about bullying, but it still does not stop people from bullying or being bullied, because there is always someone on a higher level than the bully who applies the same method by bullying the bully. Therefore the cycle is not stopped, instead it is repeated. Though it is repeated, I believe that bullying has changed over the years.

The "shape shift" in bullying may be a result of new technology. Since the rise of technology most people now have access to more information and instant communication. The World Wide Web lies in the palm of our hands in the form of cellphones. According to the South African Press association (cited in www.citypress.co.za, 2013: npn) "the bullying problem has been made worse by the proliferation of cellphones and mobile devices, which has led to the growth in cyberbullying. This is something that is less easy to identify, but potentially

just as harmful."Lovate (cited in nobullying.com, 2015: npn) states that, "people don't realise how badly harassment and cyberbullying affect you. I wish they had hit me in the face and gotten it over with because what they said to me sticks to this day. It affected me into the person I am today."

Lovate (cited in www.nobullying.com, 2015: npn) also stated that, "people say sticks and stones may break your bones, but words will never harm you, but that's not true. Words can hurt you, they hurt me. Things were said to me that I still haven't forgotten."

The above quotes tells us that Lovate never forgot about her experience of bullying. Her aftermath lies in the shape of hurt and not being able to forget. South African society has taught us to forgive and forget (Truth and Reconciliation Commission) whilst the media constantly encourages us to remember our heroes even the ones who bullied an entire nation. I believe that for South Africans the aftermath lies in the shape of broken hearts, septic wounds and an unforgiving attitude. People may forgive, but an experience of bullying in my opinion is not something an individual forgets overnight.

During the research process I began to see bullying as a traumatic experience for some people due to the fact that for some people bullying can be a near death experience (trauma). According to Baum (2013: 35) "trauma is an unwelcome guest lurking in the house, always present, a shadow in an open doorway, darkness at the corner of vision. There is a body that cannot be buried, because it is very much alive, but with an unendurable break, a tear in the fabric of time."

Through the process I began to see that bullying clutches onto whatever and whoever it can find to destroy them physically, emotionally and mentally. Charlie Chaplin once said "my pain may be the reason for somebody's laughter, but my laughter must never be the reason for somebody's pain (cited in www.nobullying.com, 2015: npn). In my opinion the issue with bullying is that there is no cure or way of stopping it. Just like any deadly virus it begins to eat at the soul no matter how hard you try block it out.

I then looked at the notion of the memory and the role it plays in Drama Therapy and Dance Movement Therapy. "The left hemisphere holds the language centers and areas responsible for codification, linearity, and mathematical reasoning. The right hemisphere functions in a

non-linear fashion, is responsible for patterning, and holds much somato-sensory and kinesthetic information" (Steckler, 2006:35).The hippocampus in our brain is where memory is said to be (Swart, de le Rey, Duncan, Townsend, 2008). According to Grieve & Deventer (2005:166) "before information can be processed in memory, the brain has to encode the information in order to work with it." Our minds have stored our memories since the day we were born. Though we think we do not remember things, everything we have ever done has been stored, be it in our sensory, short term or long term memory. This storage is only effective if encoding takes place. Grieve & Deventer (2005:176) believe that "we can only encode information in memory if we pay attention to the information we wish to remember." "As a result of encoding, some information is stored within the memory system. Thus *storage* is the second stage. The third and final stage is *retrieval."* Eysenck & Keane, 1995: 123).

1.1.3 Research Question

My research was based on the issue of bullying, but focused on the aftermath of bullying in young adults. People assume that as you grow up you leave the things that hurt you behind you. But I agree with Ty Howard (cited in www.stpthepain.weebly.com) that "the scars of being a victim of bullying may heal over time, but the trauma from the experience may never be forgotten." This concept of the ongoing effects of trauma led me to the research on bullying, the body and memory. I have focussed my research question as follows:

How can Drama Therapy (Mooli Lahad's 6-part story method) and Dance Movement Therapy (Laban's Effort actions and Whitehouse's Authentic Movement) be used as an integrated method for storytelling using the body as a tool of expression in relation to bullying?

1.1.4 Rationale

According to Field (1996 cited in www.bullyonline.org/workbully), "never be bullied into silence. Never allow yourself to be made a victim. Accept no one's definition of your life, but define yourself." This was another quote which inspired me to do the research. The reason I choose to focus on bullying is because I believe bullying has a variety of effects amongst young adults.

According to www.iol.co.za (2014) bullying is very destructive behaviour that leaves victims often feeling depressed, defenseless, insecure and unsafe. It kills the character of a person slowly, by decreasing self-esteem and results in him/her not realising his or her true potential. www.iol.co.za (2014) states that if bullying is not dealt with, it can easily build up to a point where victims become so depressed and angry that they resort to desperate measures to deal with the situation.

Moore (2004) in his work speaks about how important it is to care for the mind, body and the soul. I believe that as humans we all handle situations in different ways. Some of us look for cures whilst others seek care. In this research process I was looking for a way of providing care for others. According to Moore (2004:18) the huge difference between cure and care is that when one thinks they are cured they are implying that their troubles have come to an end. I assume many people want to be cured from bullying, but I believe that there is a journey to healing which consists of taking care of one's entire self. Moore (2004) explains that what we choose to do in our daily lives either supports, or disturbs our soul. ""Soul" is not a thing, but a quality or a dimension of experiencing life and ourselves. It has to do with depth, value, relatedness, heart, and personal substance" (Moore 2004:05). The soul in my opinion is our inner most being, it's the one thing that I believe lives on past our physical human form, making the soul valuable, but also vulnerable. Moore (2004:14) suggests that "if we knew the soul better, we might be ready for the conflicts of life."

Bullying, in my opinion is a conflict which is stored inside the body, meaning the effects of bullying lie within the body, mind and for some even their spirit. Tomich (cited in Mertz, 2002: 79) believes "that each of us brings our entire, emotional, physical, intellectual, and spiritual self to each new moment." The reason I wanted to do this research is because I believed if young adults were given the opportunity to be aware of what an experience of bullying does to their bodies this may create a space for repressed emotions and awareness to emerge, giving young adults some level of consciousness about their bodies and what repressed emotions/experiences do to them. Mazarakis (2009) suggests that what the body remembers is often a result of memory stored in the body; therefore memory is in the body. I believe this memory should and can be accessed to release the trauma through the use of dance and movement.

Many people have their own understandings and interpretations about movement. According to Whitehouse (1979, cited in Parallo, 2000:49) “movement is the body’s story.” Blom and Chaplin (1998: 03) believe that “movement is both expressive and practical.” Sheehy (cited in Mertz, 2002:112) states that “movement is the infant’s first instinctive reaction to life.” In this research report I use the word movement as a way of describing the actual movement made by the participants’ body, I describe the body’s movement within itself and the space around it.

The creative process for this research used dance improvisation, in this paper I use the word dance as creative dance (not focusing on technique) and as a way of drawing focus to the participants’ expressive journey throughout the process. Hanna (1979: 03) believes “dance is physical behavior”. Cunningham (1985: 78) thinks “of dance as a constant transformation of life itself”. I think of it as the language our body uses to “write” down its text (story). Pallant (2006:100) states that “as we dance, movement is uncovered, cajoled, permitted and released, not constrained or manipulated.” She analyses dance saying it has the ability to strip away pretense and reveal a raw and vulnerable side of us. In dance the body is given the opportunity to step outside the usual conventions. The body is given the chance to return “to its nascent origins, its instinctive intelligence, cells dividing, breath inspiring, blood coursing, energy bursting” self (Pallant 2006:108).

1.1.5. Aim

According to Pallant (2006:117) “we *are* a body”. As part of this research my hope was to find ways of translating my experience of movement into a series of processes which could be experienced by other bodies, to give young adults a better understanding of their bodies through physical expression. Working with a young adult, the aim of this research was to use Drama Therapy and Dance Movement Therapy as storytelling methods to engage with the aftermath of bullying. The research focused on creating a space for physical storytelling engaging the imagination so that the participant could express himself through movement and dance in order to find ways of communicating the unspoken. This approach was based on the belief that there is a strong relationship between mind and body in that the body can be the outward and sometimes unconscious expression of what concerns the mind.

1.2 Methodology:

To begin my research, I started with a Practice as research methodology (I explain my initial process with practice as research, in detail on page 29 of this paper). My goal was to produce research that can enhance, heighten, and advance a particular approach to alleviate the effects of bullying, by giving participants space to make contact with their bodies through movement and dance, in order to express whatever residue of the bullying they hold within themselves. I therefore used a projective story technique (6Part-Story-Method, Lahad, 1992) to create a level of distance from the participant's own story. According to Dent-Brown (2001:01) it is important that the stories created are fictional ones, so that one has a chance to "escape from the content-laden repetitions of autobiographical material. What is left is nearly pure process". This distancing allows the client to see patterns relating to his /her life as if for the first time (Jones, 2007).

I used Laban's (1971) approach to movement which is based on finding the connections between motion and emotion. Laban in his work "refers to Effort as the inner impulse from which movement originates" (Maletic, 1987:100). In the "Effort Theory" Laban believed that "every human movement engages all four factors of motion – space, weight, time, and flow - in more or less active or clear fashion" (Maletic, 1987:101). I too looked at space, weight, time and flow in the body as a way to understand what the body was doing in the research process.

Lastly I brought in Dance Therapy. According to Blom and Chaplin (1998:151) "Dance Therapy nurtures a strong and healthy sense of self that supports the person as he faces issues in daily life." My position in this research was that of a Drama Therapist, and from this field I chose to use a third form in order to broaden my understanding of the human body. I used an approach from Dance Therapy known as Authentic Movement (Whitehouse, 1979) in order to explore what moves; how we move and where we move? Authentic Movement is body based and therefore it allows the body to speak for itself. Whitehouse (1979, cited in Parallo, 2000: 47) has a sense that it was dangerous for people to verbalize based on the fact that it forced people to intellectualize far too quickly, making them use language which can finalize their experience. Like Whitehouse I too wanted the body to speak for itself. I also wanted to look at how Authentic Movement could work with the issue of bullying from

both the inside and outside (from an engagement with inner thought and feeling and how they are then expressed through the body.) Whitehouse (1979, cited in Parallo, 2000: 46) "trusted the body would essentially know how to heal itself, given the right circumstances." She also believed in "the healing of both psychological and physical inner issues through the release of energies."

My main research took on the structure of Practice-based work. According to Candy (2006:03) "the use of the term practice-based research has become widespread but it has yet to be characterised in detail in a way that is agreed across the various fields of research where it is in use." People who work in different fields use the term in different ways, both in conceptualising and applying it. The term practice-based research can be found in "design, health, creative arts, and education." (Candy, 2006:03).

Candy (2006:01) states that "Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice." Which is what I did using Drama Therapy and Dance Therapy. Candy (2006:03) also explains that

> Claims of originality and contribution to knowledge may be demonstrated through creative outcomes which may include artefacts such as images, music, designs, models, digital media or other outcomes such as performances and exhibitions whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to those outcomes.

My research focused on one-on-one sessions with a participant. We started meeting for one hourly sessions, which we then extended to two hour sessions. These sessions happened once a week for a period of 5 weeks. When writing up about the research I chose to name the participant, Oliver (A pseudonym, as a way of protecting the participant's story).

1.3 Theoretical framework:

When planning the research structure, I was aware of the need to engage with the past through processes in the present in order to help the client move into the future (Palmer, 2009). My plan was to explore the Play space, the body and emotions within Drama Therapy as part of the "present" section of the research. I also wanted to look at how verbal language and non-verbal language (movement) in a Drama Therapy session can be called

upon in the Play Space. I wanted the "future" part of the research to examine which of the mediums (verbal or non-verbal language) the Drama Therapist in training should be awakened to, so that he or she can start finding ways to answer the questions "what moves me and what moves the people around me?" Thereby finding a way to "mapping our way back to our body" (Fraleigh, 2000:54).

This section looks at the different theories I used within my research process. I have broken down each concept and given it its own title for clarity. Each theory has definitions given by the theorist of that particular approach or from an individual who has experienced the approach e.g. a practitioner. I too explain why I chose the particular theory and explain how I think they were useful to the research.

1.3.1 Drama Therapy:

To my understanding most people see therapy as a space where people with problems can come to terms with their defense mechanisms, in order to find more effective ways of being in the world. Conger (2005:112) suggests that "therapy seeks not to dissolve armor, but to introduce flexibility and conscious choice to what had been a rigid, unconscious, defense structure."

The British Association of Drama Therapists mission statement (badth.org.uk, cited in Leigh, Gersch, Dix and Haythorne, 2012:84) states that "Drama Therapy is defined as the 'international use of the healing aspects of drama and theatre as the therapeutic process' and a way of working that 'uses action methods to facilitate creativity, imagination, learning, insight and growth.'"

Irwin (1977:428) conceptualizes Drama Therapy as a psychotherapeutic modality, she states that the activity "within, the therapeutic relationship is used to help the client achieve relief from conflict and anxiety."There is the understanding that development in the process will lead to greater emotional health for an individual. Tuby (cited in Clarridge, 2008: npn), explains that cure cannot involve the removal of a person's wounds, but through acceptance, acknowledgement and the befriending of pain through suffering, understanding and insight can be achieved. This is where a certain level of healing will have an effect.

Drama Therapy allows for a participant to explore him/herself, enabling them to "achieve catharsis and practice healthy interactions" (Clarridge, 2008: npn, cited in www.seattletimes.com). According to Clarridge (2008: npn, cited in www.seattletimes.com) "Drama Therapy is the use of theatre techniques to facilitate personal growth and recovery, most often in hospitals, schools, mental-health centres and prisons." I have learnt that Drama Therapy techniques and principles such as play, story, role, imagery, improvisation, metaphor and symbol, explore various ways of disclosing certain traumas (conscious and or unconscious) without actually having to verbally tell the therapist exactly what happened.

On the topic of verbalising and reality, Landy (1994:194) states that "Drama Therapy creates a playful relationship with reality" which is why Drama is a method suitable for studying play and fantasies (Irwin, 1977: 427). According to Erikson (cited in Irwin 1977: 426) "there are many condensed bits of life reflected in play". Irwin (1977: 427) references Erikson who states that "play is seen as a form of activity which spans from the spectrum of life, reflecting the individual's development, learning and interests." I believe we are natural born players, society conditions us to stop playing and pay attention to the things of the world. I believe this turns us away from play which we enjoyed so much as children.

According to Pallant (2006:108) "play is a willingness to try something new, to toss aside inhibitions, to suspend usual conclusions, to plunge into the unknown, to turn the familiar upside down." Oliver and I relied on the power of play within every session. Play was what enabled us to work with the topic of bullying. Meldurm (1994) states that "play allows an individual to "get lost in a make believe world, it is useful for nonverbal communication" therefore play enables the expression of memories and feelings. Play gave us the freedom to express, create and discover in the therapeutic space. Plato (cited in Sweeny, na: 17) believed that *"*you can discover more about a person in an hour of play then in a year of conversation" This became a reality within the process. I relied on the body in play to understand the participant and make sense of the research.

According to Ball (2012: 39) "no particular artistic, dramatic or musical skills are needed to take part in dramatherapy." I believe play in Drama Therapy also helps us "step" into the imaginary. Stone (cited in Irwin, 1977: 427) explains that drama is fundamental for the

development of “the conception of self as an object different from, but related to other objects- the development of an identity.”

