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Investigating how role can be used as a method of exploring stories of sexually exploited young women: A study case of the Sistaz in Solidarity Network Zimbabwe Talk is not Cheap Project.

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Investigating how Role can be used as a Method of Exploring Stories of Sexually Exploited Young Women. A Case Study of the Sistaz in Solidarity Network Zimbabwe Talk is not Cheap Project.

By

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A Research Report Submitted to the University of the Witwatersrand in Partial Fulfilment of the Requirements for the Degree of Master of Arts by Coursework and Research in Applied Drama.

26 August 2014

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'Without the Way there is no going; without the Truth there is no knowing; without the Life there is no living' Thomas A Kempis.

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Dedication

As we walk, we must make the pledge that we shall always march ahead. We cannot turn back.

(Martin Luther King Jnr- *I have a dream* speech 1963)

To my mum Patricia Tsitsi Chinokwetu who taught me to persevere.

I will always love you!

Chapter 1

Introduction to the Study

1.1. Research Aim

This research analysed the significance of using role to explore and rehearse possible ways of addressing issues of sexual exploitation and violation affecting young women from Hatcliffe Extension in Zimbabwe. The study emanated as a response to my engagement with the Sistaz in Solidarity, as the coordinator for the Talk is not Cheap Project in 2009, which is the case study for my research. During the course of this project, I was confidentially informed of a situation of sexual exploitation and violation of young women that had surfaced in the Hatcliffe Extension community by some of the participants. However there was a lot of silence pertaining to this issue when we attempted to explore it as part of the Talk is not Cheap project. The intention of this research was therefore to analyse the methods used in the project to encourage the young women explore this issue of sexual exploitation and violation. I wanted to interrogate the gaps in the project which hindered open participation from the young women hence motivating my desire to explore role as an alternative method for investigation. My aim for this research hence was using role-play as an alternative method for exploring the challenges of sexual exploitation and violation amongst young women in Hatcliffe Extension.

1.2. Rationale

My interest in this study culminated from my work with Sistaz in Solidarity Network, as the coordinator for the Talk is not Cheap Project held in 2009. The project was implemented with three peri-urban communities in Zimbabwe namely; Hopely Farm, Hatcliffe Extension and Epworth. Talk is not Cheap emanated as a brainchild of Young Voices Network Zimbabwe, after realising the capacity gap that existed in participation of young women in social and development platforms, in a male dominated youth sector. It was therefore a platform which facilitated young women's participation through skills development and leadership training. Part of the mandate of the project was to also create a platform for young women to engage in discussion concerning their sexual rights. However, during the workshops the participants did not raise any sexual rights concerns existing within their contexts. It was only during one of the workshops with the young women from Hatcliffe Extension that three participants from the

group confidentially approached and informed me of sexual exploitation and violence existing in their community.

They informed me that young women were being sexually violated by farm guards when they went to fetch firewood at nearby farms in their community. Because the Hatcliffe Extension is an informal settlement area, there is no access to electricity. As a result the young women had to go to nearby farms to fetch firewood where the farm guards began to manipulate them to trade sex in exchange for firewood. If they refused to comply with these demands they were either sexually violated or subjected to physical torture. Based on this reflection, the Talk is not Cheap project team introduced workshops aimed at exploring and discussing ways of addressing these young women's situation. However, the rest of the young female participants from this community found it difficult to talk about this sexual exploitation and violation occurring at the farms during the workshops hence making it difficult to map solutions for dealing with the situation. Some of the young female participants who were identified as victims of these sexual injustices found it difficult to discuss this issue possibly because of fear to directly re-live these disturbing encounters. I realised that with such abuse and silence existing within the Hatcliffe Extension community there was a high risk of exposure to teenage pregnancy, sexually transmitted infections, HIV and AIDS. As a young female human rights activist I found this situation of sexual crimes going unnoticed and unaddressed propelling and preposterous. I began to reflect on the other reasons that could possibly be attributed to their reluctance to explore this issue during the workshops aside from the fear of directly re-living these distressing experiences.

I realised that the dialogical approach that we used during the workshops was too direct. We adapted the basic tradition of story circles whereby the participants sat in a circle and had to openly talk about the sexual exploitation and violence existing within their community without taking into consideration that some of the participants were victims. O'Neill (in Cohen et al, 2011) asserts that the story circle encourages individuals in a group to share stories that matter to them and reflect on transformative experiences. However, due to the sensitivity of the subject, I realised that there was a need for the application of distancing mechanisms, such as role-play. Role-play could encourage the young women to share their stories using distanced approaches, including metaphor and symbols, and then to reflect on the process afterwards. Such reflection might give rise to suggestions and ideas for combating the real life situation. The verbal

approach of the workshops was too direct hence the reluctance of the participants to engage. It was therefore on this note that I explored the use of role-play which potentially created safe spaces for articulating sensitive issues through its distancing approach. Jones (1996), comments that in role the participant 'stands in with' the character and at the same time 'maintains the distance'. A participant takes on a role, involves the self and projects the self into the role. They stop being themselves and yet remain themselves. I thought that this would be instrumental for allowing the participants to reflect objectively upon their situations. Landy also highlights that role is a metaphor applied to social analysis. He says that;

> As people take on and play out roles based in the events that make up their lives, they frame stories about themselves in role, which provide an understanding and give meaning to their existence. (Landy, 1993:26)

Landy (1996) further notes that, in playing a role and telling a story, an individual enters the imaginative, fictional reality for the purposes of commenting or reflecting upon everyday reality. He says that role enables a person to gain distance from the complexities of her experiences in order to bring about reflection. It is therefore on this note that this research investigated how role could be used to encourage young women to explore issues of sexual exploitation. The goal of the project was to encourage the young women to acknowledge the sexual exploitation and violence occurring in their community and then to find alternative methods of curbing this crime.

I also realised that due to the sensitivity of the subject the Talk is not Cheap workshops required careful framing, containing and holding of the process to avoid the risk of re-traumatising the victims of the sexual violations. Closed, intimate spaces are important for trust-building with the participants and creating a safe space for exploration of traumatic issues. However, during most of the Talk is not Cheap workshops, the size of the group was large comprising of approximately twenty to thirty members hence making it difficult for the young women to open up on the sexual exploitation existing within their community. The size of the group also made it difficult to hold and contain a sensitive issue such as sexual exploitation and violence which requires closed intimate spaces. I therefore engaged a smaller group of seven young women for the purposes of this research in order to make the process more containable. I also engaged the services of a counsellor who would be on standby during the workshops to provide counselling and support for the participants and supervision for the facilitator when required.

1.3. Target Group and Workshop Structure

I engaged seven young women from the Hatcliffe Extension community aged between seventeen and twenty three years of age. This sample included young women who were previously part of the Sisters in Solidarity Talk is not Cheap Project. Due to limited resources such as stationery, transport costs to and from Zimbabwe coupled with time constraints, I managed to conduct a total of seven workshops lasting approximately for two to three hours each.

1.4. Research Question(s)

How can the taking on of different roles in the fictional world enable participants to explore their stories of sexual exploitation and rehearse possible strategies for dealing with this situation?

How does role affect the story being told?

What degree of safety and distance is maintained through role?

1.5. Theoretical Approach

This research was conducted through the theoretical lens of role theory which cuts across the fields of anthropology, psychology and sociology and is premised on the concept of life as performance. Its roots are with earlier social anthropological writers like Frazer (as cited in O' Toole, 1992), picking up the renaissance concept of teatro mundi which is succinctly based on the idea of the world as a stage and human beings as performers (O' Toole, 1992). Within role theory, sociologists and social psychologists noted the similarity between the operation of role in real life with dramatic and theatrical conventions. Role theorist Irving Goffman (1959) viewed social life as a series of dramatic performances akin to those performed on the stage. Thomas explains this dramaturgy as follows;

> Much of the social behaviour is role behaviour, behaviour that appears to us as does the behaviour of actors on a stage. It is not individuals that we see most often. We see persons. Originally a persona was a mask, and it is derived from the theatre...We never see roles except as they are personified ..." (Thomas, 2010: 99-100)

Role theory therefore holds that a substantial proportion of observable, daily social behaviour is simply individuals carrying out their roles, much as actors carry out their roles on the stage.

Landy (in Johnson and Emunah, 2009) posits that this dramaturgy can be applied as a metaphor for the analysis of social and psychological processes. He says that role is 'the primary frame of reference for an analysis of social life' (Landy, 1993: 26). He argues that in order to change behaviour it is necessary to change roles by becoming the 'other'. The ability to imagine oneself as the 'other' and to act as the 'other' is genetically programmed (Landy, 2001; 31). Role in the fictional world draws from everyday life and it is based on this process of becoming the 'other'. It is founded on the construction of our possible selves and of alternative realities (O' Neill, 1995). To this end, I figured that by assuming roles in the fictional world the participants could re-imagine themselves and their situation of sexual exploitation and violation.

This research was also informed by the distancing theory which is derived from theatre and sociology. Landy (in Johnson and Emunah, 2009) notes that role theory, based in the aesthetic form of theatre is best understood in terms of aesthetic distance. Theatre is a frame of reality but is marked by aesthetic distance. Aesthetic distance in theatre is a marker of the relationship between the actor, the role and the situation. A role therefore is an abstraction which allows for a removal from complete emotional identification with the character and the situation. Bowell and Heap (2001) also point out that role allows distancing both through time and emotional relationship to the matter under exploration. A fictional situation can be framed in a different zone, location, space or time in order to distance it from reality. Landy (in Johnson and Emunah, 2009) observes that in the distancing theory, the optimal form of expression is the midpoint of aesthetic distance. This point is noted by one's ability to express feeling without fear of becoming overwhelmed, and to reflect upon an experience without fear of shutting down completely. Because the issues of sexual exploitation and violence are sensitive I realised that aesthetic distancing could be instrumental for avoiding emotional identification and re-traumatising the young female participants. This form could encourage the young women to explore their stories within the safety of the distance.

1.6. Literature Review

Several applied drama, psychodrama and dramatherapy practitioners and scholars have analysed the capacity of role for analysing social and psychological processes. O'Neill (1995) describes role as the ability to project into a variety of fictional situations by pretending to be someone or something 'other' than oneself. This for me highlighted the potential of role to provide

distancing from an issue whereby the participant becomes the 'other'. Oscar Wilde (in Ellman, 1969:389) elaborates on this by saying that 'Man is least himself when he talks in his own person; give him a mask and he will tell the truth'. The theatrical role like the mask is both protective and liberating, enabling the expression of what lies buried beneath our real life roles. According to Bowell and Heap (2001) this shift of becoming the other is enhanced by the shift of time, space and emotional relationship to the issue provided by the fictional world. This shift allows for the creation of a dramatic frame which is marked by aesthetic distance. Thus aesthetic distancing might be a useful tool to create an indirect but safe space for articulation of sensitive issues such as sexual exploitation and violence. Nebe and Schiff (2006) highlight that it is within the safety and distance of metaphor and symbolic dramatic processes that people can begin to identify, express and manage their traumatic experiences.

O'Neill (1995) notes that by taking on roles participants can escape the limitations of their condition, perform their unacted aspects and explore their potentialities. For me this translated to the idea that participants could use fictional roles to explore their potentiality for acting on their real life circumstances. By developing confidence and skills in enacting different roles and points of view, the participants could explore different feelings and states. Role-playing and experimentation with alternative strategies could help them to reconstruct difficult group situations. Nebe and Schiff (2006) assert that the structure and distance offered by the dramatic text allows for personal experiences to be reviewed in a symbolic, personal and metaphoric way. For Dorothy Heathcote taking on a role means that there is need 'to read the situation, to harness relevant information from previous experience and to realign information so that new understanding becomes possible' (O'Neill, 1995: 80). Heathcote's view suggests that taking on a role allows for analysis of situations. As such assuming roles in the fictional world could help the young women analyse their situation of sexual exploitation and violation.

O' Neill (1995) states that like Moreno, Heathcote believes that the most important aspect of taking on a role is its spontaneity. It is unplanned, unpremeditated and as a result can constantly surprise the individual into new awareness. I therefore figured that this new awareness could then be transferred into real life situations and could be instrumental for solving problems.

This research aimed to contribute to the limited body of literature available on sexual exploitation and violation of young women. Jewkes, Sen and Garcia-Moreno (2002) define sexual violence as any non-consensual sexual act, any non-consensual attempt to obtain sexual intercourse, unwanted sexual comments or advances by any person regardless of their relationship, to the victim in any setting. Some scholars have attributed the challenge of sexual violation and exploitation of women to poverty. According to Pennsylvania Coalition against Rape (2007), research shows an undeniable link between poverty and sexual violence. Living without one's basic needs met can increase a person's risk for sexual victimisation. Perpetrators of sexual violence target individuals who seem vulnerable whether due to gender, age or another reason. They exploit victims and survivors caught in Catch-22 situations created by poverty. Poverty increases people's vulnerabilities to sexual exploitation in the workplace, schools, and in prostitution, sex trafficking, and the drug trade (Jewkes et al, 2002). According to Amnesty International (2011), Hatcliffe Extension is among the poorest communities of Zimbabwe. It is a slum settlement which emerged from the Operation Restore Order eviction campaign conducted by the government of Zimbabwe in 2005. The aim of the campaign was to clean and restore sanity to the country by destroying illegal vending structures, homes and informal business premises. According to Tibaijuka (2005) approximately 700,000 people lost their homes, their source of livelihood or both. She further states that;

> The vast majority of those directly or indirectly affected are the poor and disadvantaged segments of the population. They are, today, deeper in poverty, deprivation and destitution, and have been rendered more vulnerable. (Tibaijuka, 2005: 7)

According to Amnesty International (2011), forced evictions are human rights violations which leave people more vulnerable to other human rights violations. Tibaijuka (2005) reinforces the above statement by noting that poverty and reduced access to basic services induced by Operation Restore Order in Hatcliffe Extension left women and young girls more vulnerable to sexual and physical abuse. Furthermore the existing programmes to support these vulnerable groups were affected and disrupted by the Operation. The negative impact of poverty in Hatcliffe also played out in gender specific ways whereby young girls ended up getting married so they could have someone to provide for them financially (Amnesty International, 2011).

However, my interest for this research was drawn towards analysing and challenging the culture of silence amongst the sexually exploited young women. Freire (1970) suggests that the culture of silence of marginalised groups is seen as an outcome of historical conditioning imposed by social relations of power. He says that;

> Every relationship of domination, of exploitation, of oppression is by definition violent, whether or not the violence is expressed by drastic means. In such a relationship, dominator and dominated alike are reduced to things - the former dehumanised by an excess of power, the latter by lack of it. And things cannot love. (Freire, 1973: 10-11)

The farm guards from Hatcliffe Extension have excess of power by virtue of having access to the basic resources such as firewood which are required by the young women. They therefore abuse this power to exploit and violate the less powerful young women who are dependent on these resources. This lack of power and resources can silence the victims.

Espey (2009) attributes the culture of silence around sexual violence to a combination of socio-cultural, resource and service-related reasons. Socio-cultural traditions may pour scorn on the victims of sexual violence, with some perspectives even implying that women incite such violence. Victims may also consider it futile to speak up if there is lack of appropriate judicial systems and measures to punish offenders adequately. I realised that these could have been some of the reasons why the young women from Hatcliffe Extension had faced difficulties in seeking help or analysing their situations during the Talk is not Cheap project. Espey (2009) notes that victims fear to speak out due to lack of services and support systems to give them help. As such this research attempted to act as a support system to 'listen' to the young women's stories and help them find ways of addressing the situation.

Freire (1970) suggests that the oppressed whose task is to struggle for liberation together with those who show true solidarity must acquire a critical awareness of oppression through the praxis of this struggle. Through role I hoped to work in solidarity with the exploited and violated young women from Hatcliffe Extension to explore practical means of dealing with their situation. Freire (1970) further highlights that in order to no longer prey on the force of oppression, one must

emerge from it and turn upon it. He says this can be done by means of the praxis; reflection and action upon the world in order to transform it.

1.7. Ethical Considerations

According to Canterbury Christ Church University (2006), researchers have a responsibility to ensure that they recognise and protect the rights and general well-being of their participants in order to minimise the risk of mental discomfort, harm or danger from research procedures. My thematic focus was sensitive hence I considered various ethical guidelines in order to acknowledge the research participants needs, concerns and interests. Observing these ethical considerations included acquiring the University of the Witwatersrand Humanities ethical clearance before engaging the participants in the research process. It also entailed having the participants sign consent forms with a detailed description of the research purpose, structure and implementation. I engaged the services of a counsellor for psychological support and counselling during the workshops. Audio recorded material was executed upon permission from the research subjects and this material was used only for research purposes such as transcribing data. For maintaining security of the research subject no other person had access to the audio tapes except the researcher. The tapes were disposed of soon after use.

The research results will be taken back to the participants for further reflection which can inform another part of the research cycle considering that this is an action research project. Considering that there are security risks involved for the young women regarding the exposure of criminal activities in their community this research maintains confidentiality until the sexual crimes are eventually dealt with legally.

1.8. Methodology

This research was structured in the following manner:

- Data Collection (Document Evidence)
- Data Analysis (Role Workshops, Action Research)
- Data Recording and Reflection (Audio Recording, Workbook and Journaling)
- Data Evaluation (Recommendations).

1.8.1. Document Evidence

The primary phase of my research was data collection which included analysing document evidence such as the project minutes of meetings, articles and reports of the case study. Reference to these documents aimed to provide more insight for the readers on how the Talk is not Cheap project was initially implemented and the gaps discovered that motivated me to develop this study. Koshy (2005) asserts that these sources can often provide a useful background and context for the project and also can be very illuminating especially in comparing what is claimed and what has happened in practice.

1.8.2. Role-play

The key method of enquiry for this research was role-play, a practical technique developed from both role theory mentioned earlier on in this chapter, and drama/theatre. Role-play, as I use the term in this report, is the spontaneous taking on of various roles during the creation of an improvised drama (process drama) which is based in a problematic situation in order to understand it better. Role-play allows participants to understand social roles and possible individual motivations from an experiential perspective. It allows for engagement with the 'other' through 'standing in their shoes'. It is customarily followed by reflection during which the experience of the drama is interrogated as oneself out of role. This process allows for safe, controlled emotional connection during role-play and emotional distance afterwards through intellectual engagement with what has been discovered through the experience.

I used process drama as the frame for the dramatic approach. Process drama is a genre of applied drama and theatre in which participants, together with the facilitator, engage in the co-construction of a dramatic world (Bowell and Heap 2001). It proceeds without a script, does not culminate in a final performance, and is characterised by the absence of any external audience. All participants (including the teacher) take on different roles and become involved in the creation of a story, experiencing a dramatic context for educational purposes and analysis of situations. O' Neill describes process drama as follows;

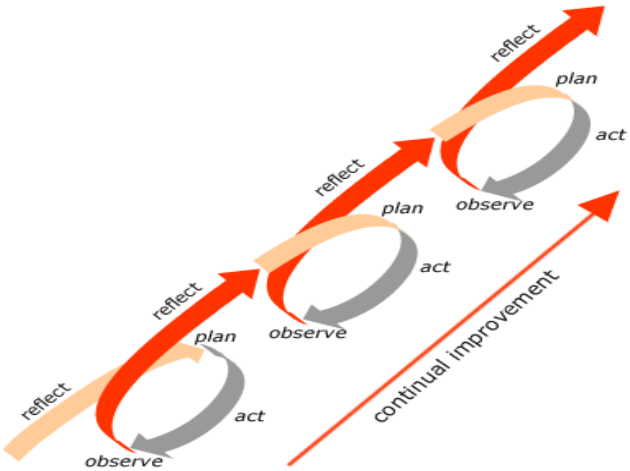
> …an imagined world, a dramatic 'elsewhere' created by the participants as they discover, articulate, and sustain fictional roles and situations. As it unfolds, the process will contain powerful elements of composition and contemplation, but improvised encounters will remain at the heart of the event as a source of its dramatic power... (O' Neill, 1995: xvi)

This assertion highlights that the fictional world in process drama contains elements of 'contemplation', a word which has connotations of thought, deliberation and reflection. This therefore implies that process drama offers the platform for participants to reflect within the imaginary world which can provide distancing from the emotional complexity of difficult real life situations. However, referring to assuming roles within the fictional world in process drama, O' Toole (1992) asserts that our real selves may be forgotten but they do not disappear, they remain present. This is because the background to any dramatic experience is the real context such as real relationship patterns and situations. 'While drama is happening we are operating in both the fictional and real context…metaxis' (O'Toole, 1992: 13). I therefore think that the dramatic context in process drama allows the participants to hold both the fictional and real worlds together at the same time which inturn can create a balance which avoids the participants from becoming overwhelmed by their problematic real life situations. Through the fictional world the participants can reflect on their real life circumstances paving the way for out of role reflection. Out of role reflection helps practitioners develop and integrate insights from direct experience into later action (Rudolf et al, 2007). Based on this description I used process drama as the frame to analyse how the technique of role-play could be used to safely explore stories of sexual exploitation and violation of young women.

1.8.3. Action Research

This research follows an action research approach. In action research practitioners reflect systematically on their practice, implementing informed action to bring about improvement in practice. Bell (1999) highlights that action research is directed towards greater understanding and improvement of practice over a period of time. It involves researching personal practice hence I analysed my practice as a co-facilitator of the Talk is not Cheap project. I examined the methods that were used to deliver the project and considered the reasons why the young women were reluctant to analyse the sexual exploitation and violence existing within their community. According to Koshy (2005) action research involves a self- reflective spiral which includes

planning a change, acting, observing the process and consequences of that change, reflecting on the process and consequences then re-planning. The diagram below represents the spiral of action research that I used for my study;



My action research spiral started from reflection of my previous implementation of the Talk is not Cheap project. This reflection contributed to my action plan which entailed using role for exploring issues of sexual exploitation and violence amongst young women. The research ends with an observation and reflection of the process which will influence further strategies for improving my practice. Action research usually aims to solve a problem hence my goal was to encourage the young women to open up and find alternative methods of dealing with sexual exploitation and violation.

1.8.4. Audio Recording

Audio recorded material was executed upon permission from the research subjects and this material was used only for research purposes such as transcribing data. For ethical reasons and security of the participants these tapes were destroyed soon after research completion.

1.8.5. Workbook and Journaling

My workbook was instrumental for planning and developing the structure of the research. It encompassed how the research was conducted; which included planning checklists, theories and elements which fed into my research. Journaling was used by both the researcher and participants as an auto- ethnographic method for self-reflection on the research process. Ahern

(as cited in Russell and Kelly, 2002) notes that keeping a self-reflective journal is a strategy that can facilitate reflexivity, whereby researchers use their journal to examine 'personal assumptions and goals' and clarify 'individual belief systems and subjectivities'. This examination helped me as the researcher not to impose my personal beliefs and subjectivities on my target group. Holly further describes a journal as a reconstruction of experience which has both objective and subjective dimensions. She describes the journal as a service book;

> … that someone returns to. It serves purposes beyond recording events and pouring out thoughts and feelings...But the journal is a working document… (Holly, 1989: 20)

The journal hence acted as a reference point for analysing the process and mapping a way forward for the research.

1.9. Chapter Layout

This research report is divided into six chapters as follows;

Chapter one introduced the focus of the study. It expounds on the research aim, rationale, target group, research questions, theoretical framework, literature review and the research methodology.

Chapter two focuses the research context. It provides an overview of the Sistaz in Solidarity Talk is not Cheap project and interrogates how its structure influenced the need for this current research. It also provides a brief description and analysis of Hatcliffe Extension as the target community for this research.

Chapter three provides a detailed exploration of role which is the main method of exploration for this research. It will analyse the origins and the forms of role-play. The chapter will also provide insight on why I selected role-play as the main method of exploration for this research.

Chapter four provides an overview of the process drama workshops which I conducted with the young women from the Hatcliffe Extension community. The chapter begins with information on the participants I worked with, a brief outline of the workshops implementation structure and ethics of my engagement with the group. The chapter also offers a vivid description of the role-

play processes which I conducted with the participants. It interrogates role as a ‘language’ for exploring sensitive issues such as sexual exploitation and violence. I will indicate how framing the space through role influenced the analysis of the participants concerns and examine how role affected the story being told.

Chapter five focuses on the sixth workshop entitled The Lion and the Jewel which managed to unearth critical insights regarding the situation of sexual exploitation and violence at the farms. The chapter provides a breakdown of the issues which emerged and highlights the recommendations for dealing with them which were proposed by the participants.

Chapter six summarises the research findings and draws conclusions from the findings. It also provides recommendations for the way forward.

Chapter 2

'Talk is not cheap?' Introducing the Research Context

2.1. Chapter Overview

This research was influenced by the Talk is not Cheap project which was implemented by Sistaz in Solidarity Network Zimbabwe in 2009. This chapter therefore provides a contextual analysis of the project and interrogates how its structure influenced the need for this current research. As such, this chapter challenges some of the methods that were used to elicit and explore stories of sexual exploitation and violence amongst young women in the target community during the project implementation. It will also provide a brief description and analysis of Hatcliffe Extension as the target community for this research.

2.2. Sistaz in Solidarity Network Zimbabwe

Sistaz in Solidarity was born in 2008. It was a brainchild of the Zimbabwe Young Voices Network, a youth membership-based organisation which aims to enhance the participation of young people in community, organisational and national developmental processes through capacity building and leadership trainings. According to the Zimbabwe Young Voices Network National Youth Dialogue Report (2007) the agenda of the network is based on the observation that youth participation in socio-economic development in post-independent Zimbabwe has been characteristically 'ad-hoc' and not genuine. This is because it has not involved youth in either the planning or the implementation of programmes pertaining to them. The report further states that young people have been marginalised from mainstream developmental decision-making, such that decisions affecting their lives have often been made without their consultation. The Zimbabwe Young Voices Network therefore capacitates the young people to question governance structures and how they involve young people. The Zimbabwe Young Voices Network National Youth Dialogue Report (2007) further reflects that the African Regional Young Voices Network which encompasses the Zimbabwean chapter grew out of a process, which prepared children and youth to participate in the Earth Summit in 1992. The idea was to encourage young people to present their concerns to politicians and participate in the process to raise awareness of the need for sustainable development. Six thousand school children

participated in the process, which ended with a Children's Hearing in Norway in 1990. Forty other countries organised similar activities, which culminated in the Global Children's Hearing that took place at the Earth summit in 1992 in Rio De Janeiro, Brazil. It is on this note therefore that the principal vision of the network is to see young people actively participate in decision making processes, through democratic means, taking initiatives in addressing common issues that affect their daily lives, at community, national, regional and international levels. The Zimbabwe Young Voices Network advocates for the recognition of young people as significant entities within their communities and organisations.

According to the Zimbabwe Young Voices Network Draft Gender Policy Document (2007) the key values of the network encompass gender equality and equity in youth participation by promoting equal representation and participation of young women and men in decision-making and leadership processes. The network also aims to promote gender mainstreaming in all organisational programming and partnering systems. However, in 2008, the Zimbabwe Young Voices Network observed a substantial capacity gap between the participation of young women and men in development platforms amongst its members. These imbalances manifested through low self esteem in most young women limiting their participation in meetings, workshops, leadership trainings and other public platforms organised by the network. These imbalances reflected the unequal power relations existing between young women and men in various communities. The UN Habitat Best Practices Report (2008), states that institutional barriers prevent women from participating in planning institutions. In this light, Sistaz in Solidarity was therefore developed as a programme under the Zimbabwe Young Voices Network which aimed to build the confidence of young women and enable them to make meaningful contributions to the development of their livelihoods. The platform sought to facilitate young women's participation and empowerment through leadership skills training. Sistaz in Solidarity also incorporated other crucial issues that affect young women such as sexual rights. According to the Sistaz in Solidarity Concept Document (2008), the mission of the Sistaz in Solidarity programme was to strengthen the capacity and establish a network of young women who actively participate in decision making processes, know and advocate for their rights. The Sistaz in Solidarity Concept Document (2008) further states that Sistaz in Solidarity had three key objectives which were as follows;

- Promoting equal representation and participation of women and men in decision-making and leadership positions.
- Developing the capacity of young women to enable them to effectively make use of resources through training and developing tools that will benefit them, their communities and society at large.
- To expand the network of young women who know and advocate for their needs and rights, without fear of victimisation.