From my personal experience I have come to understand that Drama Therapy is not talk-based therapy, rather it uses the human ability to role play and to use all aspects of our physicality, our feelings and our thoughts to engage with problems.

1.3.2 Emotion:

According to Coon (2004, cited in Grieve & Deventer, 2005: 29) ‘emotion means ‘to move’ which is what the participant and I did, we moved in the space using dance and story.

Grieve & Deventer (2005: 31) state that “the experience of emotions is the result of the interaction between physiological arousal and psychological arousal.” This proved true in the process.

Every day of our lives we experience a variety of feelings. Emotions are one type of feeling. Emotions are feelings that are clearly linked to the meaning of a particular situation. The way in which people express, describe, define, or recognize their emotions is related to several factors, such as the situation they are in, age, gender, and cultural factors. (Grieve & Deventer, 2005: 29).

Plutchik (1994) once proposed that there are eight major emotions namely: fear, anger, surprise, sadness, anticipation, disgust, joy and acceptance. When you combine these major emotions they lead to the generation of other emotions. Major emotions are the emotions which are shared by people in the world, regardless of their culture. Secondary emotions can be seen as the many combinations of major emotions which are influenced by our cultural background. (Grieve & Deventer, 2005:35).

I found the above interesting and so I brought in the idea of primary emotions which the participant was invited to embody and sometimes spontaneously felt. These emotions were sometimes positive and some negative, but we both found ways of acknowledging them as being a part of the process.

1.3.3 Authentic movement:

In the beginning of the 1950s, a new movement practice, known as Authentic Movement, came about through the thought, teaching, and exploration of Mary Starks Whitehouse (Sager, 2013). Whitehouse worked with two other students, namely Janet Adler and Joan Chodorow to develop Authentic Movement (Sager, 2013).

According to Frieder (cited in Pallaro, 2007:33) Whitehouse was one of the pioneers in Dance Therapy who were "interested in what moved people". Whitehouse wanted to help people release a "natural impulse" and movement which was authentic to them. According to Sager, (2013: npn) "Whitehouse's work and writing focused on the mover's development of a conscious relationship to impulse" therefore she encouraged people "to find their own spontaneous responses".

According to Adler (cited in Sager, 2013: npn) "Authentic Movement represents a transformation of ways human beings, from earliest times, have found connection between body, mind, and spirit". It goes all the way back to the origins of dance and ritual. These belong to ancient peoples who believed the "body was the most immediate expressive instrument." (Sager, 2013: npn).

> Gradually I came to see that movement is one of the great laws of life. It is the primary medium of our aliveness, the flow of energy going in us like a river all the time, awake or asleep, twenty –four hours a day. Our movement is our behaviour; there is a direct connection between what we are like and how we move. Distortion, tension, and deadness in our movement is distortion, tension, and deadness in ourselves. (Whitehouse, 1969: 59).

Authentic Movement according to Musicant (cited in Pallaro, 2007: 124) "involves the process of wanting." Meaning there must be something the participant wants to do in order for there to be an authentic impulse (action and reaction). Sager (2013) explains that the work in Authentic Movement is not linear, instead it is developmental because both personal and transpersonal phenomena are in practice at the same time. Another belief is that Authentic Movement reflects a person's personality therefore "movement with awareness can produce psychic changes."

Whitehouse according to Pallaro (2007) had five basic principles she worked with and believed in when it came to Authentic Movement. She believed that Authentic Movement works with a Humanistic growth model "which speaks back to the innate capacity of the individual to change and to grow". Authentic Movement is more process driven rather than issue driven, therefore the "belief that the individual can connect to the unconscious through movement" has a healing value (Pallaro, 2007: npn). Authentic Movement "provides direct access to unconscious material for those individuals who present a strong ego function and with whom in-depth psychodynamic psychotherapy is appropriate" (Whitehouse, cited in Lewis, 2007: 74).

In a Drama Therapy session "clients are asked to play out dramatic movements, sounds, images and scenes based on thoughts and feelings they are having in the moment" (Johnson, 2009:94). This method provides a strong opportunity for one to focus on the body and encourage Authentic Movement. I found it important to use Authentic Movement, as I was looking for the body's natural response to situations. I did not chose other movement methods as some of them require technique and can be more complicated then helpful in my opinion. I wanted the body to feel free enough to express itself honestly. Authentic Movement gave Oliver's body the space to be in whatever state it wanted to be. Oliver was encouraged to only respond to what made him want to move in the process. When moving he found ways of moving which felt honest and organic/ natural to him. Oliver also stated that he was learning things about his body that he was not aware of, referring to his body, he said that he was moving in ways he never knew that he could.

1.3.4 6 Part Story Method:

According to Laban (1971: 265) "our life stories are in our bodies." Using Lahad's 6-Part Story Method for personal growth von Franz (1996, cited in Dent-Brown, 2001: 01) hoped that stories might serve the same purpose as dreams did for an individual. She was interested in the fundamental structure of dreams and stories, and analysed both, not for content but for underlying form. Through this analysis von Franz (1996) found six archetypal (Jung, 1980) "building blocks at the heart of stories and hypothesized that individuals' dreams might be analysed in the same way" (Dent-Brown, 2001: 01). Lahad's 6-Part Story

Method uses these same ideas. (I elaborate on the structure further in the middle of this paper in 2.4.3 page 45).

According to Dent-Brown (2001:02) two Israeli therapists, Ofra Ayalon and Mooli Lahad (Lahad, 1992) further developed the 6-Part Story Method (6PSM) by taking the six parts identified by von Franz (1996) and then reversing the analytic process. This involves a participant creating a main character with a setting who then goes through a series of situations to eventually get to his desired destination or outcome. They first used this method with children then with whole communities who were under stressful situations (e.g. shelling) (www.insiderart.org/uk). They did this by using the 6 parts as a skeleton for the client to create his/her own fictional story.

Lahad (2000: 11) suggests that "once we grow up we are told that in order to solve problems you need to use your imagination and be creative." In my opinion Drama Therapy works with story as a way of understanding and exploring individuals through their creations. According to Leigh, Gersh, Dix and Haythorne (2012: 85) "some stories are too painful to talk about, but through the use of metaphor they can be enacted and thought about". Dent-Brown (2001:03) explains that "the story can help a client who is usually overwhelmed by their feelings to project them more safely into the third person."

> I find the 6PSM a valuable tool. As a Dramatherapist, I am interested in the roles and scenes it contains, and the client and I can play them out, role reverse, rewrite, freeze and comment on them…. Once we have worked on a story we may leave it behind only for a theme or image to come up as an echo weeks down the line. The metaphors by then are so rich, complex and layered in meaning that they serve as a very effective shorthand for us to communicate in. (Dent-Brown, 2001: 03, cited in www.insiderart.org/uk).

Denzin (1975: 474) believes that by learning to play with story, objects, etc. people learn about the elements that make up places, their attachments to different values, their interpretations and meanings to themselves in relation to others and the objects which they play with. Through playing with story, objects, etc. people also learn how to form, challenge and break social relationships in which they find themselves in. Individuals can also learn how to measure time through play and story, giving them the opportunity to manipulate time (past, present and future) therefore they are seen as people who are obtaining the skills for future moments of interaction with other people.

Having done the 6 PSM in my Honours year of Drama Therapy I remembered how much joy it brought me. I remember innocently creating and colouring in. I was so invested in my story that I did not even notice how I had created a part of my real life story. The past had found a way of revealing itself as unresolved material for me. From that day I began to understand the power of a projected story and the unconscious.

According to Moore (2004:13) “storytelling is an excellent way of caring for the soul”. In the research process, I wanted to give Oliver the space to freely create and imagine, with the hope that he too would make the connections to his personal story and repressed material. I chose the 6PSM because it did not need any verbal explanation or words. The images created were strong enough to speak for themselves.

This process uses, the archetypes of hero, guide, and obstacle. According to Myss (2002: 465) in ancient Greek and Roman literature, the hero is also seen as a classic figure, one who must meet a very difficult path of obstacles. The self in an individual arises in the process as the Hero who faces internal and physical obstacles, overcoming his/her fears in his journey of empowerment whilst conquering the forces fighting against him/her. The Guide is like a teacher “teaching not only the beliefs and practices that make up established religions, but also the overarching principle of seeing the Divine in every aspect of life” (Myss, 2002:461). The guide in this process can be internal or external. Some people often find that they are their own guide, whilst others have a specific guide (friend, family etc.) who is there to help them get through the obstacle on the journey. The guide, in my opinion can be very cathartic simply because of their presence. The guide can be a part of an individual’s process of healing based on the fact that they are seen as a helping hand. Oliver in one of his stories chose an angel to be his guide. The angel seemed to bring the foxes comfort and peace which seemed to have made Oliver happy. The guide did not take over the role of the main character, but was an extended part of the main character, very much like the main character’s internal voice.

While role playing the Guide the client in this process learns to integrate the wisdom of this role into the self of the Hero and to think from both perspectives. At the end of the process Oliver was able to find the connections between his hero and guide. At first they were too

very distant strangers, but with time he was able to find a guide within his hero at times, in some of the stories he had created.

1.3.5 8 Effort actions/Active drive:

Laban's 8 effort actions are: press, flick, wring, dab, slash, glide, thrust (punch) and float. Laban (1971) described human movement in terms of four qualities (space, time, weight and flow) and observed how these worked in human beings.

To Laban, "therapy was a matter of using movement for its qualities of healing and growth." (Hodgson, 2001:248). His "approach was against the current trend of therapy through words (talking oneself back to balance), but more through deeds, through movement, dancing oneself back to harmony" (Hodgson, 2001: 247).

According to Hodgson (2001: 224) "Laban's approach is by 'playing', exploring, studying each part of the dancer's vocabulary" including other things (movements, relationships, styles etc.). Laban's thinking (1971) focused on the uniqueness of each individual, meaning each person has intrinsic worth and is therefore valuable.

Looking at the connection between dance and the mind, Laban also believed that whatever happens on the outside of an individual will affect their thoughts and feelings. According to Hodgson (2001: 248) "throughout his life Laban talked about the 'inexplicable influence' of movement and dance, both bodily and mentally..."Laban (cited in Thornton, 1990) believed that a person's inner life is expressed through movement, be this conscious or unconscious. Therefore movement becomes a bridge between one's inner life and outer world, and change made from within will manifest visibly. (Thornton, 1990: 79-80).

Laban (1971) highlights that movement holds the potential to express that which is not known to a person through talking, believing if we extend one part of ourselves (body), the other (thought) will also shift. Laban believed that an individual needs "to get to know and gain awareness of the body, and following this he/she gains greater self-awareness (achieving insight about him/herself for him/herself), leading to the restoration of natural harmony of the personality, the wholeness of body, mind and spirit." (Hodgson, 2001: 249).

Looking at the human body I believe that we all use it differently at differing moments. I believe the body can be seen as a text or musical score sheet which one can read or sing because of the way it is presented and what it represents. We are still able to communicate and express with our bodies through the use of our body language.

Pallant (2006: 100) suggests that "moving the body moves the mind and vice versa". One just needs to trust that questions such as "what moves me and what moves the people around me" can be answered by making their body the focal point in all the happenings of their lives. So that even in the happenings one can remember that "we may return to our homes, but the connections established on the floor live on in our bodies settling in slowly and tangibly." (Pallant, 2006: 147).

I looked at the connections in the Effort actions and realised that the 8 Effort actions helped me see what mood Oliver was in and how he was feeling when he was moving. Based on his pace and use of space I was able to map Oliver's journey. The journey was not a smooth and simple one, but he was able to create a language of expression and play using his body which moved through the effort actions.

In the process, I gave Oliver the opportunity to verbally explain which effort actions he felt were easy for him to use and which were challenging. I found this interesting because with time I began to see that Oliver was able to use all 8 effort actions in one story. At first he started off using only a few. He also only used them in the same plane of movement, but as the process progressed he began to use more space and more levels with his body. I noted that Oliver used gliding, slashing, punching and flicking a lot and often used less of the floating and pressing action. When embodying his stories he often used slashing and flicking. When moving with me in the space he used gliding. In the introduction, warm up and closing he often used punching, wringing, and slashing.

I chose to use Laban's 8 Effort actions as I found Laban was used in both Drama Therapy and Dance Movement Therapy, though their focus is on different things. Characterisation and embodiment help the Therapist see what state the client's body is in during a session in Drama Therapy. Movement and technique as well as expression of the body have implications in Dance Movement Therapy. Yes both look at the body, but I wanted to see the body in motion with story and Authentic Movement. I felt that Laban's 8 Effort actions

would help me see into the “inner world” of Oliver letting him acknowledge both his “internal and external worlds”.

1.4 Literature Review:

In a Sesame session it is believed that a human body which is in movement, no matter how small that movement, is able to “speak”. The movement does not need verbal words, but it is able to physically speak for itself (Dekker, 1996: 39, Hanna, 1979). This belief is appropriate to my research because it highlights the importance of movement as the body’s way of communicating. The body is a symbol which carries a lot of information if given the opportunity to open up.

The idea of healing often comes to mind when people hear the word therapy. Dekker (1996) explains the concept of cure and healing and how this is a process for the individual to explore and is done by the individual for him/her to journey through. On the journey of exploration and discovery one is bound to come across many different situations. The body itself experiences these different situations and calls upon various parts of itself (inner and outer being or psyche) to store these experiences.

In engaging with the inner being or psyche this research drew on theory from Erikson’s psychosocial stages of development. According to Erikson (cited in Swart, de le Rey, Duncan & Townsend, 2008) developmentally young adults (20-39 year olds) are at the intimacy versus isolation stage. People in this stage tend to seek love and companionship. The belief at this stage is that young adults “seek deep intimacy and satisfying relationships,” if one is unsuccessful then isolation may occur (www.learning-theories.com, 2014: npn). I also looked at Jung’s (1980) concept of psyche, the conscious and unconscious, and Field’s (2001) concept of what bullying does to health.

According to Fried and Fried (cited in Mertz, 2002: 130) one can find “prevention” principles for bullying. These include “self- esteem and skill enrichment, conflict resolution and mediation skills, respect for differences, anger management and assertiveness training, problem solving skills, empathy training, and sexuality awareness training”. These principles are also addressed through Dance Therapy where they constantly reinforce body awareness. The body therefore becomes the focal point.

Conger (2005:108) suggests that “the body *is* the shadow”. One is able to read the outer and inner worlds of the body finding that which lies on the surface of the body is different to what lies beneath (shadow). Lederman and Homm (1961) further warn that, one should not dissolve his or her shadow because it has some level of power which should not be disowned. Conger (2005) defines Jung’s concept of the shadow as encompassing the repressed parts of one’s ego. This repression makes it difficult for one to acknowledge certain parts of oneself which are thus shut off from consciousness.

Conger also explores the concept of symbols. It is said that “the symbols of self-arise in the depths of the body and they express its materiality every bit as much as the structure of the perceiving consciousness” (2005:185). Therefore one comes to understand that the living body is a symbol.

Art can be symbolic. I appreciate that art does not require one to be someone one is not, art asks of you as you are. Clemens (2014: npn, cited in arteducation.buffalostate.edu) states that “art has the role in education of helping children become like themselves instead of more like everyone else”. Lahad (2000) challenges the ideas and ideals we are taught at school in relation to fantasy and imagination. He points out how people have forgotten to use fantasy and imagination. The split between the mind and the body is spoken of and a need to dream is called upon.

Technology seems to have a different understanding of creativity and it does not highlight the body’s involvement. Young adults are often told to stop dreaming and start thinking practically. Schools and Universities want evidence and proof on paper, not in the body. The focus in society appears to be more on the left hemisphere of one’s brain where logical thinking is placed. Some thinkers believe people mainly children cannot differentiate between imagination and reality, but Lahad (2000: npn) argues “children *can* differentiate between fantasy and reality.”

The general assumption when it comes to bullying is that it all starts on the playground when no adult is really watching. That is why this paper brings in play. When looking at the notion of play and development, Erikson (cited in Irwin 1977: 427) contributed to our understanding of play by calling it “the royal road to the understanding of the infantile ego’s efforts at synthesis” therefore making play a necessity.

According to Pallant (2006) in our modern lives people may spend many hours a week sitting at a desk, watching television, pressing countless buttons (ATM, Microwave, cellphone etc.). Pallant (2006) suggests that we are technologically connected therefore neglecting parts of our bodies (elbows, shins etc.) making us “disembodied”. “Living out of our heads, absorbed in thought, with few opportunities for direct, sensate connection.” (Pallant, 2006: 117)

As human beings we speak two languages, one with our mouth and one with our body. Body language is said to have the ability to change relationships, through its expressiveness. Movement is also explained as being a way of focusing on well-being bringing out the healthy parts of a person. Thornton (1990) in his writing explains the notion of body language and how it is interpreted. Many claim they are able to read and understand body language, but it is not always easy. When it comes to reading the body’s language one should look at the rhythms, patterns and the result of a person’s movement actions.

Pallant (2006) explains the idea of the body, focusing on Contact improvisation in her dance and movement. She comments on the importance of touch and how the body renews and enlivens itself by touching. Pallant (2006) comments on how studies show that touch is crucial to our survival. Attention is directed by touch. Touch is said to be necessary for human development because it is connected to the central nervous system which resides in our body.

The mind according to Pallant is described as attempting to exercise control, but it still gives the body a space to honor its interdependency. She also honors the importance of play and claims dance to be the “mystery and magic and surprise and the not knowing.” (Pallant, 2006:110).

Looking at the different point of view of the body and mind of these different thinkers I was encouraged as I went on an exciting journey with this research. I believe that the body is a vessel which houses all your experiences past, present and future. It is the one tool you can trust to tell you the truth about yourself. The body in my understanding allows certain experiences to come in and out of it based on its needs.

Unlike any other language I do believe the body speaks more fluently and effectively. The mind at times may want to change how we understand the body, but I feel both work hand

in hand for one to function fully. Thought doesn't always have to be literal or narrow, through imagination one is able to dream, create and imagine life differently. The mind just like the body is a vehicle for change, expression and freedom. One just needs to unlock doors which society taught us to lock and be more adventurous in our life's journey using both the body and mind, freely and creatively.

THE MIDDLE

2.1 The beginning part of the research: (PAR- practice as research)

Drama Therapy is fairly new to South Africa. It seems that there has not been any documentation about the integration of Drama Therapy, Dance Movement Therapy and story in relation to the body and bullying in South Africa. It was only through my Practice as Research process that I realised there was a need for this integration to be researched. My Practice as Research was my spring board which came before my main research.

According to Nelson (2006: 108, cited in Finestone-Praeg, 2007: 203) Practice as research seems "to test certain concepts in ways of which words are not capable." In my practice as research project I tested ways in which bullying could speak through the body. To start with I interviewed 6 people within the Gauteng region. The participant's ages were between 22 and 28. I interviewed males and females of differing races. Some participants I knew and others I did not. This research aimed to investigate whether the effects of bullying is apparent in the participants' bodies and behaviour. After much thought I then decided to follow through with only two of the stories from the participants who had been bullied. One male and one female, their ages were 23 and 24. I chose these two participants as they had represented the bullied whilst the others played the role of the bully. I did this because I wanted to start small, but I also felt that there was a "hidden" story which the people who had been bullied were not fully aware of.

My PAR title was, *Journeying through the aftermath: Physical Theatre as research, a case study of bullying.*I worked with a group and used narrative enquiry with them. Through their stories I began to notice the aftermath of bullying. During their interviews I looked at their bodies and constantly observed what was happening to them as they told me their stories. I then personally embodied their physical responses and noted a shift in my own body. It felt as if I was carrying the world on my shoulders, but more than that I felt as if I was getting a small taste of the hurt these people had experienced from bullying. I then began to ask myself if the effects of bullying remain in the body long after the initial trauma. Which lead to me asking my first research question which was, *In what ways can Physical Theatre as research better inform our understanding of the aftermath of bullying?*

Along this research journey I found that Laban's (1971) 8 Effort actions were present in the different stages of the embodiment of the research. I was able to use the different qualities to place the emotions of the stories in my body. In rehearsals I could not represent the stories by retelling them, but I had to rather interpret them as translations on to my own body, and that is how I found the hidden hurt (aftermath), through the body.

Mis-Under-Stood was a small performance I created as a way of representing the research. Along this journey I found that embodying the stories not only showed me the effects of bullying, but also the aftermath. *Mis-Under-Stood* shows how most bullying (verbal and physical) starts to affect the body. A person who is bullied will often experience a "getting smaller" and often it seems like the body wants to almost disappear into thin air to hide from the bully. The body twists and gets all knotted up due to the painful feelings experienced within the bullied.

According to the Education Department (2012:04) "bullying involves one or more people singling out and deliberately and repeatedly hurting or harming physically or mentally." I hypothesised that once the process of bullying (verbal or physical) comes to an end for various reasons e.g. bully leaving or you moving to a different school, the experience of the bullying is stored somewhere in the body. The body then seems to harden internally and externally as a way of protecting itself from being bullied again. In the process an individual will often tell themselves they have overcome and are no longer affected by bullying, but the body has not forgotten the hurt and experience.

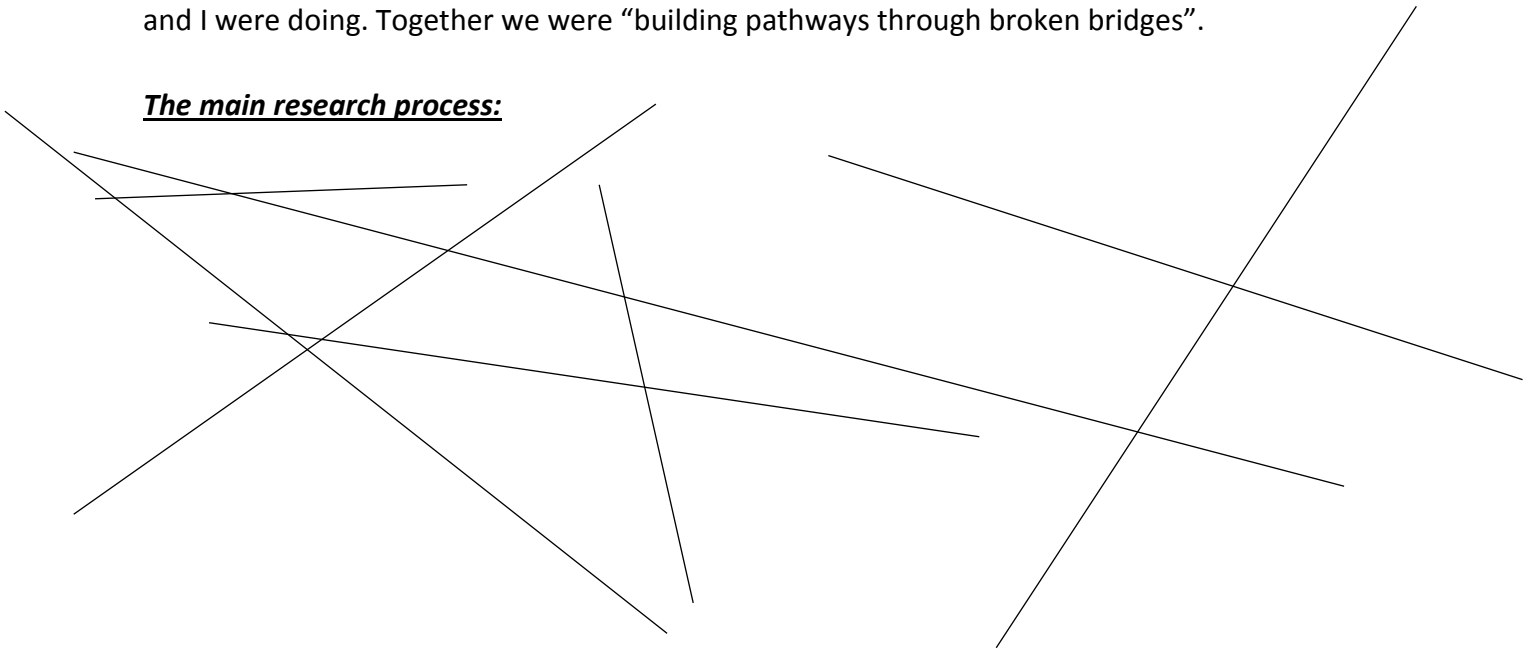
Progressing through life, an individual will often wear a smile and try to make him/herself appear bigger on the outside so that external threats are able to see the warnings from afar. The body seems to have learnt how to defend and mask itself. This defence can often come across to others as verbal abuse or pushing people away which was the case for the participants. Sometimes an individual will have internal blocks/walls which they carry with them forever. I have come to understand these blocks as the wounds which lie deep within us. In the research I discovered that no matter how many times a person shares their story verbally they have still stored the emotions of the bullying. Their bodies have found ways of storing the memory as a reason for the body to always remember to protect itself from any possible bullies.

Through this first stage of research I came to the conclusion that the body is a store house and that the aftermath of bullying is stored in the human body. Emotions and memories of the experience are still in the body. The body feels hurt, abused, and vulnerable, it automatically learns to protect itself from any possible threat therefore it often hardens creating a protective shell or mask as a result of bullying. That is why according to Field (1996, cited in www.bullyonline.org, 2014: npn) "bullying can cause injury to health and make people ill". He also suggests that bullying often leaves a person feeling fragile, isolated and withdrawn forcing the body to develop all kinds of symptoms which are not easy for the person to cope with. The body out of fear can start to sweat, shake, pulsate, get headaches, flashbacks and panic attacks at the memory of the event (www.bullyonline.org, 2014: npn, Ball, 2012, & Department of Basic education).

2.2 Building Bridges through broken pathways

It was in the fourth session that I found an overarching title for the journey Oliver and I were on. After the movement and story creation, in reflection I finally understood what Oliver and I were doing. Together we were "building pathways through broken bridges".

The main research process:



During the second phase of the research process I worked with a *client centred approach* where the research focused on one person. Here Oliver and I were able to work one-on-one. This in my opinion made it easier for me to focus on Oliver's body as well as take in his stories.

In planning my research processes, I used a Sesame planning structure. Each session had an introduction, warm up, bridge in, main event, bridge out and a closing. I did this so that each session had a level of flow and structure to it even though most of the work in the sessions was based on play and improvisation.

In planning the overall process I broke processes down. The first session focused on an introduction and Oliver's relation to bullying (his story). In the next session I encouraged Oliver to get into touch with his body. I then brought in the 8 Effort actions (Laban, 1971) (Mentioned before as punching, pressing, wringing, slashing, gliding, dabbing, floating and flicking). Laban (1960, cited in Govoni & Weatherhogg, 2007: 119) "identified space, weight, time, and flow as motion factors toward which people can have different attitudes. He noticed that those inner attitudes (Effort elements) were displayed within the ranges of two extremes: spreading out, expanding, indulging, going with; or condensing, fighting, resisting, struggling against."

Lahad's 6 Part Story Method formed the base of my research as I invited Oliver to create his own 6 Part Story every time we met. According to Ball (2012:41) the Six Part Story assessment not only provides information about the coping strategies that children have been using, but it also gives insights into each child's creativity and their ways of creating stories. According to Ball, the 6 Part Story Method can be seen as a behavioural assessment which was devised for children who were between the ages of three and sixteen. The 6 Part Story Method has questions which relate "to emotional symptoms, conduct problems, hyperactivity/inattention, peer relationship problems, and pro-social behaviour." (Ball, 2012:41)

I also introduced Authentic Movement which "emerged through the exploration, thought, and teaching of Mary Starks Whitehouse" (Sager, 2013). In short, Authentic Movement looks as natural impulses. I later then combined Authentic Movement with the 8 Effort actions then with the 6 Part Story Method using all three together in one session.

Each session relied heavily on improvisation and free play. The stories which Oliver created were framed by Lahad's (1999) 6 Part Story Method. The movement was framed around Authentic Movement. Each session differed from the others as I chose to consciously work

with the notion of the past, present and future. I only spent one session in the past by evoking Oliver's story about his experience of bullying, the rest of the process focused on finding healthy ways of being in the present even with those past experiences, so that Oliver was able to have a positive response to the future knowing that his story of bullying has been seen, heard, danced/moved and expressed.

King and O'Brien (2011:17) state that "clients and therapists will have emotional responses to each other, regardless of the therapy framework." Based on the fact that the Oliver and I worked one-on-one I believe there was a level of "intimacy" between us. I believe the transference and counter- transference influenced Oliver and myself, especially when we were in the play space. According to King and O'Brien (2011:13) "transference and countertransference, when properly identified, will only constitute a small part of the feelings that exist between therapist and client." I was quite excited to be in the space with this new participant. I was a little nervous about his response to the topic, but I felt the need not to push too hard during this first session. Gladeana (2015:npn) suggests that "one big clue that you may be experiencing a counter transference is where you find yourself experiencing feelings and/or acting outside of your normal pattern of behavior." It was in the middle of the session when Oliver and I got into the body work that I felt like I was meeting a familiar face and a well-known presence.

In the second session I felt like I was stuck in a game of hang man, each movement made seemed heavy and painful. I constantly felt the need to be fully present (mind, body and soul). In the third session I felt a lot lighter and at ease. I felt that I held the space enough for Oliver to express himself whilst moving. In the fourth session I felt a great sense of relief come upon me. Though the images Oliver started off with were dark, they gradually began to shift. We moved together with grace, honestly and pride. The story brought in the feeling of mystery, but a gentle calmness was in the room.

We were influenced on an interpersonal, intrapersonal and cultural level. I believed this may have also influenced the level of authenticity making it difficult for either one of us to own certain feelings and response in the space, but whatever we were unsure of we put into movement. Having combined the three methods as a form of integration the level of transference became heightened when we began to use our bodies.

I also used observation/witnessing with-in the sessions. Witnessing in my opinion can be quite significant and powerful because it gives one the feeling of being seen entirely. Sager (2013: npn) suggests that witnessing, and sharing, appears to "validate the event and to give it and the participant public sanction and acceptance." At first I chose to stand on the outside and be an active observer, holding the space, but I later felt the need to join the participant and move with him. There seemed to be a shift when we started to move together. In some sessions I moved in role as someone or something given by Oliver (e.g. an animal). It was in the "duet's" that I was able to feel and understand a lot more as my body was actively involved. It made sense being a part of the dance because that's what Drama Therapists do, we are active participants in the space.

My hope for this research was to find a way of acknowledging the past, being aware of the present so that one can look into the future and see that the body also has a voice of its own which needs to be listened to.