The Zimbabwe Young Voices Network Secretariat appointed me as the Coordinator for the Sistaz in Solidarity programme in 2009 hence the reflections in this study emanate from my personal encounters with the programme.

2.3. The Talk is not Cheap: Project Overview

Talk is not Cheap was established in 2010 as a project under the Sistaz in Solidarity banner. It was a leadership training project aimed at building the confidence of young women to enable them to make meaningful contributions to their personal development. This was to be achieved through a series of oral lectures and discussions on leadership topics. Thirty young women from the Zimbabwe Young Voices Network membership were part of the initial leadership training. Talk is not Cheap offered six leadership modules which included presentation skills, public speaking, advocacy, creative problem solving and negotiation, critical thinking and critical analysis which were presented and facilitated by young female and male mentors drawn from the civil society in Zimbabwe. The aim of the project was to impart transferable skills to the young women which were potentially essential in their participation in the development processes beyond the end of the project which was scheduled to run for a full year. Talk is not Cheap offered a unique platform for young women to engage, network, explore and exchange ideas towards building a sustainable future for themselves. As the project progressed, it encompassed dialogue around human rights specifically the young women's rights in society. According to the Talk is not Cheap Concept Document (2010) the objectives of the Talk is not Cheap project were as follows;

- To build the confidence of young women to enable them to make meaningful contributions to their personal and community development.
- To strengthen the capacity of young women to advocate for their needs and rights.
- To work together towards addressing the most pressing threats to young women's participation and security.

2.3.1. The Hatcliffe Extension Crisis: A Case of Sexual Exploitation

During the Talk is not Cheap training phase three participants from a peri-urban informal settlement in Zimbabwe known as Hatcliffe Extension confidentially approached me as the project coordinator concerning the crisis of sexual exploitation and violence that had emerged within their community. They informed me that young women were being sexually violated by farm authorities when they went to fetch firewood at farms within their community. Hatcliffe Extension is an informal settlement area, were there is no access to electricity hence the young women had to fetch firewood from nearby farms where the authorities manipulated them for sex in exchange for firewood. The young women were forced to comply with these selfish demands because they did not have alternative sources of obtaining firewood. Buying both firewood and paraffin was expensive considering that most residents of this community were unemployed, with the employment rate standing at 19.8% (as cited by the Zimbabwe Lawyers for Human Rights, 2006). Refusing to comply with these demands resulted in either physical or verbal harassment, physical violence or being denied the firewood. The young women approached me hoping that I would forward the matter to the network secretariat so as to assist them in finding ways to deal with their situation.

2.4. The Hatcliffe Extension Context

Hatcliffe Extension is a slum settlement located on the North West edge of Harare. According to the Zimbabwe Lawyers for Human Rights (2006), Hatcliffe Extension is a predominantly poor community, made up initially of former residents of Churu Farm in Harare, forcibly removed from there and resettled in Hatcliffe temporarily in 1993. Potts (as cited in Vambe, 2008) asserts that most of the residents of Hatcliffe Extension have continuously had a history of removals and evictions from within and around Harare, a process which may have already sifted out most with

viable alternative livelihood options beyond the city. Tsodzo (2007) asserts that initially, the settlement culminated from a clean-up exercise by the Government of Zimbabwe which was conducted ahead of the visit by the British monarch, Queen Elizabeth II to open a Commonwealth Heads of Government Meeting (CHOGM) hosted by the country in 1991. People living on the streets, many of them destitute, and people living in shanties in the capital were rounded up and relocated to Porta Farm, about 25km west of the capital according to IRIN (as cited in Tsodzo, 2007). Some of the displaced people were moved to another nearby farm called Churu Farm. Actionaid (2005) notes that the government once again moved people from Churu Farm in 1993, some of whom were moved to Hatcliffe Extension supposedly as another temporary measure, as government sought for more substantive resettlement options for the people (Stevenson, 2005) .

Hatcliffe Extension was among the communities which were affected by the Operation Restore Order (Murambatsvina) eviction campaign conducted by the government of Zimbabwe in 2005. The aim of the campaign was to clean and restore order to the country by destroying 'illegal' vending structures, homes and informal business premises. According to the Tibaijuka (2005) countrywide, a total of approximately 700,000 people lost their homes, their source of livelihood or both. It further states that;

> The vast majority of those directly or indirectly affected are the poor and disadvantaged segments of the population. They are, today, deeper in poverty, deprivation and destitution, and have been rendered more vulnerable. (Tibaijuka, 2005: 7)

The Zimbabwe Lawyers for Human Rights (2006) state that Hatcliffe Extension is one of the locations most severely affected by the Operation, whereby every resident was temporarily forcibly removed from the area. They further state that Operation Murambatsvina had disastrous repercussions on the livelihoods of the residents of Hatcliffe Extension. Virtually all the domains of their livelihood, security and capital assets were invaded, and from this perspective, they constitute *"endangered livelihoods"* which has left victims on the verge of destitution and starvation. The Zimbabwe Lawyers for Human Rights (2006) define livelihoods as comprising of capabilities, assets, entitlements and endowments, including both material and social resources and the activities required for a means of living. The United Nations Development Programme (as cited in the Zimbabwe Lawyers for Human Rights report, 2006) describes a livelihood as

sustainable when it manages to cope with, and recover from livelihood shocks and stresses, maintain and enhance its capabilities and assets, presently and in the future. The Operation had disastrous repercussions on the livelihoods of the Hatcliffe Extension residents. The livelihoods of all directly affected households were either destroyed or placed in serious jeopardy. In many instances, there was compounded suffering as homeless and internally displaced people were unable to pursue their occupation or maintain their source of income.

The settlement was entirely destroyed by Operation Murambatsvina but most of Hatcliffe Extension's evicted residents are currently back on their original stands, living largely in plastic, grass, metal sheet and cardboard shelters. For several years residents have been continuously lobbying through the Harare North Member of Parliament and civil society organisations for the development of basic infrastructure and facilities. Eight years down the line, after Operation Restore Order, Hatcliffe Extension remains in abject poverty with the infrastructure and facilities still underdeveloped. The community does not have electricity and has limited water supplies, educational, recreational and health facilities. It is against such a background characterised by lack of resources that the women in this community engage in risky sexual behaviour in a bid to survive the existing harsh living circumstances (Tsodzo, 2007). Based on his analysis Tsodzo (2007) indicates that the young women in the community engage in commercial sex work and numerous inter-generational risky sexual relations so as to acquire money for food and other basic needs. Early marriages are also rife as young girls who fail to acquire tuition to proceed to secondary school opt for marriage for financial sustainability. The revelation by the young women who approached me showed that because of lack of resources, young women succumb to various physical and sexual abuses for example the firewood case. My research is therefore built upon such a context.

2.5. Talk is not Cheap: Intervention Strategies

Based on the Hatcliffe Extension firewood crisis, the Talk is not Cheap project introduced workshops to explore the young women's situation which I have framed as sexual exploitation and violence in this research. However, it is referred to as sexual harassment in the Talk is not Cheap workshops which I will explore in detail in the section below.

2.5.1. Sexual Harassment Workshop

This workshop was conducted with a group of young women from Hatcliffe Extension. The emphasis was on introducing dialogue and awareness on sexual harassment before exploring alternative ways of dealing with it. The workshop mainly adopted an oral approach. The facilitator started by asking the participants to introduce themselves by saying their names before she moved onto the focus of the workshop. She started with a *word association* exercise whereby she wrote the word 'harassment' on a flipchart and asked the participants to list other words or phrases which they associated with the given word. Some of the words that were listed included unwanted, bothering, force, pressure and coercion. The facilitator then wrote 'sexual harassment' on the flipchart and asked the participants to provide words associated with the phrase. The participants listed words and phrases such as force and unwanted physical touching. After the word association exercise, the facilitator defined sexual harassment as unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature. She mentioned that the perpetrator is usually of higher status than the victim thus they use power as a tool to abuse. Sexual harassment was therefore described as an example of the misuse of authority or influence which could be verbal or physical. The facilitator noted that the victims usually are afraid to retaliate and are uncomfortable because they are in a submissive state to the perpetrator. To some extent this was a significant way of introducing dialogue on sexual harassment because it focused on the issue before engaging with the participants' personal stories. It was a way for the participants to start engaging with the subject of sexual harassment from a distanced and objective perspective before analysing it from a personal level.

As the workshop progressed, the facilitator asked the participants to provide situations were they have encountered sexual harassment in public spaces. Some of the examples cited by the participants included in public transport, streets and bus terminals whereby both young and older men usually called them names such as 'heavy metal', 'loaded' or 'kaslender' which were all derogatory terms that defined the young women as sexual objects and hence made them feel uncomfortable. The participants were quite open when they shared their encounters in the public space. However, the challenge manifested when the facilitator asked the participants to share personal encounters of sexual harassment in private spaces, whereby they found it difficult to open up hence they remained silent. I think that there were several reasons which can be

attributed to the silence of these young women. Firstly, I think that because the facilitator was an outsider engaging the group for the first time, it was too soon to elicit personal stories before establishing a relationship of trust with them. Prior to this workshop, the facilitator could have dedicated a number of workshops towards building a relationship of trust with the group through methods such as games and exercises. According to McGregor (1967), team and trust building exercises are essential for developing a level of comfort when working with a new group of people. He further notes that trust means;

> I know that you will not ... take unfair advantage of me. It means: I can put my situation at the moment, my status and self esteem in this group... (McGregor, 1967: 163)

McGregor (1967) further notes that trust is a delicate aspect of relations. He notes that the process of developing trust among group members should be gradual and transitional. By the very nature of trust people may need to be encouraged to step outside their comfort zone in order to grow or gain awareness. In this light therefore it was important to establish group trust through games and exercises prior to analysing the challenge of sexual harassment with the group. Trustbuilding was also important considering the sensitivity of the subject. The silence of the participants could have been attributed to their lack of trust and security in the process. The facilitator needed to create safety nets in order to encourage open exploration of this sexual harassment challenge. Casdagli (1999: 41) comments that 'only if we have trust can we go on a journey, and we can only go as far as our trust will let us, for when we feel unsafe, we stop. Trust is security.' There was a great need to frame the workshop space in a dependable and comfortable way for the participants before they could start engaging in personal stories of sexual harassment.

Due to the sensitivity of the subject, the participants might also have struggled to express their personal stories verbally, as required by the process, hence my advocacy for using the applied drama approach of role-play in this current study. Drama introduces new 'frames of existence', as a way of breaking away from familiar verbal expression methods. It offers creative ways of expression, communication and dialogue which can be used to explore sensitive issues. Prendergast and Saxton (2013), highlight that working through fictional situations neutralises the communication constraints felt in the real world by providing 'safe ways' such as symbols and metaphor which help individuals to look at 'unsafe' issues in their lives 'safely'. Nicholson says;

> [Working] flexibly and creatively....can enable participants to think and perceive dramatically, to use the aesthetic distance of theatrical metaphor, to confront difficult issues and find new forms of identification with others (Nicholson, 2005: 54)

This therefore implies that drama works through metaphor that allows the participants aesthetic distance to deal with sensitive issues such as sexual harassment, exploitation and violence. It is on this note that my research focuses on exploring role as a way of breaking the silence and getting the participants to explore ways to deal with their challenge which I have framed as sexual exploitation and violence.

2.5.2. Force field Analysis Workshop

This was a follow-up workshop from the first one. The aim was to further explore the issue of sexual harassment with the group of young women through a conflict transformation tool known as the force field analysis. According to Andersen et al (2010), force field analysis is based on the assumption that any situation is the result of forces for and against the current state of equilibrium. Countering the opposing forces or increasing the favourable forces will help induce a change. Depoy and Gilson (2008), note that force field analysis has been used in diverse domains such as social sciences, psychology and community planning. Across these fields there are several basic models of force field analysis all of which tend to share common elements such as the clear dissection of a problem, specification of goals for resolving the problem and a systematic identification of resources available to achieve the targeted changes Bens (as cited in Depoy and Gilson, 2008). The facilitator adopted the following force field approach during the workshop;

- Step 1: Defining the Problem

  The facilitator asks the participants to identify the nature of the current situation that is unacceptable and needs modification.

- Step 2: Defining the Change Objective

  This phase entails identifying the desired situation that needs to be achieved.

- Step 3: Identifying the Driving Forces

In this phase the participants identify the forces that support change in the desired direction and the inter-relationships among these driving forces.

- Step 4: Identifying the Restraining Forces

  At this stage the participants identify the forces that resist the proposed change and maintain the status quo.

- Step 5: Developing the Comprehensive Change Strategy

  This is the stage for identifying ways for creating change as a result of any combination of the following:

  -Strengthening any of the driving forces

  -Adding new driving forces possibly by transforming a former restraining force

  -Reducing any of the restraining forces

- Step 6: Considerations of some of the possible unintended consequences when equilibrium forces are altered for example increased resistance, new alliances and fear.

Prior to the workshop the coordinator had informed the participants that they were going to explore the issue of sexual harassment existing within their community, as a way of preparing them for this sensitive topic and provide an option for them to decide whether or not they were willing to participate. The facilitator started by providing a practical example of how the force field analysis model works before moving into the subject of sexual harassment. A few of the participants present acknowledged that they were facing this challenge in their community by simply nodding their heads in affirmation when the facilitator asked them to verify. However when the facilitator enquired for more details regarding the issue none of the participants was willing to share or provide details on the complexities of the situation hence all the participants remained quiet. I found the verbal approach of the process to be too direct for the exploration of such a sensitive issue, thus possibly explaining the silence of the participants.

Inasmuch as force field analysis is a significant tool for analysing conflict or problematic situations, I think there was a need for careful framing of the process considering the sensitivity

of the subject matter. The fact that the facilitator was male might have contributed to the discomfort and silence of the young women during the workshop. This was potentially based on the young women's Shona cultural beliefs concerning gender patterns of interaction whereby men and women do not discuss sexual issues in public spaces. These same young women had been uncomfortable when participating in mixed gender leadership forums during the previous workshops hosted by the Zimbabwe Young Voices Network, let alone discussing such a sensitive subject with a man. The group's difficulties in engaging with the subject during this workshop also possibly emanated from the manner in which the process was structured. Similarly to the initial sexual harassment workshop, the facilitator did not engage the participants in a familiarisation and trust building process before engaging with the problematic issue, he just moved directly onto the exploration of the issue. This resulted because of lack of funding whereby the facilitator could only conduct a single workshop with the young women. Funds permitting, the facilitator could have dedicated several workshops towards establishing a relationship of trust with the group prior to this workshop. The verbal approach used by the facilitator during the analysis of the problem also potentially contributed to the participants' reluctance to engage with the challenge of sexual harassment existing in their community. Bowell and Heap (2001), note that the dramatic context provides particular fictional circumstances in which the theme can be explored. Essentially as a fiction, the dramatic context stands for real human experience which will be explored in the drama. In other words the dramatic context uses the theatrical element of metaphor. Framing the process through drama methods such as role-play therefore can possibly give room for aesthetic distance to occur through the use of metaphor. It is on this note that this current research explored the possibility of using role-play for exploring the situation of sexual exploitation and violence amongst the young women in Hatcliffe Extension.

2.6. Way Forward

This current study sought to carry over from approaches proffered by the Talk is not Cheap project by providing an alternative approach for analysing the issue of sexual exploitation and violence amongst the young women of Hatcliffe Extension.

2.7. Conclusion

This chapter provided a contextual analysis of the situation that influenced the need for conducting this current study. It provided an analytical background of the Sistaz in Solidarity's Talk is not Cheap project which is the case study for this research. The chapter critically explored the limitations of the verbal approaches initially adopted by the project in analysing the situation of sexual exploitation and violence in Hatcliffe Extension, which influenced the need for using role-play in this current study. It explored how taking on roles in the fictional world can provide distancing in analysing sensitive issues through the use of elements such as metaphor and symbols. It also provided a brief description and analysis of Hatcliffe Extension as the project context. In this exploration I reflected on how the situation of poverty and lack of resources influenced the vulnerability and exploitation of young women in Hatcliffe Extension.

Chapter 3

Exploring Role

3.1. Chapter Overview

The main method of exploration for this research was role-play hence this chapter will provide a detailed exploration of this technique. The chapter will start with an analysis of the concept of role and then examine the forms of role-play. The final section will provide insight into why I selected role-play as the main method of exploration for this research.

3.2. The Concept of Role

Both Van Ments (1983) and the American Heritage Dictionary of the English Language (2000) provide a similar account regarding the origins of the term role. Their common line of thought is that, the word role emanates from a 'roll of parchment', particularly with reference to a manuscript roll. In this light, the word role written as 'rolle' in earlier French history came to refer to the text from which an actor learnt a part. Ments says;

> When watching a play the audience needs to be able to identify quickly the heroes and villains; they want to know the positions of each character – whether king, farmer, mother, great-aunt or grandson (Ments, 1983:17).

When actors in drama imagine that they are other people they are said to be taking on roles. However, role theory in sociology suggests that people also have their social roles in everyday life that exist in parallel with imagined roles (Goffman, 1974). Hence, the connection of the concept of role to the way people behave in everyday life is based on the premise that observable, daily social behaviour is simply individuals carrying out their roles, much as actors carry out their roles on the stage. As in real life, dramatic characters have multiple roles to play. In drama the primary role of being Hamlet, for example incorporates the secondary roles of son, lover, prince-elect and revenger amongst others (O' Toole, 1992). This is similar to the roles people play in real life, for example the primary role of being a mother can be accompanied by secondary roles such as wife, daughter, sister or secretary. As such, Edmiston (2003) posits that individuals are always in role which they change as they interact with different people in

different situations. Landy (2001) points out that human beings are role-players and role-takers by nature hence the ability to imagine oneself as the other is essentially genetically programmed. He asserts that human experience can be conceptualised in terms of discrete patterns of behaviour that suggest a particular way of thinking, feeling or acting and role is the name of these patterns. Each role although related to others is unique in terms of its qualities, style and function, for example, traditionally, mothers nurture, fathers protect and provide. Moreno and Fox (1987) define role as the actual and tangible forms which the self takes. They describe role as the functional form which the individual assumes in the specific moment as s/he reacts to a specific situation in which other persons are involved. The symbolic representation of this functioning form, perceived by the individual and others is called the role. The form is created by the past experiences and the cultural patterns of the society in which the individual lives. Van Ments (1983) reaffirms the above assertion by noting that roles are defined in terms of the context and that role behaviour changes with the changing context. Still in the same light, Courtney (1974) points out that individuals impersonate and re-enact the roles by which they adjust to society. In role-taking there is impersonation of what one has observed in similar situations and one's context is likely to influence the roles one plays. Playing Mantis (www.**playing**mantis.net) therefore suggests that if everyday life is essentially dramatic in character, role becomes the most important tool for survival. By taking on roles, people gain knowledge and power over everyday life. The repertoire of roles provides a catalogue of different strategies for survival. Considering that fictional roles draw from everyday life, taking on roles in the fictional world can therefore be instrumental for creating different strategies for analysing social situations such as the sexual violation of young women at the farms. Moreno and Fox (1987) posit that the function of the role is to enter the unconscious from the social world and bring shape and order to it.

Role is a concept used in a range of disciplines. A sociological perspective, as mentioned above, recognises that any individual plays a number of roles in life for example a parent, child, boss or neighbour (Goffman, 1974). In psychodrama and dramatherapy sociological roles are replayed in fictional settings for analysis and healing. In process drama the roles people take are fictive and improvised for the purposes of experiential learning which is based on the philosophy of 'learning by doing' and for analysing problematic situations. Several scholars have provided various definitions of role in drama and theatre contexts such as the following;

- Role is a fundamental act of theatre in which actors take on characters and play these roles in imaginative complicity with an audience that accepts fictional reality (Prendergast and Saxton, 2013).
- Role denotes the process of being simultaneously yourself and acting as if you are someone else (O' Connor, 2003).
- Role involves personification of other forms of existence through the medium of play (O'Neill, 1995).
- In role the person presents his persona in physical action (Landy, 1986).

These definitions reflect that the process of assuming a role in the fictional world involves imagining oneself as the 'other'. The process however provides a dramatic paradox whereby the actor is simultaneously herself and someone else. The actor and the role are both separate and merged, and the 'non-fictional reality of the actor coexists with the fictional reality of the role' (Landy, 1993: 11). Drama and theatre, by virtue of this dramatic paradox can become a means of gaining understanding and control of reality (Playing Mantis, www.**playing**mantis.net). This connection between the fictional and the real explains how assuming roles in the dramatic world could influence the exploration of the young women's reality of sexual exploitation and violation at the farms.

3.3. Aspects of Role

This section provides a breakdown of the various aspects of role as a way of providing more insight into this technique;

3.3.1. Role Creation

Moreno asserts that role creation is an aspect of role which involves a spontaneous response appropriate to the given circumstances (O'Neill, 1995). Throughout life individuals are exposed to a bombardment of sensations far greater in quantity than they can cope with (Van Ments, 1983). This exposure that one receives in life informs one's role creation abilities, in that the wider one's experience of life and of different possible roles the richer one's role creation is likely to be. By playing around with these sensations, one is able to create a role that is either

real or fictional and this role informs the self (Chipatiso, 2009). My praxis dwells on role creation as an active method of responding to the situation of sexual exploitation and violation existing in Hatcliffe Extension.

3.3.2. Role-Taking

Role-taking is the enactment of a situation in a totally predetermined manner (O'Neill, 1995). Van Ments (1983) explains that when people tend to behave in a certain manner expected from the social position they are taking, they are then said to be role-taking. When people take on roles therefore they use a repertoire of appearances, attitudes and behaviours which are expected of that role. The development of role-taking proceeds from behaviour to imagination as children internalise roles of significant others within their social environments and this happens through a process of identification, projection and the taking in of a desirable set of characteristics displayed by a role model. Role-taking can happen through imitation, identification, projection or transference (Landy, 1994: 107-110 as cited in Playing Mantis, www.**playing**mantis.net). Imitation happens when, for instance a child imitates the movements and sounds of significant others such as the mother. Identification happens on a deeper level when the child not only imitates the mother's movements, but also takes on her feelings and values. Projection occurs when one imagines another or an object to be like oneself, as in playing with dolls or puppets. Transference, according to Landy, is when a person views an actual role in terms of a symbolic one. For example one may view her friend (actual) as a mother (symbolic). Taking in implies a continuity between the external world and one's inner experience (Landy, 1993).

In dramatic processes role-taking involves the mental process of assuming the role. It is a complex process that occurs when someone internalises the qualities of a role. The individual sees herself as someone else. This someone else, this role, can be based on an actual role model, for example a parent, or a fictional role model, for example an imaginary image of a hero. In this case the imagination is free to enhance the archetypal image into one imbued with significant meaning for the individual. Role-taking thus involves the complex dramatic process of internalising aspects of the role model, the other (Landy, 1986). If role-taking is an internal, mental process, role-playing is the external enactment of that role. The relationship between taking on the role and playing it out is reciprocal (Landy, 1996). According to Heathcote (1984)

the purpose of role-taking, is to experience imaginatively via identification and through the ability of drama/theatre to mimic social situations.

3.3.3. Role-Playing

Van Ments (1983), states that the idea behind role-play is that of asking someone to imagine that they are either themselves or another person in a particular situation. They are then asked to behave exactly as they feel that person would. As a result of doing this they will learn something about the person and/or the situation. In this technique language, action and feelings are defined by character, situation and context. Role-play takes the form of imaginative play or symbolic games and it deals with problems by playing between fiction and reality, (Murovatsanga, 2010). In role-playing the actor projects his thoughts, feelings and behaviours onto another and then acts them in the guise of another, as if he were the other (Landy, 1986). The person embodies the role, or persona, externally, at the same time the person projects internal qualities of him or herself onto the role. In the embodiment of the role, the internal feelings and values of a person are therefore exposed (Landy, 1994). This is because in role-play role relates to the self and the form allows the self to remember lived experiences (Murovatsanga, 2010). According to Landy (1986) role-playing is a form of dramatic impersonation. The root word of impersonation is person. In the dramatic model, person is equivalent to the self. Persona on the other hand is the mask, the social archetype, the role that hides the person. Through role-playing, the person identifies with the persona whereby one's outer physicality takes on the mask and the self takes on the role, allowing one's inner reality to become evident through the outer presentation of the role.

Role-playing derives from everyday life activity where one is practicing a set of behaviours considered appropriate to a particular role. As such a role-player aims to feel, react, and behave as closely as possible to the way someone placed in that particular situation would do. Role-play can be used to help participants to experience stressful, unfamiliar, complex or controversial situations by creating temporary circumstances and allowing them to react and reflect in order to develop the skills necessary for coping with similar real life situations (Bonwell, 1991). Based on Bonwell's assertion, this research uses role-play to encourage participants to reflect, react and enhance their skills for dealing with their issue of sexual exploitation and violation at the farms

within a fictional world. This form helps in bringing out personal, social and emotional issues and experiences without having to actually go through them. This is because it allows one to create a make-believe life which offers participants an opportunity to face possible real life problems and attempt to find solutions to them (Murovatsanga, 2010). In the fictional context the actors express the situation through their behaviour, which forms the primary text of dramatic action (O'Toole, 1992:17). Playing out or working through of the role encourages exploring of possibilities.

In drama processes each role is taken on and played out with a specific function or purpose in mind. Every role can serve its player in a certain way for example, 'victims relinquish control, mothers nurture, revolutionaries rebel against the established order' (Landy, 1994: 104). However these 'norms' can also be challenged within the same form or through discussion and reflection. Roles are also played out in a particular manner or style. The style of a role is determined by its closeness or separation from reality. The more distant the role from reality for example using puppets or masks, the less it is played with emotional intensity; the closer to reality, for example realistic role-play, the more emotional it becomes.

3.4. Methods of Role-Play

As mentioned above, various role-playing methods have been applied for different purposes in various fields such as Drama Therapy, Psychodrama, Applied Drama and Drama in Education. This section provides a description of the various methods of role-play specifically those which were adopted for this particular research and how they contributed to the research analysis.

3.4.1. Mantle of the Expert

Mantle of the Expert is a role-play method usually used in educational drama settings. The approach was coined by Dorothy Heathcote at the University of Newcastle-upon-Tyne in the 1980's. According to Heathcote (2002) the role of 'expert' creates the opportunity to work at knowledge and master skills. As such, this approach accords students the opportunity to assume the roles of experts in a designated field where they can perceive a real purpose for learning and discovering together in an interactive and proactive way which provides them with skills and knowledge they can apply to their everyday lives. This technique involves the creation of a

fictional world where students are endowed as experts in a specific field to carry out a task and/or to solve a mystery within the drama. Students might become expert scientists, journalists or anthropologists who are commissioned to carry out a project within the drama, in order to shed light on an ambiguous situation. This technique is based on the premise that treating children as responsible experts increases their engagement and confidence. Piazzoli (2012) points out that Mantle of the Expert reverses the teacher-student hierarchy of traditional classroom interaction. The teacher in this instance no longer controls the students but works together with them in the learning process. The teacher or facilitator's role is to guide the drama, stepping in and out of role as necessary, providing encouragement and motivation to the experts (Heathcote and Bolton, 1995). In this light, this pedagogical strategy is often presented in parallel with teacher-in-role which will be described in the next section.

This research explores sexual exploitation of and violence towards young women which are sensitive subjects. I adopted the Mantle of the Expert technique because of its capacity for providing distancing from sensitive issues. This is because it encourages exploration and reflection on challenging situations in the fictional world through imaginative play. The participants explore problematic issues as people other than themselves in this case 'experts' which elevates their status and hence confidence. In this research Mantle of the Expert also helped the participants analyse their situation in a more objective, rather than subjective manner because they explored it from the perspective of the 'other' hence allowing for more emotional distancing.