Throughout the process I was hoping to find what moves us as people, what memories are stored in our bodies and how we can express these memories in a way that gives our body the opportunity to tell its own story. Shapiro (2006: 29) once said that "as you think so you become your thoughts and words are like seeds that germinate and grow." I gave Oliver's body the opportunity to express itself through his thoughts in his head and the feelings in his heart because in my opinion an experience of bullying can leave a person feeling and thinking many things.

2. 3 The Bridge of dependence- *(REALATIONSHIPS)*

2.3.1 Introduction: ICU/ I see you

According to Baum (2013: 35) "there is the event and the reaction to the event, the moment and the moment after." I have come to the conclusion that bullying can be quite a numbing feeling for some people, quite similar to lying in an ICU room. Not certain of what the outcome might be. The experience leaves us numb, but I feel that movement has the ability to break that numbness, waking us up from the coma.

I have chosen three archetypes/ roles to focus on. The bully, the bullied (victim) and helper (observer/rescuer). This chapter looks at the relationship these archetypes have with each other and how they affect each other.

2.3.2 Meeting others- *The bully, bullied, observer/rescuer:*

"No man is an island"… the word 'relationship' seemed to come up a lot in the process. Each week the stories we created spoke of some kind of a relationship. Oliver and I throughout the process were working on a relationship. We were always in relation to each other in the space. Hodgson (2001: 223) states that "dance is about relationships."

In our first sessions there seemed to be a big space between Oliver and I. We were in the same story uncertain of how we would meet. In reality we were distant strangers, but on paper in the stories, I often felt like I was a friend who had a friendly relationship to the main character. In movement during our first sessions I felt as if I was an observer, not fully welcome in the space. In the third session I was in a tug of war with myself where my mind told me to stay put and hold the space, while my body wanted to jump in and hold him. There was a strong relation between us and I could not understand why. It was only later in the 6 Part Story that I realised the main character never overcame the challenges on his own, but he had the company of a friend to help him. I then looked into the different archetypes which seemed to be present within us each week in the room.

Just as the head does not exist without the neck or the ears, the stories which the participant created did not exist without some form of relationship. The same can be said for bullying. The bully cannot survive without the bullied and the bullied would not exist if it was not for the bully. Meaning for some strange reason they need each other, just like the big bad wolf needs "the three little pigs" and "Little Red Riding hood".

In the fifth session Oliver and I created an imaginary triangle on the floor. I then invited him to place the bully, bullied and rescuer/observer anywhere in the triangle. He placed the bullied at the top point of the triangle, the bully of the left and the rescuer/observer on the right. It was through the movement within this triangle that we noted the relationships the one had with the other.

Bully:

I grew up being taught that "two's company and three's a crowd." I guess most people see bullying as a vicious dance between the bully and the bullied, but one should never forget the audience. They too have a part to play, the one cannot exist without the other.

According to Myss (2002:441) the archetype of the Bully includes the belief that the spirit is always stronger than the actual body. "People are often called to take on bullies for the sake of others" (David did Goliath).

Bullied:

To my understanding the bullied is often seen as a victim who has no control over the situation. I discovered that the victim archetype can have a negative trait such as living in fear, which can also be a good trait letting people know when we are in danger. Some would say this is a way "of letting ourselves be victimized" (being victimised by their fear) (Myss, 2002:500).

***Observer*:**

> If you are neutral in situations of injustice, you have chosen the side of the oppressor. If an elephant has its foot on the tail of a mouse, and you say that you are neutral, the mouse will not appreciate your neutrality. (Desmond Tutu, cited in www.nobullying.com).

Myss (2002: 487) states that "the rescuer assists when needed and, once the rescue mission is accomplished, withdraws." It can be said that a rescuer provides some form of support and strength to help others survive a difficult situation. Myss (2002: 487) also states that "the rescuer is more common among women." This I found to be true in most sessions as I often wanted to rescue Oliver during the process.

In this fifth session Oliver embodied the observer in a watchful manner. When he stood in the role of the observer/rescuer his body was upright, his hand reaching out at times. Oliver never went to the floor and he moved directly to places where he swayed and seemed to be gathering things which he rocked in his hands. Oliver was silent, but very present. In a still image of the observer, he covered his face with his hands, he opened and closed his eyes and bent his legs. The bully he placed inward looking directly at the bullied. His arms were

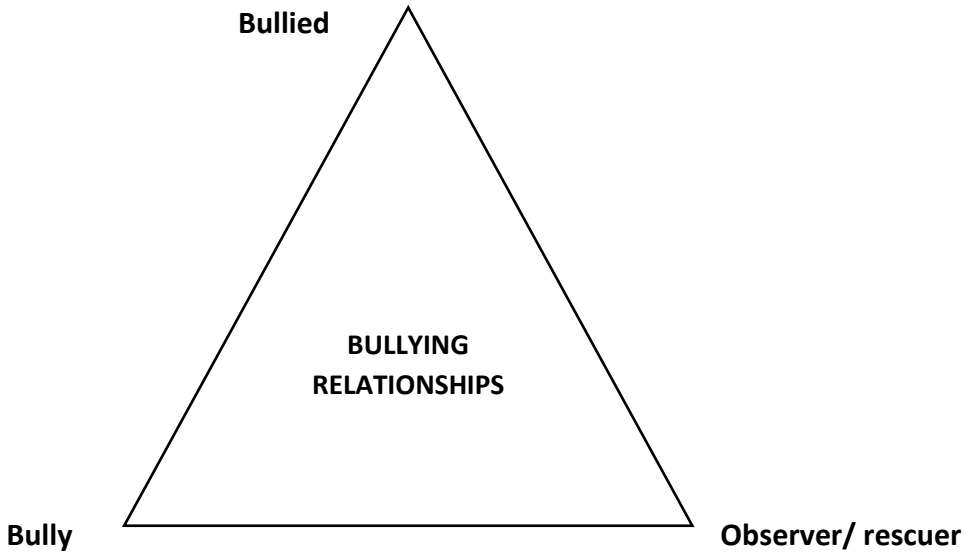
reaching out, pulling things towards himself. The bullied looked inward at the centre of the triangle, too scared to step out, Oliver inhaled every time as he tried to hide in an imaginary shell. In all of this Oliver verbally stated that he felt the bullied could become the bully and that the bully may have been bullied.

When in the observer role Oliver felt that he did not become bullied, but could have become a bully. “If you turn and face the other way when someone is being bullied, you might as well be a bully too” (Anonymous). Jackie Chan (www.nobully.com) once explained that he allowed himself to be bullied because he was scared and didn’t know how to defend himself. “I was bullied until I prevented a new student from being bullied.” Here we see that the victim of bullying became a rescuer to someone else who was experiencing something similar. Therefore there was a switch in roles. Oliver in his free writing expressed that he believed that the observer was a hard role to be in based on the fact that one has to make the choice to help or not. Oliver feared helping the bullied as he felt that they might just both end up being bullied, but he felt helping the bullied when not in the public eye may be better for them both. Oliver also stated that he was speaking from experience.

With reference to Laban’s effort actions, in the role of the bullied (victim) Oliver used slashing, punching, and spiralling. His body was often bent over as he hit his hands on the ground. In the role of the bully Oliver used quite a lot of gliding, and flicking of his arms. In the role of the observer/rescuer Oliver spiralled his arms using fantasy-like movements which I saw as being indirect. He also used wringing and dabbing.

2.3.3 Conclusion:

Having moved these three archetypes with Oliver in the space using our bodies, I came to the conclusion that all three archetypes have the potential to be one. Namely the wounded child. This “archetype holds the memories of the abuse, neglect, and other traumas that we have endured during childhood.” It is often seen as a “culprit in the analysis of adult suffering”. (Myss, 2002:443).



I use the diagram to show how bullying works. I found the triangle useful as it explained the process of bullying. I used the three different roles/archetypes one finds in bullying to show how the one depends on the other.

2.4 The body bridge

> Out of your five senses (sight, smell, sound, taste, and touch) your sense of touch is your oldest and most responsive. Your body reacts viscerally to touch, leaning into the hand offering comfort and pulling away from the hand that harms. (Kuhnke, 2012:127)

According to the way Drama Therapy is framed there is the belief that "human beings at best are characterized as *Body"* (Pallant, 2006:91). The body can be the focal point in Drama Therapy. It is said that "we arise into this world as body, with consciousness being its energetic limb and our physical body being its material limb" (Pallant, 2006:92). This part of my research report looks at the body in terms of body language, space, story and movement. I describe in detail what Oliver's body did and how I understood his body during the process. I chose to use the elements of body language, space, story and movement as tools for analysis as I felt they all had a link to each other.

According to Laban (cited in Thornton, 1990: 18) "when you 'read' another's body language, you respond to the rhythms patterns and results of their movement actions." I defined body language as looking at the signs and symbols which the body uses to communicate with

others. I believe an individual's internal action is seen through their external action because of their body language. An individual's body language can differ from another's, but there are codes, signs, codifiers and signifiers which one can use to understand body language. It is my own belief that body language is universal, but certain expressions may differ according to one's culture.

As most cultures exist in different space, I was interested in the use of space within and outside the body. In this paper I define space as the area in a room which surrounds the body. The body moves in a space. A space in my opinion can have any height, width or depth. Space to me plays a very important part in shaping the body. I believe the body can respond to the space in which it is in, meaning the condition of a space can affect the way the body moves in it.

While looking at the way the body moves in a space, I also wanted to look at how the body moves in story mode. Most stories I enjoy start with "once upon a time"… To my understanding time in stories is often fluid and free. The use of the body in story can also be free and fluid. According to Steckler (2006: 38) the body has its own timing." That is why I define story as journey with a time period of its own on which the individual travels with others or alone. I believe that story has a way of capturing moments and memories. In story one is able to create, re-imagine and journey through one's own imagination using one's body as a tool of expression and experience.

Feldenkrais (cited in Steckler, 2006: 37) said ''movement is life; life without movement is unthinkable.'' I agree with this because from my own experience I can honestly say that I feel alive every time I move. In this research paper I define movement as the body's mode of expression. I do not just focus on what the body is doing, but I also focus on what the body is not doing and how it is moving, through movement I was able to go on a journey with Oliver. Through the use of Authentic Movement I was able to hear and see Oliver's own way of creating using his body. According to Steckler (2006: 37) "movement in Authentic Movement becomes ritualized and symbolic."

The connection between body language, space, story and movement made sense as one concept seemed to speak to the other. I felt they were important to the analysis as I felt the body was used in each. By looking at what the body does in each I was able to find a

different perspective and use for the body. The research showed me how to look at the body in different states and stages. I used body language to understand the story and movement. Space then linked to the way the body moved. I believe that a space can shape the way the body moves. It was in the process that these themes popped up and connected, showing me that one needed the other to create a holistic reading of the body. By looking at the body through different lenses (space, story and movement) I was able to see its full potential.

These concepts (body language, space, story and movement) interested as they appeared to be helpful in increasing my understanding of a healing process for an individual. Steckler (2006) believes that the path to healing must, include movement. According to Steckler (2006: 31) "a body of or in trauma is first a living body (from which a metaphorical body can be theorised), and trauma is foremost a wound in the body. Time is also ineradicably body laden: known and experienced through the body, even unconsciously. Trauma destroys the body's sense of time."

2.4.1 Body language:

It is said that 70% of our daily communication with others happens on a nonverbal level. According to Jung (citied in Newham 2005: 174) "language was originally a system of emotive and imitative sounds which served to express primal affects such as 'terror', 'fear', 'anger' and 'love'." In my opinion we are all born with body language, but not all of us know how to use or read it to the best of our ability. I only began to fully understand body language through dancing and observation. Thornton (1990: 81) suggests that "the language of the body and the language of dance are one and the same."

According to Pallant (2006) when moving one realizes that coming back to our physical bodies is empowering and also transformative. My understanding of the body and its abilities has shifted since I have been training as a Drama Therapist. Mazarakis (2009: 03) states that "the body serves as an archive that records our memory". As a dancer I thought that I had taught my body to move like a classically trained ballerina, but now I am coming to the realisation that my body is teaching me about all the things it has learnt/stored other than dancing. (memory)

I define memory as the part of our brain and body that stores everything we have ever done in our lives. According to Howes (cited in www.psychologytoday.com, 1991: npn) there are four stages of memory: "intake, storage (encoding), rehearsal, and retrieval. Each of these processes can be influenced by many factors such as developmental stage, setting, expectation, post-event questioning." The body has memory therefore I believe this memory should and can be accessed so one is able to find his or her own voice.

According to Murray (2003: 67, cited in Reznek, 2012: 102) "play includes dimensions of making the most of a theatrical moment" encouraging authentic responses within a client. A body in play should be seen as a body in its natural state of being. To my understanding and discovery in the research, I have come to see that everything we do is stored in our bodies.

> The body is a continuous place, in which we have as yet no understanding how memory is laid down, only the knowledge that it is embedded in the brain as well as the body (hence what we call muscle memory, although this is inexact). (Baum, 2013:37).

The stored information in the body can be read in different ways. "The pathway through which the source emerges within us is our body" this is both the physical and energetic presence of the body. (Pallant, 2006:91).

We are who we are because of the things we say and do, this may be a result of our different life styles based on the assumptions, methods and questions that we believe in. As a Drama Therapist in training I have come to understand that my body and mind are engaged when it comes to play. As a child I grew up playing, I grew up playing in trees, in holes, in homemade tents and almost anywhere. I now look back and realise that my body was always involved. No matter my position or location, my body was there. Oliver did the same, every time we played his body was a part of the play. According to Pallant (2006: 101) "the body awakens not only to itself, but also to the environment of which it is part." I strongly believe that play is something which we forget about as we grow older. Play happens using our bodies in various spaces and places.

The reason I chose the body as my main focus in this research is because Lecoq (cited in Callery, 2007: 04) believes that "the body knows things about which the mind is ignorant". Laban in his work wanted to find the connections between motion and emotion (Laban 1971). According to Laban (1971) "the astonishing structure of the body and the amazing

actions it can perform are some of the greatest miracles of existence". Laban (1971: npn) suggests that every single transference of weight, and gesture "of any part of an individual's body shows some piece of their inner life" (Laban, 1971: npn).

2.4.2 The body in the space:

Laban (1971: 262) once stated that "the space around us is not empty; it is dynamically alive and vital." Having been a traveller myself, moving from a small town to a large city the idea of space was the first thing that came to my mind when working with the body. I chose to look at the idea of space with Oliver because I felt that space affects the body in various ways. I also used space as a way of seeing Oliver's story in relation to his ease or dis-ease in venturing into the space around him. How restricted he felt in terms of his environment. According to Laban (cited in Thornton, 1990: 82) "space, in *effort* terms, is not the visible display of spatial form and pattern but rather how much or how little of the available space we use. Our first perceptions of space come from an appreciation of the shape and size of our own body."

All individuals have an internal part of themselves and an external part. According to Kuhnke (2012: 102) the internal part of people holds their "values, beliefs, unique selling points, motivators and drives, standards" and their strength. The external parts of an individual hold our "dress and appearance, body language, behaviour" and lastly our etiquette.

Dance Therapy aims to release clients so that they can experience internal freedom and external freedom… what I mean by this is that freedom can be understood as internal and then shown/ expressed as an external. Callery (2001: 117) believed that the "true actor recognises that real freedom occurs at the movement when what comes from the outside and what is brought from within make a perfect blending."