3.4.2. Teacher-in-Role

Similarly to the Mantle of the Expert, the teacher-in-role strategy was also established by Dorothy Heathcote (1973). It is a characteristic of process drama whereby the teacher often takes on a role within the drama, actively engaging in the improvisation with co-participants. As Kao and O'Neill (1998) point out, when the teacher takes on a role in the interaction, it is an act of conscious self-presentation and one that invites the students to respond actively, to join in and to extend, oppose or transform what is happening. According to Rosenberg (1987), Heathcote used teacher-in-role, which is her most famous strategy, to thrust the children into a 'sink and swim' problem-solving situation in which the immediacy of the circumstances would force participants

into action. It is an innovative pedagogical strategy which involves a number of changes to traditional classroom patterns of interaction (Piazzoli, 2012). The teacher-in-role involves a status change whereby it reverses the teacher-students hierarchy of the traditional, teacher-centred approach, where the teacher is in control of the classroom. This technique requires the teacher to consciously step out of this role and take on a different role. The teacher-in-role technique allows the teacher to have a lower status than the students, setting up a more interesting dynamic in terms of agency, power and control. The teacher may also assume roles such as a leader or a peer, whatever is useful in the development of the drama.

In the case of my research I think that the advantage of teacher-in-role was for the facilitator to prompt the participants to analyse their situation in role, in the dramatic world, which could be difficult to achieve in real life because of the complexity of issues such as sexual exploitation and violence.

3.4.3. Role Reversal

Kellermann (as cited in Karp and Watson, 1994) asserts that role reversal is a technique typical to psychodrama and it is considered by many practitioners as the single most effective instrument in therapeutic role-playing. He notes that young psycho-dramatist Jacob Moreno started to experiment with role reversal when he played with children in the gardens of Vienna around 1908. According to Carlson-Sabelli, the first actual referral to role reversal was described, but not named, by Moreno in 1914 in his poem on encounter;

> A meeting of two: eye to eye, face to face and when you are near I will tear your eyes out and place them instead of mine and you will tear my eyes out and place them instead of yours then I will look at you with your eyes and you will look at me with mine (Carlson-Sabelli, 1989: 1)

This poem may be regarded as the spiritual foundation of role reversal according to Kellermann (as cited in Karp and Watson, 1994). After he moved to America in 1925, Moreno was greatly influenced by the social psychologists and pragmatists such as J.M. Baldwin, W. James and J.

Dewey who emphasised the social nature of human development and C.H. Cooley and G.H. Mead who talked about the self in terms of roles acquired by the outside world (Moreno, 1953: Ix). Moreno seems to have been greatly inspired by these scholars and he started to operationalise the concept of role reversal and apply the technique, initially in educational and industrial settings (Moreno, 1953: 325) and later, within psychiatry, as a way of 'objectifying' a psychotic patient (Moreno, 1940: 123).

Since the pioneering work of Moreno, role reversal has been applied to a wide range of settings including clinical, educational, industrial, training of interpersonal communication and in the study of attitude change according to Kellermann (as cited in Karp and Watson, 1994). He further notes that role reversal means precisely what it says, a reversal of roles for example a participant in the role of a daughter reversing roles with a participant role-playing her mother, the roles of husband and wife, of student and teacher or a persecutor and victim. The roles involved in such role reversals are usually opposites that strive for unity. Each side is encouraged to understand the point of view of its own counterpart and to find a peaceful way of co-existence. He quotes Brind and Brind's view on role reversal which says it;

> ...naturally compels the protagonist to deepen and to widen his empathic identification with the opponent, just as this same process compels him to see his own self-enactment through the eyes of the adversary or the adversary substitute (auxiliary) who now portrays him. (Brind and Brind, 1967: 176)

The purpose of role reversal therefore is for the role-player to be able to deepen their understanding of the other (Murovatsanga, 2010). Role-taking may start with a superficial imitation, mirroring or modelling, to become a more deep and complete impersonation, identification and introjection of the other person, (Kellermann as cited in Karp and Watson, 1994). Empathy is therefore a basic principle in the technique of role-reversal whereby an individual becomes the 'other' for a while.

I specifically used this technique in this research because I wanted the young women to stand in the shoes of the antagonist and perceive his motives. I believed that understanding his motives

could assist them in identifying the potential root cause for their situation. This would become the initial step for the young women to strategise ways of dealing with their situation. However the process of role reversal was done through the assistance of a psychologist who helped in the careful framing of the dramatic process so that it would not become too personal and hence traumatise the participants. The dramatic world also aimed to assist with the distancing to avoid traumatising my participants.

3.4.4. Thought tracking

Thought tracking has been applied to most applied drama techniques such as Augusto Boal's image and forum theatre. According to Raitt (2012) thought tracking is a drama technique where characters voice their inner thoughts and feelings rather than what they might actually say in public. Vachova (2012) says that this can help to understand inner feelings of the character. Thought tracking helps students in role to tap into thoughts and emotions that lie beneath the surface, enabling them to deepen their response and/ or contrast outer experience with inner experience (The Ontario Arts Curriculum, 2009). It is often used in drama classes to voice the thoughts and feelings of people in a freeze-frame or tableau. Vachova (2012) posits that this technique aims to analyse and reflect on the role being assumed by a role-player. Through thought tracking the motivations underlying the character's behaviour, attitude and actions can be exposed. A person who wants to understand the character's thoughts can tap the character's shoulder at the moment s/he has questions. These thoughts can be contrasted with what the role says publicly. In this research I used this method as a way of encouraging the young women to reflect on the new insights, feelings and thoughts emerging from their roles within the dramatic context concerning their situation. I also used it during the role reversal process when the participants assumed the role of the antagonist, as a way of analysing the motivations behind the antagonist's negative actions.

3.4.5. Role on the wall

Reed (2005) describes role on the wall as a convention which involves outlining in drawn form a specific character and getting the participants in a role-play workshop to provide the given circumstances for that character. Students work with a large sheet of paper where the outline of the character is drawn. Either in groups or individually, they put down what they know about this

character. They can write both facts for example age, appearance, clothes, background and inner feelings of the character. The result of their work is then put up on the wall (Vachova, 2012). Role on the wall is usually applied in role-play and process drama situations for the purposes of character or role development and building belief in the dramatic context. I used this technique for the purposes of encouraging the participants to raise the concerns affecting the young women in their community through the given circumstances of the role they created.

3.5. Why use Role?

This research focuses on the sensitive issue of sexual exploitation and violation of young women in the peri-urban community of Hatcliffe Extension in Harare, Zimbabwe. The intention was to contribute towards breaking the silence surrounding these concerns amongst these young women by encouraging them to confront their issues and explore alternative methods of dealing with them. In my previous engagement with these young women they faced challenges in exploring their situation through verbal methods such as force field analysis which were too direct. I therefore opted for the use of the dramatic method of role-play in this research because drama introduces new 'frames of existence', as mentioned previously, which break away from familiar verbal expression methods used in the real world. Prendergast and Saxton (2013), highlight that usually communication in the real world is bound by social and cultural structures which I think can silence victims of abuse. Such socio-cultural structures can influence judgement or jeering whereby as I mentioned in the first chapter, they may pour scorn on the victims of sexual violence, with some perspectives even implying that women incite such violence. However, in building a group through a dramatic process, communication happens in diverse ways verbal and non-verbal. Working through fictional situations can therefore neutralise the communication constraints felt in the real world. These fictional situations provide safety whereby working in 'safe ways' such as role-play can help individuals to look at 'unsafe' issues in their lives. This is because role-play can potentially distance a person from the complexity of their real situation. Landy (1996) asserts that role-play enables a person to gain distance from the complexity of her experiences in order to bring about reflection and therefore transformation. This transformation comes as the repertory of roles expands and becomes more integrated. As mentioned earlier on in this chapter, role-play encourages distancing between the self and the other, the person and the

persona. This distancing enhances the separation between thought and feeling. In the same light, Jones (1996) notes that distancing encourages an involvement that is more oriented towards thought, reflection and perspective as opposed to emotional recollection. In the context of drama therapy, Landy (1994) notes that each role is played out in a particular manner or style. Style becomes a tool in the hand of the therapist to help the client gain distance from painful situations or to face their emotional intensity, depending on the specific need of the client. I therefore sought to use the method of role-play and imagined dramatic context which could provide distancing to help the young women explore their concern of sexual exploitation and violation at the farms.

The creation of a dramatic context in role-playing can also contribute to distancing in the analysis of challenging real life situations. Bowell and Heap (2001) assert that the dramatic context provides particular fictional circumstances in which the theme will be explored. It provides the theatrical element of metaphor which stands for the real life human experience which will be explored in the drama separated by place, space, time and emotional connection to the situation being analysed. This is referred to as the distancing frame. Dorothy Heathcote refers to this distancing frame as 'protecting the experience' (Bowell and Heap, 2001). Considering that my research engages participants in sensitive difficult material the distancing frame aimed to enable participation safely.

3.6. Conclusion

The purpose of this chapter was to argue for the significance of role-play as the method of exploration for this research. Initially as a way of introducing this technique I gave a brief background on the origins of the term 'role'. I provided insight into role theory and mentioned briefly how it is used in various settings such as sociology, psychodrama and process drama. I went on to explore the various aspects and techniques of role-play which were incorporated in this research and justified why I used them. I also justified my reasons for selecting role-play as the key method of exploration for this research, such as its ability to provide distancing.

Chapter 4

Framing the Space and Data Analysis

4.1. Chapter Overview

Chapter four provides an overview of the role workshops which I conducted with the young women from the Hatcliffe Extension community. It is sub-divided into two sections: the first part provides a contextual framework for my workshops. This section begins with information on the participants I worked with, a brief outline of the workshops implementation structure and the ethics of my engagement with the group. It also provides a framework of the methods which I applied in an attempt to negotiate trust with the group.

The second section focuses on how I introduced the framework of role to the participants which was important considering that this was the main method of exploration for our workshops. It offers a vivid description of the role-play processes which I conducted with the participants. This section goes on to interrogate role as a 'language' for exploring sensitive issues such as sexual exploitation and violence. I will indicate how framing the space through role influenced the analysis of the participants' concerns and examine how role affected the story being told. As such I will refer to the role-play techniques described in chapter three and reflect on how they contributed to the exploration of the young women's stories. In this section I will use some of the workshops which I conducted as reference points to my analysis.

I will conclude the chapter by reflecting on the other elements that played out to influence the exploration of the issues affecting the participants. I will also explore of the various issues that emerged during the workshops.

SECTION 1

4.2. Workshop Overview

I worked with seven young women from the Hatcliffe Extension community aged between seventeen and twenty three years of age. This sample included young women who were previously part of the Sisters in Solidarity Talk is not Cheap Project, which I coordinated in 2009, aimed at creating a platform for young women to engage in discussion concerning their

sexual rights using a dialogical approach. Initially, I enquired from one of the young women who had approached me previously concerning the sexual exploitation and violence situation to find out whether it was still prevalent in their community to which she confirmed that it was. I then asked her to mobilise a group of about eight young women from the previous Talk is not Cheap sessions and new members who would be willing to explore the issue of sexual exploitation and violence of young women and ways of addressing it. The participants comprised of out of school young women because the workshops were conducted during the school term. All the participants I engaged with were unemployed hence they managed to attend the workshops for the whole duration.

Due to limited resources such as stationery, transport costs to and from Zimbabwe, coupled with time constraints, I managed to conduct a total of seven workshops lasting approximately for two to three hours each. The participants secured a location for conducting the workshops in their community which I will not mention for security reasons. For security purposes the identities of the young women I worked with will not be disclosed. In this research they are referred to using pseudonyms as a way of protecting their identities.

4.3. Ethical Considerations

I incorporated various ethical considerations in order to establish a moral working relationship with the group which acknowledged their rights, interests and concerns. When working with human beings acknowledging human rights and dignity becomes ethically fundamental. Boal (1995: 30) notes that, 'unlike stones and metals, unlike 'things', living creatures experience sensations. This sensitivity reaches its pinnacle in the human being.' This implies that human beings should be viewed as subjects rather than objects. They have feelings hence as a facilitator my intention was to continuously avoid exposing them to situations of vulnerability. As such my research incorporated various ethical considerations which aimed to protect the needs and rights of the research subjects. I started by applying for ethical clearance from the Wits University ethics committee for the Humanities faculty which was granted to me before engaging in the research process[1]. I then provided the group with participation information sheets which

[1] See Appendix

provided information on the research intention, structure and suggested implementation[2]. This gave the participants the freedom to decide whether or not they were willing to be involved in the process. The participants who were interested in participating signed participant consent forms which outlined the basic ethical principles of the research such as confidentiality, anonymity and mutual respect[3]. The need for confidentiality and anonymity were influenced by the sensitivity of the subject hence the participants agreed that they wanted their identities to be protected. I also asked the participants to sign video and audio recording consent forms if they were giving the researcher permission to record them during the workshops. I informed them that the recording would only be used for transcribing the data collected by the facilitator then destroyed immediately after use. The video and audio recording consent form included information on the confidentiality and security of the recorded material[4]. The participants agreed for me to use audio recording stating that the video was uncomfortable for them. I stored the recorded material in a secure encrypted place during use and disposed of it soon after use. Considering that I was analysing the sensitive subject of sexual exploitation and violence yet I am not a trained psychologist, drama therapist or counselor, I engaged the services of a counselor on standby who was instrumental in providing psychological support and counseling for the participants during and post the workshops.

Thompson (2003: 20) says, as facilitators we are 'only ever visitors within the disciplines into which we apply our theatre'. Attempts to meddle or intervene in people's lives and communities must therefore be informed by an ethics of practice that can be responsive and responsible to the different contexts (Fisher, 2005). With this principle in mind coupled with the sensitivity of my research focus, I attempted to observe the above ethical considerations.

4.4. Framing the Workshop Space

4.4.1. Building Trust

In my previous attempt to explore the situation of sexual exploitation and violence with the young women from this community during the Talk is not Cheap project, they were reluctant to engage. One of the reasons which could be attributed to their reluctance was the absence of 'safe

[2] See Appendix
[3] See Appendix
[4] See Appendix

spaces' and security measures for the exploration of such a personal and sensitive subject which some of them had experienced or witnessed. Sexual exploitation and violence is a topic charged with emotion hence it was challenging for the participants to engage with it if they did not trust the process. I realised that framing the process in a trustworthy manner could therefore be instrumental for preparing the participants for exploring this subject. Casdagli (1999: 41) as mentioned earlier on, comments that 'only if we have trust can we go on a journey, and we can only go as far as our trust will let us, for when we feel unsafe, we stop. Trust is security.' My primary goal as a facilitator was therefore negotiating trust with the participants. The first step towards establishing this end was conducting community visits prior to the workshops informing the young women about my intention to work with them. This was done soon after the mobilisation phase. During these visits I provided the young women with detailed information on my position as a facilitator and the framework of the workshops. I explained that I was a student from the University of the Witwatersrand in South Africa and this project was in partial fulfillment of my Master's Degree research. I also informed the participants that I would be working with them on a drama-based project whereby we would explore the issues of sexual exploitation and violence and ways of dealing with them. I emphasised that the participants did not have to share anything they felt uncomfortable with. This process would be completed over seven workshops. The collated information would be published in my research report preserving the principles of anonymity and confidentiality. The signing of the ethical consent forms mentioned above was also a way of negotiating trust with the group. This whole process also sought to provide the participants with better insight, clarity and understanding around my intention in an attempt to reduce any doubts and uncertainties concerning the process. Such clarity was a measure towards encouraging trust, respect and meaningful engagement by the participants.

Still in a bid to negotiate trust with the group, the initial workshops were purely dedicated to trust-building games and exercises which sought to create safe spaces for free participation amongst the group members. According to Prendergast and Saxton (2013) the aspect of creating a safe space is centred on making the space emotionally safe for all involved so that people are prepared to express their opinions and feelings. This atmosphere of trust is built overtime whereby the tone is initially set by the facilitator and then maintained overtime by the whole group. Prendergast and Saxton (2013) go on to say that one way to begin to build trust within a

group is to begin each session with a check-in in order to check on feelings. These check-in exercises always demonstrate that human experience is part of what we are doing in drama. A check-in emphasises the importance of the participants' feelings and concerns. I therefore started each session with a check-in exercise. In the first workshop[5] I asked the group to stand in a circle. I then invited them to check-in by saying their name accompanied by a physical embodiment which represented their feelings at the moment. The process worked around the group until everyone had said their name and embodied their feeling. I wanted to gauge the group energy in preparation for engaging with them in a process. This would help me decide on how to progress with the workshop. I noticed that during this initial check-in exercise, the young women were shy and unsettled hence the atmosphere was tense. Almost the whole group could not face me when they spoke, they faced down. Their physical embodiment seemed closed, restricted and almost similar to each other. This closed response repeated itself during the second workshop.

Having realised that the participants seemed not to trust the process and were uncomfortable in the space, I incorporated games and exercises which sought to break the tension and encourage play. This included teambuilding energisers such as the jigalow name game[6] among others whereby the participants expressed the essence of their name using a defined rhythm and movement. In this game a person would say their name then using movement express what it symbolises for them, for example, 'My name is Courage!' then using dance or movement say 'and this is how I jigalow!'. The group would repeat 'Her name is Courage!' then amidst dance or movement repeat 'and this is how she jigalows!' as a way of acknowledging the offering of each person in the center. In as much as the game encouraged the spirit of play, the participants still remained in their shell. It was apparent that they did not trust the process. I tried to convince them to feel free in the space but to no avail. After having explored different games and exercises and noticing no visible change in the participant's engagement, I realised that there was need for incorporating additional trust games and exercises to the initial lesson plan which I had developed.

[5] See Workshop 1 in Appendix
[6] See Workshop 2 in Appendix

For the sake of this analysis, I will only refer to some of the trust-building games and exercises which were used in my initial workshops with the participants. However, the rest of the games and exercises are attached in the appendices. One trust game I played with the group was finding the hands[7] whereby I asked two participants at a time to stand opposite each other on two extremes of the room. I then instructed each pair to stretch their hands forward and close their eyes, then walk and try to find their partner by touching their hand as they meet in the space between them. The role of the group was to direct each pair to avoid missing, hurting themselves or bumping into each other. The trust game aimed to encourage the participants to trust the process, as well as each other considering that they were going to be working together as a group. After playing the game, I led the participants into a brief reflection concerning the game whereby I asked the following questions;

- What was your experience of the exercise when you were the player?
- What did you observe when you were not playing?

In response to the first question, some of the participants mentioned that they were scared of walking across the room with their eyes closed because they feared bumping into each other. Rutendo mentioned that it felt quite safe (not entirely) knowing that there were people to guide and direct you. The majority of the group preferred having their eyes open and directing the blinded pair. I therefore explained to them that this was a trust game. I mentioned that trust is a reciprocal process of carrying each other, leaning on each other and not letting each other fall.

Almost similar to this game was the blind circle[8] whereby the group formed a tight circle around one participant in the centre whose eyes were closed and had her feet placed together. The person in the centre had to fall back on the people in the circle with the hope of being held or supported. Each of the participants in the circle took time to support then pass the player in the centre around, while she completely relaxed and allowed the group to move her. The game had to rotate until all the participants had participated in the centre. Some of the participants were quite uncomfortable during the blind circle game with the fear of falling. I assured them that the group was there to provide support hence they should not fear. Similar to finding the hands

[7] See Workshop 2 in Appendix
[8] See Workshop 2 in Appendix

game, I emphasised that this game was about learning to trust the process and each other as people who would be working together for a period of time. Both games also reinforced the importance of trust due to the sensitivity of the issues that could potentially emanate from the process considering the thematic focus.

Developing a group contract which was done through the bond soup pot exercise[9] was also another way of framing the space in a trustworthy manner. This contract building activity had an element of playfulness hence the participants were beginning to engage quite freely. This exercise entailed the participants creating an imaginary soup pot whereby they added 'soup ingredients' which represented the principles they required in order to make the workshop space dependable, comfortable and ethical for them. Each participant would go into the centre of the circle and shout the imaginary ingredient which they are adding into the soup pot for example 'I am adding a pinch of respect!' or 'I am adding two bottles of listening to each other in the space!' The participants then collaboratively stirred the soup, took out their imaginary bowls and drank the 'soup' as a metaphor of agreeing to the suggested principles. As the facilitator, I made sure that they understood the metaphor of the soup in relation to building the values of the group relations. Groups comprise diverse individuals with different personalities, opinions and beliefs which might affect group interactions and performance therefore it is critical to continuously learn to find means of working together in a respectful manner. Prendergast and Saxton (2013) note that the standards under which practitioners operate often without thinking about them may be different from those that govern the lives of the people with whom they are working. Yet despite these differences, the applied drama facilitator and the community enter an inter-personal relationship through practice, hence it is critical to establish guidelines which endorse a moral working relationship and values that are essential to collaborative work such as trust, accountability, mutual respect and fairness. A contract has the ability to provide security because it reflects and protects the needs of both partners, establishing a trusting openness to work at a subjective level. The intention of this exercise was to encourage the creation of secure and trustworthy zones for working together. I hoped that this security would help the participants break out of their shells and engage with the process. Some of the key 'ingredients' mentioned by the participants included mutual respect amongst each other which included listening to each

[9] See Workshop 2 in Appendix

other in the space and not judging each other, confidentiality whereby information shared in the space had to remain there, anonymity and full participation by everyone. I think that creating such safety nets was a significant measure towards encouraging security and openness in the workshop space.

With the incorporation of trust-building exercises and extensive play, the participants began to warm up to the space. Towards the end of the second workshop, Chenai suggested a game spontaneously which we all played as a group. Although she was not too confident in providing the instructions, at this point, I noticed that the participants' zeal towards the process was increasing. Chenai suggested a numbers game whereby she instructed us to stand in a circle facing outward. Each of us had to say a number chronologically from 1-50. If two people or more people said the same number at once, then we would start all over again from 1. The intention of the game was to listen and concentrate in the space. As a group, we kept making mistakes and restarting, and the enjoyable part was we would laugh at our mistakes and start again. Realising that they could also lead the process made the participants trust and become more comfortable in the space. As we progressed, the participants gained the confidence to suggest games.

SECTION 2

4.5. Framing Role

One of the main objectives of the second workshop was to introduce the group to the idea of taking on a role and building an imaginary world. Introducing the framework of role was important considering that this was the main method of exploration for our workshops. In this section I will therefore explore some of the role-playing games, exercises and methods I employed as a way of introducing the imaginary world and method of role-play to the group. The rest of the games and exercises I incorporated during the workshop are attached in the appendices.

4.5.1. The Magic Clay Exercise

I introduced the magic clay exercise[10] whereby I asked the participants to stand in a circle. I gave an imaginary piece of clay to one participant [A] in the circle and told her that this was magic clay. I informed A that she had to mime the act of slowly moulding the clay into a usable object such as a hat. She then had to demonstrate using the object for example if it was a hat, she could put it on her head and show it off. A, would then silently pass the imaginary object to a person next to her, B who played with the imaginary object, and then compressed the clay into a ball and made a new object which would be passed to C as the exercise continued round the circle. This was to elicit the participants' sense of creativity which is essential in role-playing. Using their creativity the participants transformed the clay into objects like a hat, ball, soup bowl, traditional brewing pot, drum, mbira (African thumb piano) and a pair of shoes among others. This exercise was based on creating, visualising, embodying and becoming which are important elements of role-play. The participants used their imagination to mould, create and play with the objects created which prepared them for engagement with the imaginary world in the upcoming role-play workshops. The creation of each new object shifted the context and the participants' use of body and space. This could be equated to how the shift into the imaginary world can inform shifts in insights and perspectives.

4.5.2. The Freeze-Situation Game

We also played the Freeze-Situation game[11]. This was an improvisation game which challenged the participants to be spontaneous in creating and taking up instant roles. In this game two volunteers stood at the centre of a circle in a freeze frame whilst the other group members suggested a relationship and situation for the volunteers to role-play. As they role-played a different participant from the circle shouted 'freeze!' whereby the volunteers froze in their current positions. The participant who shouted 'freeze!' proceeded to replace one of the volunteers. The replacer initiated dialogue with the remaining partner but they changed the subject, situation and relationship instantly without pre-empting or explaining themselves. This process continued until each group member had taken a chance to improvise in the circle. Similar to the Magic Clay game, the participants were creative and spontaneous in improvising

[10] See Workshop 2 in Appendix
[11] See Workshop 2 in Appendix

situations. Unlike during the first workshop, they had now warmed up to the space and were becoming more engaged and playful. Improvisation entails spontaneous interaction in an imagined situation. Van Ments (1983) posits that improvisation skills are the basis for role-playing. Role-playing is improvisational rather than scripted (Prendergast and Saxton, 2013). It was therefore important for the participants to master the art of improvisation in preparation for the forthcoming role-play workshops.

4.5.3. The Community Exercise

The community exercise[12] was the main activity for framing the space in preparation for the role-play workshops. I introduced this process by assisting the participants to create a fictional community and provide a name for it. I gave them four large A3 sheets of paper where they mapped the landscape of the community. I provided them with stationery such as crayons, presstick, glue, water paint, a pair of scissors then asked them to go outside to search for other materials such as stones which they could use for building their landscape. The community created by the participants was characterised by small plastic and cardboard houses which were compressed together. These houses were built on a dumpsite whereby the environment was filthy and littered. The participants also created a soundscape which was characterised by the voice of a drunkard drowning in the noisy traffic, children playing, people talking loudly and laughing. They named their imaginary community *Waterfalls*. The processes of creating a landscape and soundscape were instrumental for building belief in the fantasy world. Naming the community was a way of defining place and space which are important elements in the dramatic text.

To introduce the concept of assuming roles in the imaginary world, I asked the participants to take on roles as members of this community. I gave them the choice to assume any community role they desired for example elder, adult, teenager or child. I incorporated the technique of questioning to help them to build belief and deepen understanding of their roles, as follows;

- Who are you in this community?
- What is your name?
- How old are you?

[12] See Workshop 2 in Appendix

- How do you walk, talk or dress?
- Likes and dislikes?
- Do you have any family or friends? Where are they?
- How long have you stayed in this community?

Enrolling was instrumental in making the participants understand the process of 'becoming' in role-play whereby as they take on roles they are transformed into the 'other'. 'Becoming the other' therefore entailed assuming the characteristics of that specific role. In this light, Landy (1993: 34) asserts that 'an individual becomes a role taker once they make the separation between the entity that is — me and the other, the — not me'. Taking on a role is about assuming the role. Some of the roles created by the participants included a drunkard, vegetable vendor, beggar, shoemaker and pregnant school girl. During the reflection process I questioned the participants on their choice of roles and they explained that they were influenced by things they observe daily. This is reinforced by Courtney's (1974) assertion which I previously referred to, that individuals impersonate and re-enact the roles by which they adjust to society. In role there is impersonation of what they observe and what is around them which is likely to influence the roles they play. This was similar to how the landscape and soundscape which they created was similar to their real community environment from the observations which I made during my visits there.

After the enrolling process I asked the participants to act out a typical day in the fictional community and interact in their specific roles. It was interesting to see how they became immersed in their roles. I allowed the participants to explore the imaginary world, interact in their specific roles and play. When the drama had unfolded for some time I deroled the participants by asking them to take off their imaginary roles, as they would take off clothes. I explained that this represented dropping their fictional roles and returning to the real world. To complete the deroling procedure we did the countdown shake whereby we counted down from five to one shaking the right hand followed by the left hand, right leg and left leg, respectively. As part of the reflection process I asked them to map connections with their real community. This is when they mentioned the similarities in the landscape, soundscape and the roles they assumed. They cited that they enjoyed playing in the imaginary world. The aim of this session

was to introduce the imaginary world and the framework of role to the participants in preparation of the role-play workshops.

4.6. The Role Workshops

4.6.1. The Monster in the Forest - Workshop Description

The objective of this workshop was to use role to start identifying some of the issues affecting young women in this community. The workshop started with a check-in exercise whereby I requested the participants to say a word which described how they were feeling as they entered the workshop space. The majority of the words were positive such as wonderful, excited, fired up, eager and expectant, with the exception of two of the participants who said they were tired. These two participants had arrived on time for the workshop and had to wait for an hour before the rest of the group members arrived, which explains their fatigue. The participants' projection during this exercise was audible. Through their unrestricted body patterns, I noticed that they were warming up to the workshop processes. Such energy exhibited by the participants was encouraging for me as the facilitator.