I can still remember colleagues in my movement classes saying that engaging in movement gave them a sense of freedom in their bodies, "we feel our thoughts, our sensations and our moods moving through us" (Newham, 2002: 89). I do believe this, because "there is no expressive process which does not contain movement." (Newham, 2002: 89)

According to Mertz (2002: 63) scientific studies show "that our emotions are tied to physical movement." Our body can experience motion and emotion in various ways. Newham (2002:

89) believed that “motion is central to the way we experience ourselves as living souls” and Conger (1988: 182) believed that “the body is the most doubtful friend because it produces things we do not like”.

It was in the research process that I discovered that motion brings about emotion. It was in the process that expression of emotions seemed to be aided by the body. “Words were rarely the starting point… out of the physical action would come the feeling.” (Callery, 2001: 148).

What I saw during the first session was that Oliver walked around the room slowly, his walk appeared to be unenthusiastic or eager. He did not make much eye contact when verbalising, but often seemed to look to his left hand side. When standing his hands were crossed behind his back which reminded me that “certain postures elicit certain moods.” (Kuhnke, 2012: 113). I also noted that his posture was not completely upright (slouched). Kuhnke (2012: 103) believes that “people who slouch give the impression of being dull, uninterested, or lacking in confidence.”

In the second session Oliver appeared to be present and engaged during the entire session. When he created a movement sequence his body and movement appeared heavy. Sound was added to movement by Oliver. Newham (2002: 87) suggests that “as the breathing pattern changes through the healing process, it is very common for intense emotions to be realised through sounds which the person may have never made or even heard before.” These sounds came in the form of sighs and exhales. Oliver’s body in motion moved fast at times and sometimes quite slow. A lot of his movement focused inward and at times his arm would reach out in front of him.

In the space it is said that the therapist is the guide and an animated presence (Johnson, 2009). The therapist’s body is seen as an object within this space (2009: 94). The role of the Therapist in the play space is to help the client maintain a state of play in discussion within the play space. The therapist can also help the client play with different issues until the issue loosens its grip on the client (Johnson, 2009: 94). But most of all the therapist’s aim in the play space is to help the client play out relationships, experiences, social stereotypes.

I found myself trying to not feel so emotionally heavy in the dance space. Moving with Oliver in some of the sequences made me feel sad. Mertz (2002:79) believed "that each of us brings our entire emotional, physical, intellectual, and spiritual self to each new movement." The energy in the room changed every time the word bullying was mentioned. It was in the movement sequence that a painful and sad feeling came about in the room. According to Newham (2002: 89) "when our psyche is touched with emotion, our body is touched with sensation, and when our psyche is moved by feelings, our body is moved into motion." The session seemed to evoke quite a lot of unconscious material from the past which appeared as unexpressed emotions. Parts of me wanted to heal Oliver and take away the pain, but something in me held on to the belief that healing will come during the process.

Oliver's movements at first appeared to be movements he may have learnt prior to our sessions. What I noted was his inability to get down low in his movements. But in the third and fourth sessions, Oliver's face lit up when he was given the space to explore his movements and self in movement. According to Newham (2002: 89) "physical movement of the body means to activate the motion of our imagination from the inner privacy of the self to expressive contact with others." This was the first time Oliver added breath (exhaling) with his movements.

> The sound of our breath alone reveals the music of our moods; the huffs and puffs of fury, the gasps of bewilderment and surprise, the sudden and abrupt jets of achievement and accomplishment, the elongated draughts of depression and submission, the protracted sucks of expectation and the long blows of delight and relief. Newham (2002: 75).

In the fourth session during the dance Oliver began by reaching out his arms in a grabbing, taking gesture. He represented a snake like figure with his body. He did this by lowering his body, bending his knees, inverting his shoulders with his head looking out. Another image of a mask was created. He did this by covering one side of his face and then the other. Alternating hands to cover a part of his face. The use of a pulse representing a heartbeat was also brought in by Oliver as we used our bodies in the dance.

The fourth session opened all kinds of spaces for different emotions to be explored in the room. Oliver seemed to be the one in control that day even in moments of the unknown. He

filled the space with his body and his imagination seemed to be running wild and free (much like in his story). The space and his body in the space had shifted from the time we had our first session. Oliver appeared more liberated in his movement as he filled the space with his presence.

Much of the work we were doing was beginning to open Oliver up to express himself freely. In the fifth session, in Oliver's "ideal" image of bullying, he spontaneously placed one hand on his heart and the other on his crotch. Men covering their genitals "subconsciously protect themselves from a potential full frontal attack" (Kuhnke, 2012: 119). This appeared to be what Oliver was bringing out in his image. In his "ideal" world it seemed that one would still have to guard the precious/vulnerable parts of himself (his heart and his genitals).

The idea of vulnerability within a space then made me think about boundaries within the stories and Oliver's body which he constantly relied on in the space. Though he had some level of freedom in the space he still found ways of indicating his vulnerability in relation to the topic of bullying through his body. According to Kuhnke (2012: 114) "any gesture that protects your body from an assault - be it real or imagined - is a defensive barrier. Ducking your head, adverting your body, even tightening your lips and narrowing your eyes, are all examples of defensive behaviours." This brought me to the conclusion that the body in space may be free to move around the space, but like a space has walls and parameters restricting it, a body has its own boundaries and limitations. One either has to break down the walls in the body to create more space and overcome the limitations or get used to the boundaries which the body works with. I believe that the body is like play dough, meaning it will do as much as you allow it too.

2.4.3 The body in the story:

According to Stein & Rockfeller (2007: npn cited in Speiser) "guided Imagery, educes anxiety and depression, increase well-being and self-efficacy, reduces pain and need for pain medications."

In the past, myth and story were an integral part of trying to understand the world. People no longer sit around to listen to their grandparents tell stories. The space for sharing and

personal growth through story seems to be no longer available. Lahad (2000: 13) believes that “we have lost the ability to tell stories in our daily life.”

I have often wondered about where bullying started. I ask myself how bullying was introduced to the world. After some thought I came to the conclusion that most of my experience with bullying was at school. I learnt about bullying through the books I read. The stories we read and recited at school were always about good and bad. The fairy tales I watched always had someone/something who was good or bad. The stories we read and were told, taught us about bullying. Cinderella was bullied by her stepmother. The three little pigs were bullied by the wolf along with Little Red Riding Hood. Therefore growing up as a child life was pretty much about good, bad and bullying.

I mainly used the 6 Part Story Method by Mooli Lahad (1999) which asks the participant to create a metaphorical story which was made up of 6 parts. In the first block the participant creates a main character and a setting. In the second block the participant creates a destination or want for the main character. The third block is the obstructing factor (obstacle). The fourth block is where the helper or guide is a made visible. In the fifth block the main action changes, creating a turning point and in the last block the participant is asked to create an outcome for the main character, working out if the main character does reach the destination or want.

Kuhnke (2012: 106) explains that “you can tell a lot about people’s mood, attitude, and state of mind by observing how they hold their bodies.” I observed Oliver’s body every time he created a story. I observed him when he was creating his 6 Part Story Method and when he embodied the stories he had created.

In first week Oliver created quite a literal story. I invited him to start with the words “once upon a time”, but he chose not to. In the story Oliver verbally created, there was a main character who didn’t seem as if he liked his job or his boss, he appeared quite blasé about life. The story had a setting, obstacle, guide/friend and outcome. At this point I had not introduced Oliver to the 6 Part Story Method, but it was naturally integrated in his story. I was able to place all 6 parts into Oliver’s story just from the way he authentically created it. I noted an imbalance of power in his story which I translated into bullying. The employee was constantly being bullied by his boss, but on this particular day he found the courage to pick

up the mug on his table and swing it across his bosses' head. The main character in the story then walked out and quit his job.

I then looked at Oliver's posture during his storytelling. According to Kuhnke (2012: 96) "your posture, gestures, and expressions reveal how you feel about yourself and determine how others relate to you." Oliver stood with a slightly bent posture with his arms behind his back. Kuhnke (2012) suggests that a person's arm position tells an observer how they are feeling. Kuhnke (2012: 125) goes on to say that "when you conceal your hands by putting them behind your back or shoving them in your pockets, it's like keeping your mouth shut. What your hands are saying is. "I don't want to talk!"

His shoulders turned inward a little as his head often turned to the left in thought. As he told the story he bent his knees and shuffled his feet now and again. According to Kuhnke (2012: 167) due to the fact that your feet are the farthest from your brain, your grey matter in your brain has less control over them. You become less aware of what they are doing or where they (your feet) are facing.

I then noted that Oliver's facial expressions did not change much, but his voice changed from loud to soft as he created his story. The story which Oliver created in the second session seemed to be a realistic (personal) story hidden by a metaphorical representation through the 6 Part Story Method (Lahad). The pace of his movement was slow, silent and quite gestural. The story he created spoke back to the issue of bullying.

Oliver was then invited to embody the story. When he embodied the story I did not need words to interpret what had been expressed. His body told the entire story on its own without the use of words. His body spoke. According to Kuhnke (2012) if you want to get more information about someone's emotions, look at their posture which will show the degree of intensity and then look at their facial expressions. I did this when observing Oliver. I sensed a vulnerability in his story as he moved, but there also seemed to be a realisation of what he had gone through in his experience of bullying, holding so much of the experience with so many unanswered questions. It seemed as if he was beginning to answer some of the questions for himself, along with forgiving some of the people he encountered during his bullying experience.

In the third session Oliver's body told the story of someone on a journey, reaching, pulling, holding, and crawling into something. He mostly used his arms in this session. But it was in the fourth session in the dance that I saw Oliver go into the foetal position as he had also done in the third session. This seemed to be an unconscious move as he had made it a conscious position (special talent- I define this as a person's special traits, what sticks out about themselves or something which a person feels makes them unique) in the third session. Authentically I believe his body went into that position to show his vulnerability within the space. He then began to rise from the foetal position into a strong presentation. His body in the story began to resemble the same vocabulary he had used to symbolise strength in the third session.

I noted that in the stories Oliver's body would often transform and become a lot larger in the dance then when he would be standing still or sitting outside the story. His body appeared to be more alive in the moment of storytelling and story creating. This is when I discovered the power of stories because they can help a person to develop their concentration skills including their emotional intelligence, helping them to relate to others and show empathy, (Read, cited in Goleman, 1997).

2.4.4 The body in movement:

> Movement means life for the human being, from conception to old age. The power to move is one of our most adaptive characteristics, because survival, adaptation, and learning depend upon effective, creative movement interaction with the environment. (Mertz. 2002: 06).

In our first sessions I did a "run through" of Oliver's day where I invited him to create four images of himself at four different times of the day. It was in this exercise that I noted Oliver could "move", but not with great ease. I realised that he was happy to move his limbs and feet which stayed quite close to him in an upright position. He did not use different levels, change his pace nor use the space around him. His body appeared light, as if he was floating in air and he appeared in thought throughout this exercise so much so that I could hardly see him breathe.

> Some keep their breathing shallow and inconsequential because they have lived their life pacifying an aggressor, tranquillizing a volatile atmosphere and keeping the peace amidst an explosive terrain. They have learned to breathe cautiously as they tip toe through the minefield of emotional mayhem. (Newham 2002:75).

Whitehouse (2007: 49) found that “the body wants to tell its own story by moving.” During the session I then invited the participant to create an image/s using his body about the word bullying. After a few seconds he came up with two images where one hand was placed over his crotch and his left hand was placed over his mouth. Quite similar to the other crotch image, only this time his hand was on his mouth and not his heart like he had done in his “ideal” image.

In another image created by Oliver, his head appeared to be hanging down as he pulled his right thumb across his neck. Oliver was given the opportunity to change his image if he believed that the bullying had change/shifted, but he chose not to change his image. Oliver’s body at this point was very still, his breath was silent. Newham (2002: 89) indicates that “stillness is possible for the body only in the moment of our death - for even in the quietest hours the lungs exchange their tides with the air, the heart beats out its refrain… In these imperative and mandatory movements lies the core of our feeling self, the chemical underpinnings to our emotion, the somatic ballet which accompanies the dance of our moods.” This made me wonder if the thought of bullying made Oliver stuck or emotionless as he could not shift the image. I also noted that Oliver did not take as much time in choosing and creating his images as he had done in the previous exercise. This time his face showed no expression.

In our third session I asked Oliver to think of three images that best represented what he thought were his special talents. The three images were “simple” representations of Oliver. This was the first time Oliver had used the floor in his movement. His first movement incorporated his arms, and legs which he swung around him in a sort of spinning wheel motion. The second image was him sitting down peacefully whilst the last image was that of him in a foetal position. This made me think that maybe Oliver was remembering his special talents as a young child and finding the movement that best represented it. According to Mertz (2002: 112) “movement is the infant’s first instinctive reaction to life.” Oliver also found ways of moving his images, making them grow in size and shape.

I then verbally invited Oliver to imagine that he was on a journey where he came across different time frames (e.g., past, present and future), here he was asked to embody different emotions based on the different time frames. According to Mertz (2002:10) “we

must know the psychology of the emotions and the part they play in the urge to expression in movement." Sadness seemed to make him freeze into "total" stillness. The unknown made him walk with caution looking around and tip toeing slowly. The future and shame made him appear a little heavier in his body and uncertain of what to do. At this point Oliver was beginning to use more of the space around him and more of his body seemed to be coming alive. His head seemed more engaged in his movement and so was his breath. His body movements seemed more liberated and expressive.

The fourth session was the first time I had physically moved with Oliver in the space. It was through the movement that we were able to "hold" and "carry" each other through the use of roles. In the story I was put in the role of a wise, curious fox. Oliver also enrolled himself as a fox who appeared slick, timid yet brave and alert. The dance which we spontaneously created together was what the research was all about (integration through the body using different methodologies to speak to the issue of bullying). We used our bodies, to create a story which brought about different expressive movements and emotions.

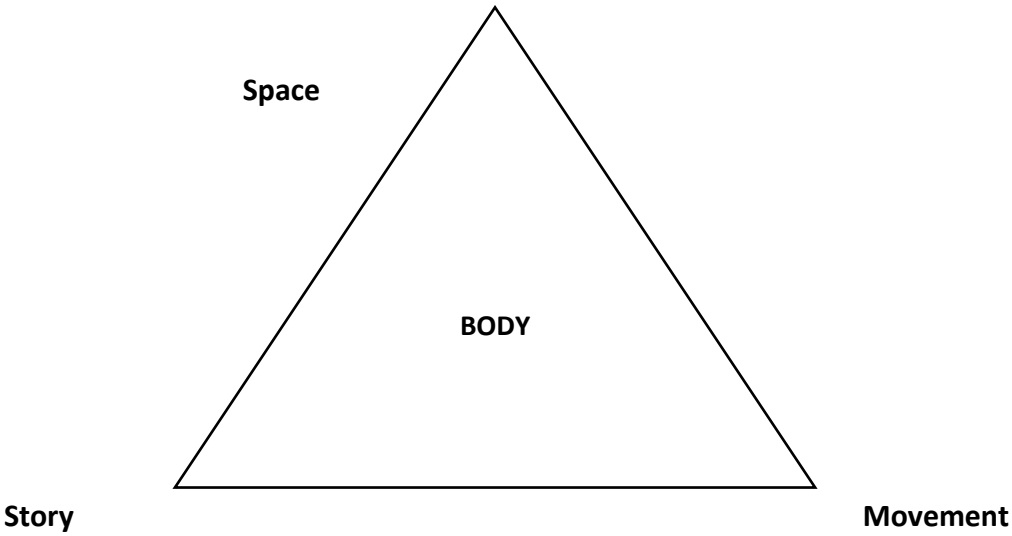
In the dance our movements were transformed as we journeyed together. Our bodies both on a journey of play, expression, discovery, exploration and relationship. This was the first dance where Oliver and I made physical contact. Kuhnke (2012: 129) states that "whether you're expressing love, anger, joy, or frustration, your hands hold the message." Oliver placed his hand on mine. Our hands met for the first time and for once I felt a great level of transference and acceptance within the process.