I gave the participants an opportunity to suggest a warm up game for the workshop. Chenai suggested a game which we had played in one of the earlier sessions called Onai Oh! With everyone standing in a circle, we recollected the words, tune and rhythm of the song for the game, as follows:

- Level 1 : Onai Onai Onai Onai O-nai x2
- Level 2 : Oh Onai Onai Oh (continuous)

We all slouched a bit when we sang. On level 2 of the song participant 1 and 3 raised their heads simultaneously whilst looking into each other's eyes whereas 2 had her head down. The person in-between the participants' raising their heads was supposed to have her head down always. Then 2 and 4, 3 and 5, 4 and 6, going round the circle until everyone got a chance to play. This was a concentration game which also encouraged participants to practice active and intentional listening. The main activity for this workshop incorporated the technique of storytelling which requires active and intentional listening hence this game was an appropriate suggestion from Chenai. Neelands (1984) highlights that warm up exercises can be useful as 'bricks' building

towards the centre of the drama, they establish technical points for later use. This game awakened the mind, body and voice which are critical elements of story, in preparation for the storytelling. The game also elevated the energy of the group in preparation for involvement in the workshop process.

I then introduced another warm up exercise entitled Status Role-Play[13]. In this exercise I organised status cards on the floor with presstick behind each one. I asked each participant to take one card without looking at it and place it on the forehead facing outward. These cards were organised according to animal statuses such as lion, snail, gorilla, tortoise, cheetah and hare .The participants walked silently around the space and as they met responded to each other using expression, gesture and body movement to reflect their reaction to each other based on their animal status. After the first round I asked the participants to guess their status level by placing themselves in a sequential line with the most powerful at the beginning and the least at the end of the line. This speculation was based on the treatment and attention they received in the space. It was interesting to see how the snail automatically placed herself at the end of the line whilst the lion stood at the beginning. They then took off the cards to see if they had guessed right and reflect on the process. Reflecting on the process, the high status animals said they could tell that they were powerful because of the mixed feelings of reverence, respect or contempt they got from the other animals. On the other hand the low status animals were ill-treated, abused, pitied, looked down upon and considered insignificant. After the first round of the game I reshuffled the cards the process above was repeated, with the participants having different cards. This exercise was in preparation for the workshop which would expose the participants to roles that put them in juxtaposed positions of being powerful and vulnerable and assess how they responded to such roles. This was necessary because this research focuses on the manipulation of power relations whereby the powerful exploit the vulnerable in reference to the sexual exploitation and violence situation. The warm up exercise also prepared the participants to take up roles as animals in the fictional world during the workshop process hence the exercise was a 'building brick towards the centre of the drama'.

I used storytelling as the pretext for framing the dramatic world in this workshop. According to O' Neill (1995) one of the drama conventions that help to shape imaginative interactions is that

[13] See Workshop 4 in Appendix

of pretext. It serves to activate the meanings that are inherent in the dramatic content and helps to establish the location, roles and situation in the drama. As teacher-in-role, I introduced myself as the old wise owl from Chamafaro (Land of the Happy) then asked the participants to choose a space in the room, sit silently in a relaxed position and listen attentively as I narrated the story of the Monster in the Forest which I encountered in my early childhood years of owlhood. The story was as follows;

A very long time ago before the land had been tilled, there was a land known as Chamafaro. In this particular land there was a forest known as Umuthimkhulu (Big tree). This forest was rich with tall green trees which provided shade for the animals in the forest during the hot sunny days and a cover for rain during the cold rainy season. The grass in the forest was long and green and the animals had enough to feed on. Deep in the forest was the great river VaMoyo (The Heart) which was a source of water for all the animals in the Umuthimkhulu forest. The river was at the heart of the forest and the animals would go to drink water, bath and swim. The animals in the forest were happy and lived peacefully with each other...

Heathcote and Bolton (1995), state that the pretext defines the nature of the dramatic world. As such, the story of the Monster in the Forest served as the pretext for defining the nature of the dramatic world for this workshop. It introduced the dramatic context which included the timeframe, location and situation.

I then enrolled the participants as animals of the Umuthimkhulu forest by asking them to imagine and create animals which they wanted to play. Enrolment was a way of getting the participants into the fictional world through suspension of disbelief. It sought to help the participants break away from familiarity as they entered the 'safe space' for exploration of concerns. Prendergast and Saxton (2013) posit that the fictional world allows people to take on different kinds of roles of other people, animals, aliens or machines as a way of gaining deeper understanding into analysis of situations. Framing the dramatic pretext in a forest guided the nature of the roles available in the dramatic world for the participants to take on. The imaginative power of the pretext is that it can provide infinite imagined roles and places for exploration (Bowell and Heap, 2001). Among the animals chosen by the participants were elephant, lion, snake, kangaroo, zebra, hare and monkey. I then gave them time to reflect and engage with their roles as I asked them to reflect on the characteristics of their animal for example wise, ferocious, cunning or

fearful. The status card warm up exercise was influential in how the participants portrayed their roles in terms of status. Some of the depictions by the participants were archetypal representations such as a majestic lion, cunning hare, graceful zebra and deceptive snake but they all managed to co-exist and live in peace through negotiation of spaces and power. Already, I thought that through playing roles in the fictional world the participants were beginning to project the ideal community they desired, where there was negotiation of space and power in order for peace and harmony to exist. I let the drama unfold for a while as the animals met and interacted with each other in the space. Because I had provided the participants with a frame for the imaginary world through the pretext, it became natural for them to take on roles and interact in time and space.

Still in a bid to frame the imaginary world I introduced the element of tension to the story. According to Bowell and Heap (2001) tension refers to the theatre element which charges the drama. Tension engages further belief and deepens thought. O' Toole (1992) defines tension as the force which drives the drama. It is the gap between the roles and the fulfilment of their purposes. I introduced the tension as the teacher-in-role enrolled as the old wise owl whereby I continued the story of the Monster in the Forest, as follows;

One day a tragic incident happened in the Umuthimkhulu forest which was to turn the lives of the animals around forever. The ugly monster Mvuu from the land of Gango (Hot pan), the other side of the river who was very greedy drank all the water from the VaMoyo River leaving the animals with no more water...

I informed the animals that there was urgent need to devise mechanisms to make the ugly monster release all the water, so that the animals could be happy again. However prior to this, as a role-reversal mechanism, I asked the participants to create a dynamised tableau of the monster by developing aspects of his features. The monster created had seven heads, two horns on each head and a sensory red eye on the main forehead which was partially blind. The monster made uncoordinated frightening movements and sounds. Because there was no audience other than myself, I asked the participants whether I could take a picture of the tableau and show it to them to which they agreed. The next step was finding out what motivates the monster as a way of deepening the make-believe situation. Using elements of role-reversal, I wanted the young women to enter the shoes of the monster and perceive his motives. I believed that understanding

his motives could assist them in strategising ways of dealing with their situation. I used the method of thought-tracking whereby I tapped the participants in the tableau and asked the following questions;

- What is your motivation?
- Who are you working with?
- What gives you power to exploit other animals?

The monster highlighted that he was motivated by power, greed and self-centeredness. He was working in alliance with powerful supernatural energies in space which gave him the power to exploit other animals. The monster was getting benefits from these forces which motivated him to continue exploiting these animals. As Vachova (2012) comments, thought-tracking can help to understand inner feelings of the character. Through thought tracking the participants got to understand the motivations underlying the monster's behaviour and actions. The participants went on to play out the role of the monster before letting one of the participants assume his role.

The next step was for the animals to devise a plan for getting their water back. Initially, the animals first went to attack the monster without devising a unified plan but they failed because the monster overpowered them. With the majestic lion and the cunning hare leading the process they decided to devise a plan to challenge the monster in unison and they came up with the following plan;

- They would approach the monster from behind
- Each animal attacks a different part of the body at once for example the cunning hare destroys the beast's sensor eye which they identified as the monster's weakest point, the elephant uses his trunk to tie the hands and the zebra uses his back legs to kick the monsters stomach and let the water out.

The animals therefore decided to use this plan and they were satisfied with the results. I found the idea of working together noble but their physical technique of overthrowing the monster questionable. Enrolled as teacher-in-role, I thus probed them to further reflect in role using the following questions;

- Do you think physically attacking the monster is the solution? If so why?
- Do you have enough power to attack the monster considering you said he is working with supernatural powers?
- Do you have other animals or powers you can work with to help you defeat the monster?

The graceful zebra suggested that they could try talking to the monster and convince him of the importance of the water to them but all the other animals dismissed her. For them this would not work because the monster was too ferocious and greedy hence he would not agree to give back the water without getting anything in return, let alone agree to sit for a conversation. The animals ended up resorting to their initial plan of attacking the monster after failing to develop another plan for defeating the monster. Inasmuch as the participants devised limited options for solving the situation, taking up roles in the dramatic world accorded them the space to explore possibilities of dealing with the problematic situation.

I deroled the participants from the imaginary into the real world. The drama had made them step into a different state of consciousness mentally, physically and emotionally hence there was need to take off those shoes. It was critically important for the participant who had assumed the role of the monster to be carefully deroled because she had assumed the role of the oppressor. I therefore de-costumed her and asked her to pledge that she was no longer the monster but her original self. I then led a debriefing on the process through questioning to examine what emerged from the participants' aesthetic engagement with the dramatic experience. I wanted to find out if they gained new insights or changes in understanding. Murovatsanga (2010) asserts that debriefing is a reflective moment for the participants to look at where the dramatic world and the real world were able to interact and intersect. Considering that this story used metaphor it carried a metaphoric connection which refers to the link between the dramatic image and the issue it represents in reality. It was therefore important to reflect on the intersections. I asked the participants to make connections between the story and their real community issues which they encountered or witnessed as young women in this community based on our thematic focus. They equated the monster to poverty existing within their community. The participants attributed the negative sexual behaviours and sexual manipulation of young girls to poverty. They equated poverty to the monster because it robbed the community of peaceful survival, in a similar manner

to how the monster robbed the animals of their peace. The participants mentioned that there is a lack of unity especially from the older community members whereby even if they notice such negative sexual behaviours from young girls they do not give moral advice or support. The participants therefore agreed that there was a dire need for the community to be united as the animals in the story eventually became when devising the plan to fight the effects of a real life monster. They equated the individualistic and disjointed nature of the community to the monster's supernatural powers. The participants therefore noted that if this community attitude was not addressed, the monster would continue to devour the community. Nobuhle said 'we do our own things hence it becomes difficult for these monsters to be defeated'.

Using role-play was instrumental in encouraging the participants to project and explore their real community challenges in the dramatic world. Critical issues such as how poverty influenced negative sexual behaviours and the sexual manipulation of young girls were raised. The participants described poverty as the major underlying factor for the negative behaviours in young women such as soliciting for sex. The young girls, especially from child-headed families (which are rife in this community due to the high rate of deaths from AIDS) exchange sex for gifts from older men as a survival strategy. The wealthy older men exploit young girls from poor families whereby they have sex with them in exchange for school fees, uniforms, food and books. The challenge however is that the girls cannot continue with school once they fall pregnant. On the other hand the older men already have their own families hence cannot take them in, thus they usually abandon the young girls. This intensifies the cycle of poverty because the young girls have to take care of the babies without support from the fathers responsible. Through this reflection I realised that poverty was therefore the main driver of sexual manipulation and negative sexual behaviours affecting the young women in this community. I confess that as a facilitator when I planned this workshop I was biased as I wanted them to find the connections with the firewood situation (discovered during the previous intervention) but instead they focused on other similar issues which were equally critical. I did not probe the participants to talk about the sexual exploitation and violence occurring when they went to collect firewood which directly affected some of them until they were ready, so we ended this discussion on this note for this particular workshop. The important thing was that through role-play we had managed to break the silence around the challenges these young women are exposed to which was a relevant start. We also unearthed the root cause which was poverty.

As a way of closure, the facilitator asked the participants to say a word concerning how they felt after the role-play. The participants had mixed emotions after the workshop: some expressed fatigue, which reflected that they might have been emotionally engaged in an affective manner, whilst the others were excited. Being their first time to engage in a full role-play workshop, they were bound to have mixed feelings on the process.

4.6.2. Workshop Analysis

In drama, meaning can emerge from the interplay of fiction and reality. Framing the imaginary world through the narrative of the Monster in the Forest was a way of initiating dialogue on the participants' real concerns using the dramatic metaphor of the animal community. As mentioned previously, Bowell and Heap (2001) posit that the dramatic context provides particular fictional circumstances in which the theme will be explored. Essentially as the fiction, the dramatic context stands for real life human experience which will be explored in the drama by the taking on of roles. In other words the dramatic context uses the theatrical element of metaphor. In the same light, Booth (1990) says that within the dramatic context there are imaginary gardens to wander and play in, but in these imaginary gardens there are always real toads. The real toads are the real problems which need real answers to solve them. In the gap between the fictional and the real world, the role and the self, thought and action resides endless opportunities. The story was therefore a way to get the participants to explore their real issues in the fictional world through role-play. Jones (1996) says that a fantasy role can become a metaphor of a specific person or idea. An example would be how the role of the monster represented poverty and its repercussions for the participants. Hence fighting the monster was a symbolical representation of fighting the repercussions of poverty in the participants' real community.

The story provided distancing through the use of dramatic metaphor, thus the fictional world was separated from reality by time and space. The animal roles assumed by the participants also contributed to the distance as they explored the problem as characters 'other' than themselves. From a drama therapy perspective, Jones (1996) posits that distance may enable the client to relate differently to the problem by creating a new perspective. This is because the creation of the metaphor brings an altered relationship with the problematic material. In this case the problem took on the identity of the monster's role hence the participants tackled it from that perspective. By connecting the problem with the dramatic form in making the metaphor the

client is opening up the way they see and experience the original. Jones (1996) further notes that the creation of the metaphor enables the problem to be brought into contact with the imaginative, dramatic exploration. I felt that exploring the participants concerns in the dramatic world and making the connections afterwards lightened the burden as compared to a direct exploration. The process which occurs between the participants and the metaphor during the session may help the participants work through the situation and connecting up the awarenesses made during the exploration of the metaphor and the original real life problem is important for the efficacy of the metaphor (Jones, 1996). I found the incorporation of storytelling for framing the imaginary world significant. Cohen-Cruz (2005) posits that folktale presents an everyday reality in symbolic forms which is framed within the wider social and political picture. As such the story of the Monster in the Forest depicted a picture of the issues existing within the wider social context of Hatcliffe Extension such as poverty and its consequences. Wagner (1978) says that the power of symbol lies in its ability to stir deep feelings in the people concerned. As such, the ability of the participants to make instant connections with the story during reflection shows that something was stirred in them.