> Scientific research shows that more nerve connections exist between the hands and the brain than between any other parts of the body. Unconsciously, your hands reveal your attitude towards another person, place, or situation .By the way you position your hands, rub your palms, and fiddle with your fingers you're telling anyone who's paying attention what you are really feeling. (Kuhnke, 2012: 129).

2.4.5 Brief Conclusion:

Oliver eventually used his entire body, head, everything right down to his toe as well as facial expressions. He also came to use space, pace and levels more freely. The animals which we were in role as transformed during the dance from foxes into birds in to half birds, half foxes. This for me symbolised a level of transformation, and I realised that one can never fully forget who one is or one's experience, but one can learn and grow from it and

find freedom much like a bird does. Through our bodies in movement we were able to discover the beauty of this integration.



I discovered the shape of the triangle during a discussion with a Drama Therapist. I then used the body and broke it down into three parts to show how the one needs the other to show its full potential or show integration and how useful it can be to understanding the body. Each part looked at the body from a different angle which made it possible to physically see the body in different ways (space, story, movement).

2.5 The bridge of play: Drama Therapy, Emotional intelligence, Memory

A human being is like a box, filled with all kinds of things (toys, books, paper, pencils, straw, cotton wool, food etc.) the things inside this box make us who we are. As we develop things can be added or taken out of the box. These things inside this box in my option are different kinds of emotions. Hanna (1979: 66) believes that "dance is used to communicate a variety of ideas and emotions. I used dance and play as a way of discovering and exploring the research journey. This chapter of the research therefore explores the connections between Drama Therapy, emotional intelligence and memory. Looking at how one affects the other.

2.5.1 Play in Drama Therapy:

Pallant (2006) suggests that play has the ability to assume innocence, reserve judgment, investigate behaviour, set aside sex, race, and class. In Drama Therapy play is used as a

means of release by and for the client (Johnson, 2009). Therefore the entire space in a therapy session becomes the space where the play takes place. According to Johnson (2009: 113) the play space is "a form of a trance." It is also explained as an enhanced space where the imagination infuses the ordinary (Johnson, 2009: 113). Johnson (2009) suggests that the Play space is a container of the entire therapeutic action. It is "a mutual agreement among the clients that everything that goes on between them is a representation" or depiction of the real or imagined being.

In Drama Therapy clients "make use of improvisational drama not only to understand themselves better, but to explore and practice new roles, behaviours, and responses." Emunah (1994: 14). According to Nachmanovitch (na: 17-18) improvisation usually takes place in our everyday speech, "every conversation is a form of jazz." There is only one time in improvisation and that is real time, our memory, intention and intuition are fused in improvisation. In my opinion the best way to get honest responses in the play space is to allow free play to take place, but one needs to keep in mind that not everyone may be comfortable with free play because some may think it lacks structure. Free play is the tool which allows for continuous transformation (Johnson, 2009: 89) in the client.

In play I often looked at Oliver's body language to see what he was communicating to me. According to Hall (1997: 25) "the essence of language is that of communication". I believe that the body is a tool which can be used for expression in multiple ways. According to Kuhnke (2012: 09, 10) "body language itself is… as old as humans. It has been around forever." In my opinion the body in play gives off signals. "Body movements convey feelings, attitudes and emotions." (Kuhnke, 2012: 10). Oliver was quite hesitant to play in the beginning, but he managed quite well. I note that he was often aware of my witnessing him play. I felt that he loosened up when we began to play together. I was no longer a person on the outside, but I became a player in the play with him. When Oliver played on his own he used quite a bit of the space. When he played with me in the space, he used more levels and travelled across the space faster and smoothly. His body seemed to like the idea of play as the processes progressed and it seemed that Oliver was begging to find his own way of expressing through his body in play.

2.5.2. Emotional intelligence – Emotions and communication: Emotions and the body:

As human beings I believe we have emotions for a reason. Communicating using our emotions should make it easier for people to understand what is going on inside of us, but this is not always the case.

Before starting the practical research process I often found myself asking "what are emotions and what are they for?"

It was in the actual hearing of the participant's stories and seeing their bodily responses to bullying that I soon realised emotions are very much a part of us as memories are. Goleman (2006: 06) states that "all emotions are, in essence, impulses to act, the instant plans for handling life that evolution has instilled in us." Goleman (2006: 06) defines emotion in Latin as a verb as "*motere* meaning to move". The prefix "e" is to connote "move away" this therefore suggests that "a tendency to act is implicit in every emotion".

The body can be affected by emotions, Shapiro (2007) believes that a person's state of health shows how they have been thinking. Research based on the body and the brain is now discovering that "each emotion prepares the body for a very different kind of response."(2007: 29). According to Shapiro (2006: 32) "long-held resentments, anger, bitterness, hurt, fear, guilt, and shame, all play their role in debilitating your energy."

I have come to see that emotional experiences, psychological choices and personal attitudes and images not only affect the functioning of the human organism, but also strongly influence the way it is shaped. (Dytchwald, cited in Shapiro, 2006: 32).

Therefore a human being is a body filled with emotions (happiness, confusion, sadness, joy, anger, hatred, jealousy, etc.) the emotions inside our bodies make us who we are. In my opinion it is important for us to express our emotions and not let them infest our inner worlds. H' Doubler (1940: 77) stated that "expression and its forms are necessarily infinite, because of the many ways of experiencing". How we express and experience these emotions differs from body to body.

It was only through free play using authentic movement and storytelling telling that I began to see that the research process was beginning to create its own structure in a more

creative way. Being in Oliver's sessions woke me up to so many different things. I became more aware of my own feelings in the space along with what I thought and saw what Oliver was feeling and going through. During the process I played the role of Drama Therapist, Researcher and Mover, but I began to make the connections between all these roles. It was through the connection between Drama Therapy, mind and body that I began to find answers to the question: What moves me and what moves the people around me?

I discovered that it was the connection of all three…

2.5.3 Drama Therapy and emotions:

During the third process with Oliver, I introduced the awareness of emotions and the body. Connecting and expressing oneself to memories that brought about certain emotions. In the session I mentioned different emotions namely sadness, happiness, fear, and shame.

According to Goleman (2006: 07)

> A main function for sadness is to help adjust to a significant loss. Sadness brings a drop in energy and enthusiasm for life's activities, particularly diversions and pleasures, and as it deepens and approaches depression, slows the body's metabolism.

I believe that Drama Therapy and the tools used in the space like the ones I have used for my research (6 Part Story Method, 8 Effort actions, Authentic Movement) can be used to bring awareness to emotions and one's expression of these emotions. Goleman (2006: 46) states that "it may seem at first glance that our feelings are obvious." But this is not always the case as I have come to see with my research. In the research process I saw how important it was for Oliver to be aware of himself when sharing his stories.

I then came to see the importance of self-concept within the process for an individual. According to McLeod (2008: npn) "the term self-concept is a general term used to refer to how someone thinks about, evaluates or perceives themselves." To be aware of oneself is to have a concept of oneself. According to Grieve & Deventer (2005: 190)

> Self-concept consists of all your ideas, perceptions and feelings about who you are. We build our self- concept from our daily experiences and revise them in the light of new experiences. Once self-concept is established, it tends to shape the way we see things and can affect our adjustment to life.

Rogers (1959, cited in McLeod, 2008: npn) stated that self-concept has three concepts. The first being the view a person has of themselves (self-image). The second concept looks at self-worth/self-esteem which looks at the value a person places on themselves. The last concept is based on the ideal self which looks at what a person really wishes they were like. I found that self- concept was important to highlight as Oliver and I were working one-on-one, but we were also working with the self and the individual stories that lie within us.

On day one, it seemed like Oliver's self- concept was quite low based on how he presented himself and the first story he created (man being picked on by his boss). I then began to see more of Oliver's stories and slowly started to understand why his self-concept appeared low. It was in the third session where I felt it important to focus on the self because of the heaviness I felt when we spoke about bullying. It was then that I saw Oliver had a very clear ideal image of himself which made him appear quite big and bold. His self-esteem seemed to have been affected by his experience of bullying as he had to overcome different personal challenges at school. In the process I began to see Oliver open up more and more and through his sharing I began to see his self-concept develop. I personally felt that if we had more time together, we could have worked with self-concept a lot more to get Oliver to fully express himself to bring about some healing and growth in his self-concept.

2.5.4 Memory:

Though Oliver had experienced bullying when he was still in school, he was able to remember quite a lot about how the experience had made him feel, but it seemed that he had not fully processed how the entire experience had affected him as some things seemed to only make sense for him once he had danced them in the space. Though he may have been angry at the time of being bullied other things seemed to have stayed with him, other than anger.

Sensory memory works on storing information for a very brief moment (Eysenck & Keane, 1995). People may not even remember what they have seen or heard in that moment. According to Grieve and Deventer (2005: 168) "it is so brief that you are often only aware of an after image rather than a stimulus itself."

Short-term memory is temporary storage (Eysenck & Keane, 1995) , holding a little information for about 20 seconds and this information is usually in the form of images or sounds (Grieve & Deventer, 2005). In some cases if one rehearses the information by verbally repeating and thinking about it, it gets stored for longer. (Grieve & Deventer, 2005).

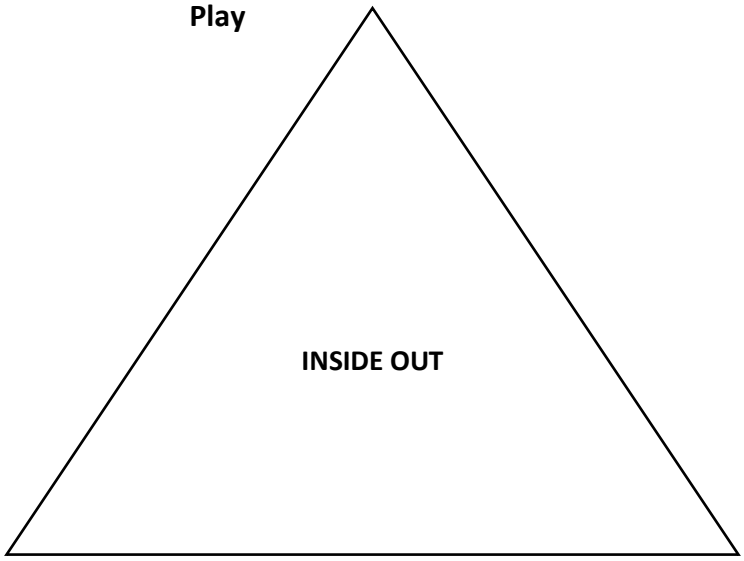
To my understating long term memory is where we store information for a long time. This information has no time cap on it, meaning we can remember it for the rest of our lives (Grieve & Deventer, 2005, Eysenck & Keane, 1995). “We select information to store in long-tern memory on the basis of the meaning and importance of that information.” (Grieve & Deventer, 2005: 169). In my opinion that is what an experience of bullying forces one to do. I for one do not remember every detail of my experiences of bullying, but I remember some parts. Some days I can only remember the person’s face, but not what they said or did. According to Grieve & Deventer (2005: 169) “When we can’t remember something, this is because we cannot retrieve or find it - not because it is not there.”

In the research process Oliver was working with his long term memory of bullying. The research was looking at the physical and psychological effects of bullying, based on the fact that most people forget that the body is also present when bullying occurs and not just the mind. Oliver was also using his working memory in the process. Working memory consists of attention, “an articulatory loop which holds information in a phonological form (i.e. Speech based)” and “a visuo-spatial scratch pad which is specialized for spatial and/or visual coding” (Eysenck & Keane, 1995: 129).

Looking at the psyche Whitehouse (1979 cited in Pallaro, 2000:49) believed that “the body is its own stuff. It takes in information we know, but we don’t trust it. The body has a story of its own that wants to be told and the psyche wants to heal it and support it.” I found role of the psyche to be interesting in this process because I could see from day one that Oliver was an intelligent man. He attempted to intellectualise rather than feel and he even stated that he saw himself as an intelligent person. What I found in the process is that the beauty of intelligence is the freedom it brings the entire being once it has found some sort of balance. Whitehouse (1979 cited in Pallaro, 2000) believed that for wholeness to take place, the unconscious and conscious mind had to come together.

> A kinesthetic memory flares in our moving muscles; triggered by a movement we are doing, it recalls other times or movements…Muscles remember childhood experiences, learned dances, shifting a car, and one-time improvs. (Blom& Chaplin, 1998: 13).

The research process also incorporated memory within the body (muscle memory). Blom and Chaplin (1998: 12) explain that as a human being moves, their one awareness leads to another awareness. Memories come up and new "associations trigger new material." I found it interesting to see Oliver's body go back to certain movements spontaneously. I saw this as the body having stored certain movements. Blom and Chaplin (1998: 13) suggest that muscle memory allows "images, and meaning to be encoded in our muscles."



2.6 The bridge of all three: Past, Present, Future

Laban (1971:265) stated that

> Our histories are contained in our movement preferences. They reveal our habitual ways of relating to the world intellectually and emotionally. They reveal the manifestation of our belief systems, our current and historical psychology and our conscious and unconscious strivings.

In the proposal stages of my research I was intrigued by butterflies and people. I noted that both a butterfly and a human being have heads. They also have torsos and then they have limbs/wings. I also use the theme of transformation in the story as it was a theme which

came up quite often in the process with Oliver. Most of the stories created by Oliver also had the same feeling as this story and they all followed the same structure (6 Part Story Method). To summarize most of Oliver's stories I linked them to a story I put together explaining what was happening in most of Oliver's stories and his own personal story in relation to bullying. In the story, there is a main character who seems to have been abandoned, teased, lonely or in the wrong place. The main character often found a guide (help) in very far away presences or himself which brought about a change to the situation or the main character, showing the main character that things can change for the good, if only he believes. This story can be found in the appendix A (page 72).

According to Baum (2013: 36) "trauma does not exist in the present, but drags the body into the past." The rest of this chapter looks at the notion of the past, present and future which seem to intertwine. What I noted was that they affect each other and therefore cannot exist without the other.

When it comes to bullying, from my own personal experience I realise that it is not easy to "be the change that you want to see" because that often makes you an even bigger target for bullying. That is why when planning the process I felt it important for Oliver to see and feel the difference in himself for himself so he got a clear picture. This was done through the journeying and visualising of the future.

In the sessions it was often through free writing and story creation that I was fully able to read and see what Oliver was feeling towards the process. In relation to integration I briefly looked at the mind, body and spirit. When it came to working with the mind, body and spirit different words came up to describe certain feelings. (E.g. for body he used "aches" and "hanging", for the mind he used "riddled" and "information" and for spirit he wrote "free'.) I interpret this as another way of describing the past, present and future. (The past aches and leaves one hanging while the present is riddled with information so that our future can be free).

I used the body to tell the story. I wanted Oliver's body to tell its past, present and future. As I believed this body was his vehicle throughout his life journey. Jung (1916: 84) once believed that "those who are able to express the unconscious by means of bodily movement are rather rare." The body throughout this process seemed to be reminding Oliver of things

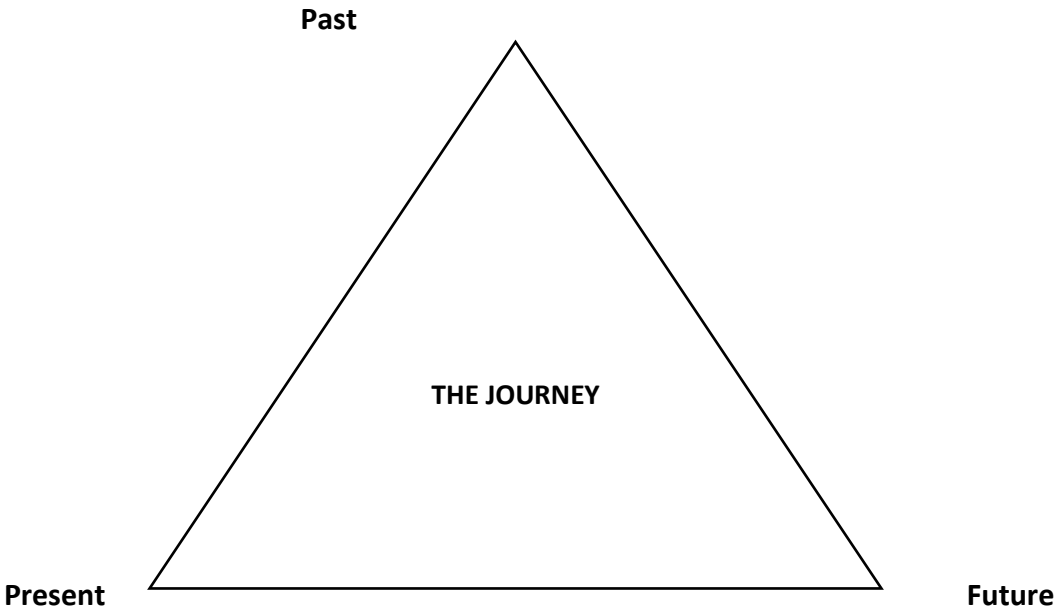
he had stored in himself. Oliver in the fourth session came to realise that someone whom he had seen as an obstacle was actually a guide through his time of being bullied. This seemed to be quite a personal moment for him as he started to express himself. With tears swelling in his eyes and a few running down his face, Oliver made a connection through the help of the dance. I could not make the connection there and then, but I knew the tears were linked to something that had happened in the process. Goleman (2004) explains that within a person's emotional repertoire there is a unique role for each emotion.

The focus on the future during the process was where the shifts began to take place. I, as the researcher, modelled different ways for someone who had been bullied to respond. I made offers in the dance to sometimes change the situation. If Oliver felt that the offer was true and authentic to him, he took it, if not I then changed my offer and modelled something else. We did this through a story which we created through movement. I was given a role and the participant was given an imaginary remote where he could fast forward, rewind, pause, stop or play the action. In the end because the participant had some control over the story he was brave enough to take himself to the past where he has experienced bullying, then to the present where he was able to accept the choices he had made and even to the future where there seemed to be a level of peace and understanding.

Shapiro (2006: 35) explains that "rage is repressed because it is rarely appropriate to release it at the time, and after a while you are hardly even aware it is there, buried in the unconscious." It is said that rage which is repressed "gives rise to irrational fear, hate, and bitterness which all have an effect on a person's health." I noted that the heavy energy in Oliver was not present in the room in our last session. Instead there was a great sigh of relief, reminding me of the importance of breathing and that "to breathe with an expansive fullness is to be seen." (Newham 2002: 76).

A past experience/ memory seemed to now make sense in the present only once he had allowed his body to experience it and not his mind alone. Whitehouse (1956: 40) believed that if human beings wanted to work toward their own fullest development, realise their own potential, and allow themselves to grow, they had to first create themselves, and out of themselves the producing would come. Oliver in the space was given the opportunity to

play and create. I believe that it was in this that he was able to connect with his memories and start to “clean out” the wounds of his past.



THE END:

3.1 Lost and Found:

Rothschild "suggests that the aftermath be treated first, as it is most recent and the issues of the body are attached to this period. The aftermath presents the problem of disintegration, and its timeliness (or timelessness) is what requires intervention." (Baum, 2013:35)

As children we grow up playing hide go seek with our friends. Now I look into adulthood and realise that most of us play hide and seek with ourselves. Life seems to be about losing and finding things. But what I have come to see in the research is that some memories are never lost, we may have hidden them, but they can always be found. Hiding from ourselves can be quite frightening as some fear they will never find themselves again, but it is because of the journey that I have been on with this research that I can say that there is a great need for bullying to stop. Realistically it may never stop, most kids will grow up hiding from their bully, but one day if given the chance I believe that this form of integration, using the body to engage with memory through exploration of the past, present and future, will allow them to find themselves. In any condition the fun is in the ability to express and discover one's own freedom and as one moves towards an integration of the mind (memories), body (drama) and soul or even the past, present and future.

3.2 Conclusion - The integration and research process:

According to Whitehouse (cited in Sager, 2013: npn) the "balance between action and non-action allows individuals to live from a different awareness." Through the research process I have come to strongly believe that the play space in Drama Therapy and Dance Movement Therapy should have a balance in order to have space for the mind-body duality. Through the use of writing, dancing/moving and storytelling I have come to see that there is no one way to "tell" a story, but through different mediums people can express their body and mind, giving them the chance to "tell" their story. We may think that we are not all verbally or physically strong, but I have come to see that an individual's mind and body do what they need to do.

Whitehouse (cited in Pallaro, 2007: 47) "believed that the conscious and the unconscious mind must come together for wholeness and a fine balance." Kuhnke (2012: 11) explains that even though your body is able to choose gestures and actions to use in situations, the body "also sends out signals without" one's conscious awareness.

> How you position your head, shoulders, torso, arms, hands, legs, and feet, and how your eyes, mouth, fingers, and toes move, tell an observer more about your state of being, including your attitude, emotions, thoughts, and feelings, than any words you can say. (Kuhnke, 2012: 11).

As a therapist one must also remember that people use their bodies differently and for different reasons. According to Xaba (cited in Mabandu, 2013: npn) there is meaning "in how, as an individual", uses his or her body." Xaba (cited in Mabandu, 2013: npn) also stated that "it's not like all the jazz musicians play the same instrument in the same way. It's how you touch that instrument that gives it your best sound." Therefore therapists in Drama Therapy sessions need to understand that the way they ask and say certain things will affect the way a client responds to them. That is why according to Sager (2013: npn) clients in a session where Authentic Movement is used "are asked to own their experience by using the words 'I saw' or 'I felt' rather than projecting or interpreting or judging other people's experience." I did this with Oliver during the process. He was given the opportunity to write down his experience of the session by focusing on himself and what he felt, saw, noticed in the space about himself. The revelations became quite strong near the end of the process. He began to make links to his high school experience of bullying where he started to see the different roles people played as well as the role he played. Dunne (2002) explains that within the Play space there is storytelling which enables clients to bring their own imagination and experience and through the retelling of enactments they can make the story their own and have greater insight into their choices and roles in their own lives.

Near the end of the process, the unconscious became conscious when Oliver began to understand the emotions he had held inside of him. He was able to place and understand most of the emotions he felt, e.g. anger. Through the movement Oliver was able to verbalize that his anger was previously misplaced, but now he was able to turn the anger into gratitude because he had expressed, named and understood it.

When it comes to looking at the intentions and outcomes of Drama Therapy and Dance Movement Therapy in a session, Johnson (2009: 91) suggests that the intention is "to facilitate a renewed flow or slink between source, self and other". This flow in my opinion would allow a client to see things differently and respond more authentically, but also give them greater insight about themselves, observers/rescuers and those who bully them. In the process Oliver began to understand that he is not alone, but more importantly he began to put himself in the shoes of the other. Through movement he was able to embody the other and through this he came to the conclusion that more often than not bullying occurs because of a misunderstanding. Very similar to the way some misunderstand their bodies. I believe our body's give us signals in situations, if we listened more to our bodies we would know what to do and what not to do.

If our body and mind are linked, why can we not link movement (body) and story (mind) to help us say the things we may not always be able to say? Through this research I have learnt that the level of body consciousness (mind and body) may not be equal, but for some individuals like Oliver, one needs the connection to be reawakened. So that all the thoughts, experiences and memories inside, are given space to come out even if not verbalized. I have seen that movement is the body's way of verbalizing its hidden memories and experiences. At first I thought this was obvious to everyone, but with time I saw that the integration of the three methods (Effort actions- Laban, 6 Part Story Method-Lahad and Authentic Movement-Whitehouse) heightened Oliver's style of expression and their application to the projective story made it safe for Oliver to move his body and find what was authentic to him.

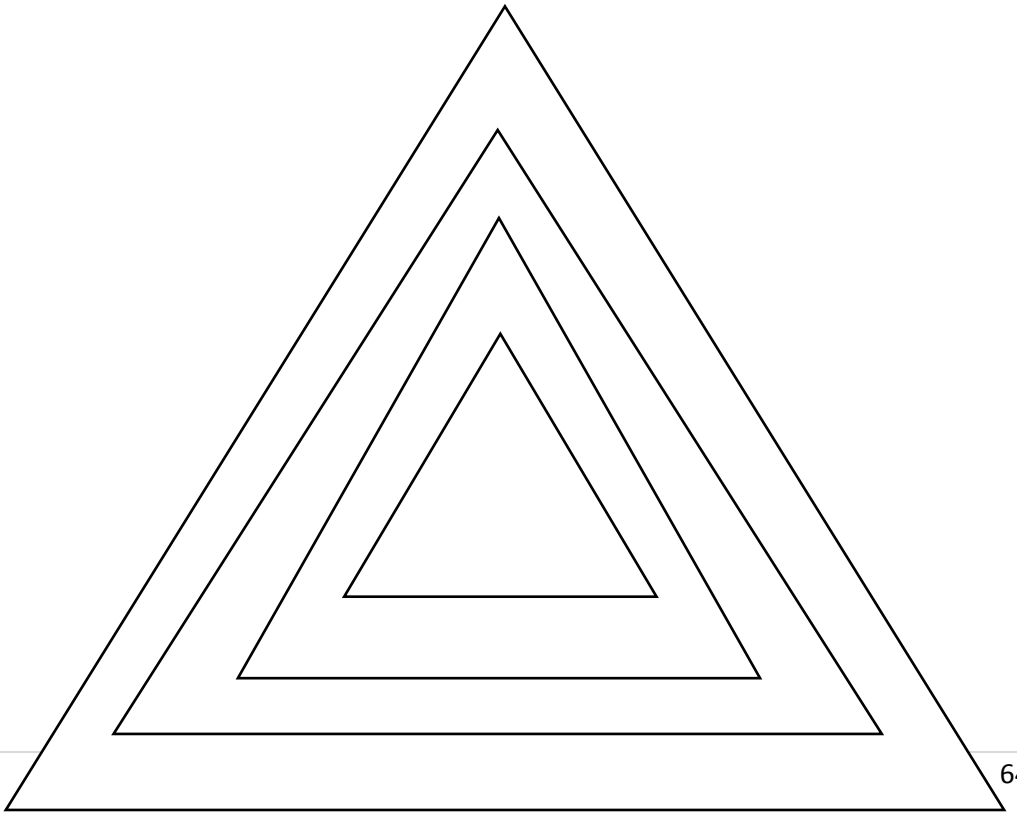
I believe that Oliver took on the role of the storyteller in this process. According to Myss (2002: 494) "we are, in fact, storytellers by nature. We have an archetypal need to be spoken to through stories because they bring us into contact with our inner being." The storyteller relays foolishness and wisdom, his/her mistakes, successes, fiction and facts. For some tales of love and the impossible come out "on a plane that is often exaggerated beyond ordinary life" (Myss, 2002:494).

In my two years of training I have come to understand that Drama Therapy allows a client to explore him/herself, enabling them to "achieve catharsis and practice" (Clarridge, 2008:

npn). Oliver helped me realise that there are stories which we still need to share, understand and express. It was through the metaphorical story that he was able to make connections to his own life. Through these stories I came to see that sometimes Oliver's guide was a distant stranger, but with time he found a way to bring his guide closer by internalizing the guide. As the main character of his own story, he was able to build a bridge through what he may have seen as broken pathways.

> You may spend many years building a wall around your heart in order to protect it from being hurt, but in so doing you also wall off your own feelings of love and passion. Eventually, you become isolated, locked into separation, unable to love for fear of being hurt, unable to forgive due to past resentment, unable to achieve success for dread of failure. All these feelings have their effect in the body: on your immune system, your blood circulation, your digestion, and so on. Shapiro (2006: 33).

Through integration I was able to find various connections making it clear for me that integration through the body can speak to the issue of bullying. Through the triangular link I was able to find a shape for bullying which helped me see the relationships between people, Drama Therapy and the body. This was how I mapped the research out so that in the end of the journey I was able map the past, present and future whilst analysing the body in relation to bullying.



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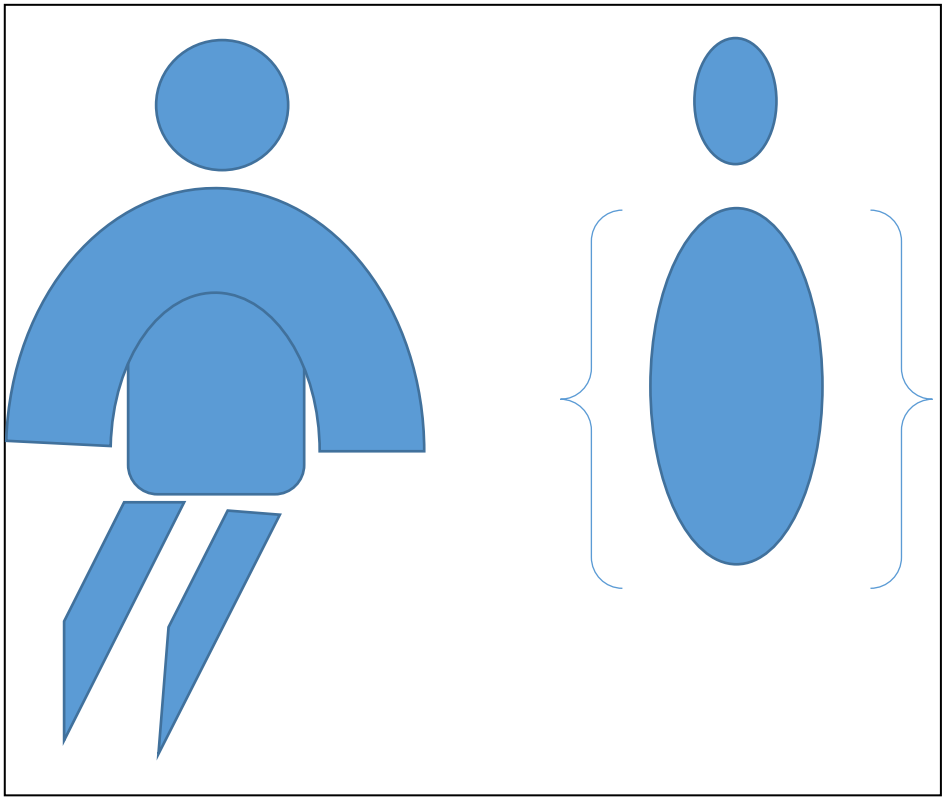
Appendix A:

The butterfly's past, present and future:

There once was a caterpillar. Day in and day out this caterpillar never understood why it had to be a caterpillar and not any other animal or insect in the kingdom. This caterpillar was not like the others as it wanted to be more and do more than this in its life. He wanted to be free and happy like most of the other caterpillars, but this was not possible and no one knew why. It was only later that the caterpillar realised that others around him were bullies. He was bullied for a long time and struggled to find true happiness. Every day he woke up wanting to be different.

Time passed and strange things started to happen to caterpillar, he didn't know what to say or do, but his body was changing. He thought this was a trick the other caterpillars played on him. One day the caterpillar fell into a deep sleep, with one thought in his head and a strange feeling in his heart.

Months passed… and the other caterpillars had forgotten about the caterpillar they bullied everyday… The sun woke up to brighten the day and the birds began to sing their morning song. The caterpillar, which now had a cotton wool shell around it, began to slowly wake up from the deep sleep. Something strange had happened to the caterpillar. With the thought in his head and the strange feeling in his heart the caterpillar woke up and stretched its body out of the cocoon. The caterpillar looked down and realised something had happened. He had transformed into a butterfly. He was no longer crawling on his belly. He could now stretch his wings out far and wide. His mind, body and soul had finally found freedom.



We delight in the beauty of the butterfly, but rarely admit the changes it has gone through to achieve that beauty. (Maya Angelou, cited in www.nobullying.com)

Appendix B: My example of a 6 Part Story



Appendix C: Consent form

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

Dear Participant

Consent form:

This form informs that the participant is able to pull out of the research if he/she feels they can no longer be a part of the process. I will not take photographers of you as a participant, no video or voice recording will be done either. Ethically I take into consideration that the topic of bullying may not be easy one therefore if anything major arises in process I ask that the participant goes to CCDU to speak to one of the counsellors there. Participants will remain nameless and confidentiality and boundaries will be established with the group.

Kind regards

Miss Linda Mdena

Contact: 0782858174

Email: twinkletoesmdena84@gmail.com

Signed by: Researcher…….. Participant…….

Appendix D: Information sheet

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

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Dear Participant

Information sheet:

My name is Linda Mdena I am currently doing my masters in Drama Therapy at the Witwatersrand University.

My Masters research aims to analyse how integration through the body can "speak" to the issue of bullying with young adults. I aim to use story, dance and movement as my methodology. My research aims to allow the participants to freely and creatively use their bodies for expression and storytelling.

The processes will run once a week for an hour and a half from September to the end of October, meaning I would run 8 processes in total. My research will be process driven. The research will focus on creating a space for psychical storytelling and imagination to take place so participants can express themselves through movement and dance to find ways of communicating the unspoken as a means of expression, working on the relationship of the mind and body.

Participants at any time during the process can be referred to CCDU where they can go to the counselling services for bullying issues.

Kind regards

Miss Linda Mdena

Signed……..

Contact: 0782858174

Email: twinkletoesmdena84@gmail.com

Appendix E: Interview questions

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 –

Semi-structured interview questions

General questions:

- How do you relate to the issue of bullying?
- How did the experience of bullying make you feel?
- How does the experience of bullying make you feel now?
- What has been the aftermath of your bullying experience?
- Other than your memory, where do you think your body has stored your experience of bullying?
- Have you learnt anything new about your body and its way of expression based on how you experienced bullying? Please elaborate.

Methodology based questions:

- Can a metaphorical representation (Lahad's 6 part story) of your experience with bullying give you room to reflect? Please elaborate.
- Has Laban's or Roth's methods used in this process taught you something new about how your body and mind stores information? Please explain further.
- Which one of Roth's (if any) 5 rhythms did you enjoy the most and why?
- Which of Roth's 5 rhythms did you find most challenging and why?
- Which out of Laban's 8 effort actions did your body find easiest to do? Why?
- Was it easier to verbally talk about bullying or did you find it easy to say what you wanted to say using your body?
- What is the one thing you will take from this process?
- Can movement change the way you think about your body and its ways of communicating? Please elaborate.
- How did the process clarify the impact of bullying for you?

Appendix F: Short Video's about bullying

- With A Piece Of Chalk – JuBaFilms

https://www.youtube.com/watch?v=mBZAFJ-Q6Mw

- To This Day Project - Shane Koyczan

https://www.youtube.com/watch?v=ltun92DfnPY

Appendix G: Permission letter

Deputy Registrar: Academic

Private Bag 3, Wits 2050, South Africa • Tel: +27 (0) 11 717-1204 • Fax: +27 (0) 86 553 3695 • E-mail: nita.lawton-misra@wits.ac.za

E-mail nita.lawton-misra@wits.ac.za
Fax 086 553 3695
Tel +27 (0)11 717-1204

7 October 2014

TO WHOM IT MAY CONCERN

"Mapping the past, present and future : An analysis of how integration through the body can "speak" to the issue of bullying"

It is hereby confirmed that the enclosed research material has been distributed in accordance with the University's approval procedures for such a project. Please be advised that it is your right to withdraw from participating in the process if you find the contents intrusive, too time-consuming, or inappropriate. The necessary ethical clearance has been obtained.

Should the University's internal mailing system be the mechanism whereby this questionnaire has been distributed, this notice serves as proof that permission to use it has been granted.

Students conducting surveys must seek permission in advance from Heads of Schools or individual academics concerned should surveys be conducted during teaching time.

Nita Lawton-Misra
Deputy Registrar: Academic

Appendix G: Rough Drafts of planning process

[Research Structure]

1) Introduction & Story about bullying.
2) Getting in touch with one's body. (motion) &.
3) Effort actions (emotion) + 6 part story
4) 6-part story + Authentic movement (impulse)
5) Authentic movement + effort actions
6) Bullying 6 part story + ~~Effort~~ Authentic movement
7) Bullying 6 part story + Effort actions
8) All three (Bully 6 part story, effort actions & authentic Move)
9) All three through movement & Sound
10) Conclusion of the process.

Write the Story the move it.

[Research]

Dance Movement therapy (Authentic Movement)
Drama Therapy (Sport Story & Laban)

Story "telling"

The Aftermath (repressed emotions)

Methodology - Motion & emotion
Projective Story "telling"/creating

Reflection tools - free writing - giving voice to action. Action to voice

Aim: Enable ppl a better understanding of their bodies through physical expression.
"educate & empower potential victims & bystanders "of bullying" (www.101.co.za)
physical storytelling - communicating the unspoken (expression) working on the relationship of the mind & body.

Age Group : 20 - 28

Bullying - Low self-esteem.
Young adults - seek deep intimacy & satisfying relationships

Emotions, memories still housed in the body
Body learns to protect itself (mask / shell)
Body can react to the memory of the experience

Bullying has shapes shifted = technology

Movement - expression & release of self & origins

Aftermath can affect ones entire life - Bullying kills the character of a person

Repressed emotions } Body knows things
Create an awareness of self which the mind doesn't

Methodology - Projective Story
Motion and emotion

Why DT = Flexibility & conscious choice

Aim: Educate & empower potential victims & bystanders
Communicate the unspoken (expression) mind & body

Method: Mixed participants
Narrative analysis, drawing & free writing (Reflection)
Laban's approach to movement

Research Design: small group
1 hour each process
30 mins reflection time
Comfortable clothing
Movement & story = focus of session
Images drawn by participants B
free writing

Conclusion: What the effects of bullying do to the body.
Effects of school interventions
Harrassment posters
Is the body good enough to tell a story
of its own?

Appendix H: Rough plans (Most of the lesson plans did not go as I had them planned. This was always the basic skeleton which I added/took out to during the process.

~~week~~ process 2 char

Introduction 12/11/14
Check in : Name & action of today's feeling
Warm up : Simon Says
Bridge in : Movement sequence to one's response to the word, idea, feeling of bullying.

Main event : 6 Part Story
: Have the emotion / quality of the story.
: Break story down into images

Bridge out : Creating an image of strength
How they see themselves (Ideal ing)
: Stamping (hoe song)
: Free writing / Drawing
Closure : Check out name & action a word / image they want to take from the session

---

Intro
Check in : name & action of how she is feeling today. : Story circle.
Warm up : 3 : First word that jumps to her mind when I say bully / bullied / by stander.
Please create an image
- Interview about bullying
- Story creation
- Senses in the space
- Free writing.
- Close

Process 3

Introduction

Check in: Name & feeling/sound of the day.

Warm up: Stretch & warm up

Bridge in: ~~child~~ warrior ~~wise elder~~ } past, present, future
Create an image of these 3 ~~characters~~ stages

[Main event]: Exploring the ~~warrior~~ /main character how he walks, experiences the world, moves, ~~what makes~~ how does this character move when he is happy? sad, ~~sh~~ scared? excited? ashamed? in the presence of others? when they are alone. ~~In the past~~ present moment and movement of character.

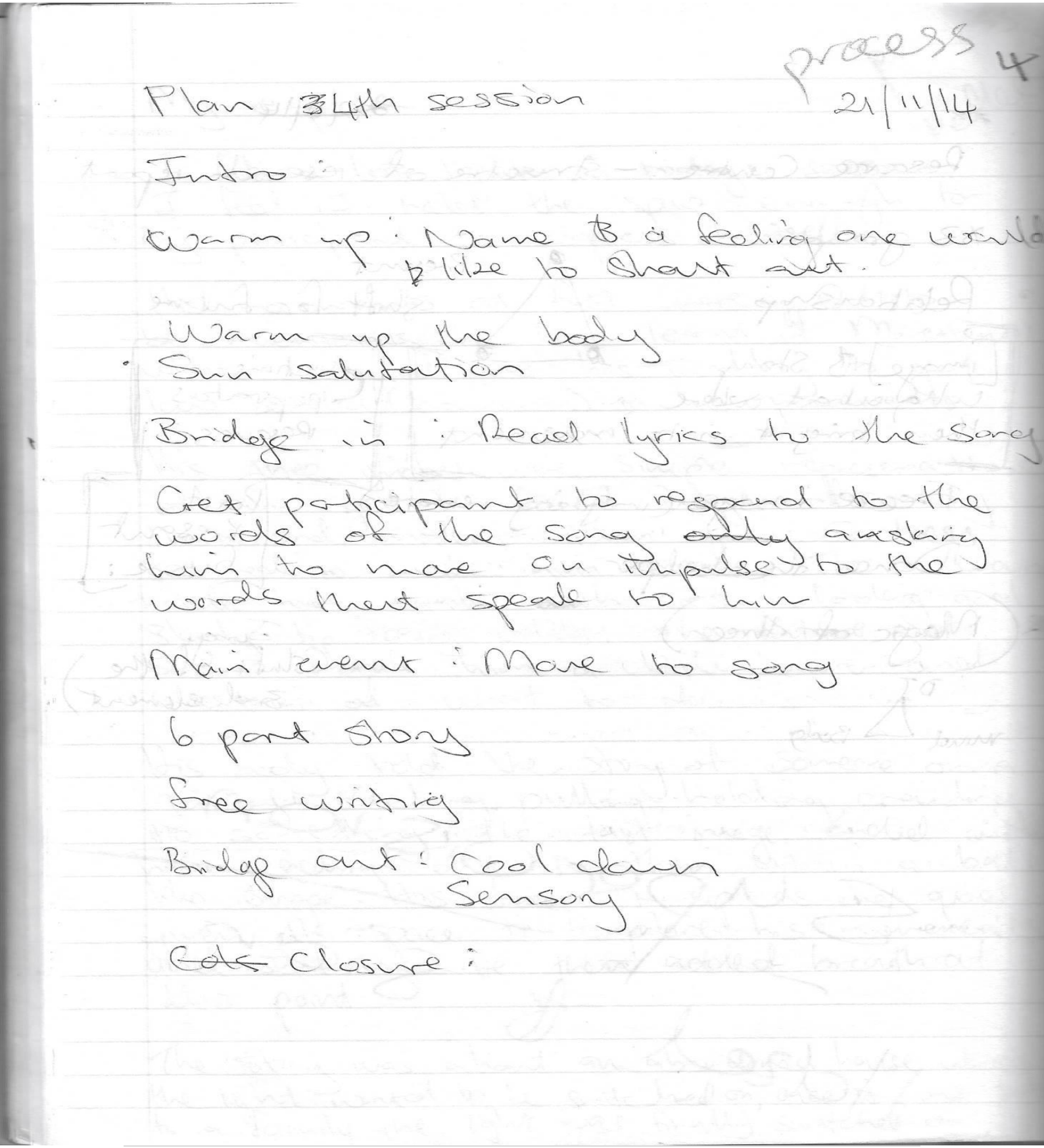
[Bridge art]: 6 part story
Free writing about the experience.

[closure] Name, action and sound to express how one is feeling now

Have you learnt anything new about your body & its way of expression? please elaborate

3-5 moves that make up who you are...

Process four did not go as I had planned, I changed the plan when I got into the room, as I could feel it was not what Oliver needed that day.



process 4

Plan 4th session 21/11/14

Intro:

Warm up: Name & a feeling one would like to shout out.

Warm up the body
Sun salutation

Bridge in: Read lyrics to the song

Get participant to respond to the words of the song only awaking him to move on impulse to the words that speak to him

Main event: Move to song

6 part story

free writing

Bridge out: Cool down
Sensory

Close Closure:

Read all about it EMELI SANDE

You've got the words to change a nation
but you're biting your tongue
You've spent a lifetime stuck in silence
afraid you'll say something wrong
If no one ever hears it how we gonna learn your song
So come on, come on
Come on, come on.
You've got a heart as loud as lions
so why let your voice be tamed
Baby we're a little different
there's no need to be ashamed
You've got the light to fight the shadows
so stop hiding it away
Come on, come on
I wanna sing
I wanna shout
I wanna scream 'til the words dry out.
So put it in all of the papers, I'm not afraid
They can read all about it
Read all about it
oh oh oh oh oh oh oh oh oooh
oh oh oh oh oh oh oh oh ohoh
At night we're waking up the neighbours
while we sing away the blues
Making sure that we're remembered
Yeah, cause we all matter too
If the truth has been forbidden
then we're breaking all the rules
So come on, come on
Come on, come on
Let's get the TV and the radio
to play our tune again
It's 'bout time we got some air play of our version of events

Last Session

process 5 2 ha

Intro: Talk about the last session and the idea of mapping.

Check in: Name & action that best sums up the process.

Questions x4

Warm up: I am ... (embody) = 8 effort actions
I am not (say out loud)
Ask - Question 9

Bridge in: 6 part story creation
6 part story embodying the helper
Me to be given a role.

Main event: Past, Present & future



Introduction of the imaginary remote to Freeze action, rewind, fast forward pause or stop

[Image making & Story] - who are we? where are we? where are we? } Move it

Bridge out: Sun salutation
Question ~~8~~ 3 & 4

Closure: Look back at the past, acknowledge the present & prepare for the future.
Closing 6 part story & 3 images to hold on to. Question: 8