Through role-reversal the animals assumed the role of the monster. This encouraged them to experience empathy which is a basic principle in role-reversal through which an individual becomes the 'other' for a while. By stepping into the shoes of the antagonist they were able to understand his motives, which assisted them in strategising ways of dealing with him, considering that he was a metaphor of their real life problem.

In my capacity as teacher-in-role I introduced the frame of the workshop and injected the tension which helped in the analysis of the presented situation. According to Jones and Wyse (2013), the teacher-in-role can enhance play through creating challenges, introducing tensions and difficulties to which the participants feel they need to respond. I also probed the participants to explore different possibilities of solving the problematic situation in role through questioning. This probing influenced the participants to deepen their understanding of the problem and explore more possibilities for addressing it. As such, this encouraged them to rehearse possible ways of dealing with their real life challenges and to understand that one solution is not always adequate for the analysis of a problematic situation.

4.6.3. Becoming the 'other': Workshop Description

As a way of checking-in, I asked the participants to say a colour which depicted how they were feeling as they entered the workshop space and explain why they selected that colour. The majority of the colours mentioned portrayed a positive outlook concerning the participants' feelings. Some of the colours they included were yellow representing brightness and joy, white and blue representing peace, red representing joy and excitement. For me these responses possibly reflected that the participants had become more open-minded to the workshop processes and the colours may have symbolised the positive results of working through the fictional world.

In an effort to encourage the participants to assume roles in the imaginary space in preparation for the role-play workshop we played an improvisation game called Who am I? A volunteer stepped into the circle and mimed an action which suggested a particular role. The rest of the participants had to guess the volunteer's role based on the actions. Some of the roles included a baby whereby the participant mimed crawling, crying and sulking and a mother characterised by nurturing and patience. The process continued around the circle until all the participants had had a chance to play. This process encouraged participants to imagine, create, embody and play as they prepared for the role-play.

I framed the pretext for this workshop using the role on the wall drama technique. I presented a silhouette of a 20 year old girl with a sad face on a flipchart. The task of the participants was to provide the given circumstances for this role such as her social, environmental and economic circumstances. I informed them that this role should be informed by some the experiences of young women in their real community. To assist them in developing this role and building belief I asked some of the following questions;

- Who is this girl?
- What is her name?
- Where does she live?
- Who does she live with?
- Does she go to school?
- Does she have any friends?
- What else do we know about her?

- Why is she sad?

The narrative provided by the participants about this role was as follows;

The girl's name was Vimbai. She stayed in Waterfalls[14], which in this context was a squatter camp settlement. Vimbai was orphaned at the age of fourteen when her parents succumbed to AIDS. As a result she had to drop out of school at form 2 level in Zimbabwean schooling which is equivalent to Grade 9 in the South African education system. Because she was still young her mother left her in the custody of an aunt, before she died. Vimbai therefore began to stay with her aunt, uncle and their five children in a squatter house located in the same camp. The uncle sexually abused her hence she got pregnant at the age of sixteen and conceived his baby. Vimbai lied that the father of the baby had fled. The aunt separated with her husband due to his physically abusive nature, not yet aware that Vimbai's pregnancy belonged to her husband. The uncle had been the breadwinner of the family so when life started getting difficult, the aunt forced Vimbai to start soliciting sex in exchange for money to help with survival of the family if she wanted to continue staying with the family. At the age of twenty Vimbai got impregnated by an old man who was aged fifty-five. At twenty, Vimbai had one child, was pregnant, not married and HIV positive. She was sick and the aunt wanted to evict her from her house after eventually discovering that Vimbai's first child was fathered by her former husband. This was why she was sad.

O' Neill (1995) describes pretext as the impulse or source for a drama process. Similarly, Taylor (2000) asserts that a pretext contains the germ of action. Within the pretext lies the possibilities of pursuing any particular course in the drama. The pretext of role on the wall therefore exposed some critical themes such as poverty, incest rape, child sexual abuse, sexual exchanges, teenage pregnancy, HIV and AIDS which were instrumental for framing the direction of the dramatic process. The next process entailed selecting one focal issue from those that surfaced from the role on the wall process and using mantle of the expert to analyse it. Based on the focus of my research, I selected child sexual abuse from the issues raised by the participants.

[14] Waterfalls was the community previously created by the participants in the workshop on framing role

I went on to enrol the participants as social workers who dealt with the welfare of vulnerable young women who have been sexually abused. Similarly to the Monster in the Forest workshop I used the method of questioning to help them to build belief in their roles as 'experts' whereby I asked some of the following questions;

- What is your name?
- How old are you?
- Do you have any children?
- Do you stay in this community?
- What is your role as a social worker?
- What motivated you to become a social worker?
- How long have you been a social worker?
- Are you affiliated to any organisation?
- What is the name of the organisation?
- What changes do you hope to see in the welfare of the girl child?

In a bid to frame the dramatic situation I enrolled myself as teacher-in-role assuming the role of the messenger to the community elders. My role was to inform the participants that the elders had requested for the social workers to meet urgently concerning a sexual abuse crisis that had surfaced in the community. I prepared a short letter which outlined the details of the meeting as follows;

To whom it may concern,

It has sadly come to our attention that the situation of sexual abuse of young girls and women has increased in the Waterfalls community. It is on this note that as the village elders, we request you to convene a women's gathering to share knowledge on how to develop structures which reduce the possibility of sexual abuse of young women in the community and help those who

have been sexually abused. You are kindly requested to develop a strategic document that you will present to the community authorities containing ways of addressing this issue.

We believe in your capacity to help bring about change in the community.

Sincerely,

Zhombe

(Village Elders Representative)

I then framed the dramatic space by inviting the social workers to enter an imaginary boardroom and sit around a table. I asked for one of the participants to assume the role of the chairperson and Chenai volunteered. She introduced her role as Mai Ati (Ati's Mother) and then asked the rest of the social workers to briefly introduce themselves and the organisations which they represented. She went on to introduce the agenda of the meeting as stated in the letter from the community elders. In the dramatic world Mai Ati explained that one of the main causes of sexual abuse of children was the death of their parents due to HIV and AIDS. She explained that when these parents pass on, they leave children in the custody of relatives who end up sexually abusing them. Mai Kaimba (Mrs Kaimba) spoke about the prevalence of incest rape of young women by close family members. She attributed this to poverty, whereby they stay in squatter camps, sharing the same room with family members or relatives for instance a brother and sister or uncle and niece such as in Vimbai's case. She said that this caused temptation, often resulting in rape. She said that the dilemma arose because if the perpetrator is the breadwinner of the family, getting him arrested would potentially increase poverty in the family, so the question was what would happen then. Another challenge was that the police accept bribes, thus the perpetrators may not be punished and reporting may reduce the security of the victim. Mai Rajah (Rajah's Mother), who was a social worker working with local mobile clinics, explained that these sexual abuse cases were leading to increased rates of HIV and AIDS. Mai Kaimba also commented on the flawed justice system in the Waterfalls community in situations of sexual crimes. She gave an account concerning a neighbourhood police officer who constantly raped a thirteen year old girl and would give her money. However, on one specific day he did not give the young girl money leading to the child reporting the man to people at home who in turn informed the police. Nevertheless, the officer bribed the police and within two weeks he was released from prison and

was back in the community. She ended her story by saying ‘we do not have powers, we do not know what to do, that is why we came to this meeting so that we can work together and map a way forward which we will take up to the authorities in this community’. Mai Ati then elaborated on Mai Kaimba’s assertion by commenting that ‘at the end of the day we do not know who to trust, we are supposed to look up to the policemen but it becomes difficult if they are corrupt’.

Mai Ati proceeded to ask the women to come up with possible solutions for dealing with this challenging situation in the community. Mai Rajah in reference to the story of the young girl suggested advising young girls to refuse to be bribed by small things in exchange for sex. They should look for an older person whom they can inform of the potential abuses happening to them. She also suggested the importance of raising awareness on the importance of reporting soon after rape, in case the rapist was HIV positive it can help to seek treatment before the virus spreads into the body (the 72hr rule). She however sadly referred to the unresponsive nature of the police which could potentially make it difficult for the young women to seek help. From my observation of this process, I realised that there was a really close connection with the participants’ reality especially the story of the thirteen year old girl. The social workers went on to suggest further ways of addressing this problem as follows;

- Organising campaigns to educate young women on the importance of reporting or confiding in someone when they encounter abuse, such as reliable close family members and friends.
- The social workers would work in partnership with the Victim Friendly Unit at the police stations which deals with the cases of abuse and Legal organisations to help ensure justice prevails and perpetrators are brought to book.
- The social workers would develop a call centre in the community where the abused young women could seek counseling and help.
- If the abused young women were found HIV positive, the social workers would help them seek treatment for example access to Anti-Retro Virals (ARVs).

As the messenger I came back and announced that the community leaders had also requested them to specifically address Vimbai's situation. Mai Kaimba then reminded the social workers about Vimbai who once approached some of them seeking help. She wanted them to map a way forward to assist Vimbai in her situation. Mai Rajah suggested that they contact the social worker from Mash orphanage to help take care of Vimbai's children. They also decided to put Vimbai at the Mash adult centre were HIV and AIDS patients were taken care of. As the messenger I requested the social workers to write personal consolation letters to Vimbai. In these letters some of them asked her to seek solace from God whilst the others invited her to visit their call centres for counseling and support. They also referred her to the Mash Centre in the letters where she and her children would be taken care of. After the workshop, I deroled the participants by asking them step out of their role by denouncing their character's name then saying their real name for example 'I am no longer Mai Ati, I am Chenai'. After this, I asked them to move to a new space in the room to reflect moving out of the fictional world and we proceeded to do the countdown shake. We proceeded onto reflection whereby I asked the participants to reflect on their experience of the process. Reflecting on the Mantle of the Expert process, Rute (pseudonym) who had not been too vocal in the previous processes said;

> Playing a social worker in the drama, I felt like a real social worker hence felt that it is my responsibility to play a role, contribute or help the young people who are being abused in the community (Workshop Participant, 2013)

Personally, I found this reflection powerful. I realised that this process was motivating the participants to want to take action in their real life situations. It was what Boal (1979) refers to as a rehearsal for the revolution. I asked the participants to further reflect on the process in their personal journals.

I concluded the workshop with the pulse exercise, I asked the participants to hold hands and close their eyes as I passed on a pulse around the circle. This entailed me squeezing the hand of the participant to my left who passed the squeeze on to the next person until it returned back to me. The purpose of this exercise was to emphasise group connection and solidity through the connection of hands. It was also a way of summing up and closure.

4.6.4. Workshop Analysis

I felt that the role on the wall technique provided distancing as the issues that the young women were facing were projected on to Vimbai's role consciously or subconsciously. This distancing according to Jones (1996) allows the participant to experience perspective, as it allows for reflection and a certain amount of disengagement. The issues ceased to be directly about the participants but instead became about the role they developed. Projection involves placing aspects of ourselves or our feelings into other people or things (Tinafeelslike, 2012). Usually it is an unconscious process. Main (as cited in Tinafeelslike, 2012) describes projection as a normal mental activity. It is a part of the way we relate to and understand the world. Through projection the participants were able to separate themselves from the emotional intensity of their issues. This in turn allowed them to safely explore their situation of sexual abuse and other related factors and determinants. Unlike the initial exploration during the Talk is not Cheap process, the participants had become more open because they were addressing the issues as the other through role-playing. As part of the given circumstances for Vimbai's role, the participants also recreated the *Waterfalls* community, which they had initially created during the framing role workshop which suggested that they had accepted the protection of the fictional context.

The application of the mantle of the expert technique also contributed to distancing, making the issues safer to explore. The mantle of the expert can be described as being oneself but looking at the situation from a particular point of view (O'Neill 1995:81). I realised that the process of analysing a situation from the perspective of the 'other' provided distancing from the participants' sensitive issues. This is because it helped the participants analyse their situation in a more objective rather than subjective manner because they explored it from the perspective of the 'expert' hence allowing for more emotional distancing. Through mantle of the expert, the participants were able to suggest possible methods of dealing with their situation in the imaginary world rather than simply feeling overwhelmed by it. I also think that in exploring their situation as a collective narrative as opposed to personal narratives allowed for distancing to occur during the mantle of the expert process. The stories ceased to be about the 'I' and became about the community as a whole. The mantle of the expert allowed the participants to reflect in role and within the safety of the dramatic frame which made the issues manageable as compared to reflection in the real world. O' Connor (2003) comments that framing the event means

approaching the drama tangentially away from the core of the event. With role distanced from the core of the event, both through time and space participants are safely able to feel and express the emotion of the event.

Neelands and Goode (2000: 34) posit that in mantle of the expert, the power and responsibility moves from teacher to student; the learners feel respected by having expert status. In this workshop the power and responsibility moved from the facilitator to participants making them comfortable to express their concerns regardless of my presence as an outsider in their space. In my capacity as teacher-in-role I assumed a minor role as a messenger whilst the participants were more powerful and responsible for addressing the situation. This gave them the confidence to analyse their issues endowed as people who have knowledge.

The mantle of the expert also allowed the surfacing of the performance frame which is a dramatic convention in which the participant is operating as if the situation is real. This creates a 'doubled reality' in which the 'as if' frame of the drama takes place in the 'as in' frame of reality making it possible to hold 'as if' frames simultaneously and move between them (Edmiston 2003: 223)[15]. I noticed that the issues emanating from the story of the thirteen year old girl were real although it was being narrated in the 'as if'. Thus inasmuch as the participants were dealing with it in the 'as if' frame they were actually addressing their reality. Edmiston (2003)[16] further says that the performance frame in drama allows for the structure that protects the participants in their dramatic involvement within the emerging narrative. As the participants were talking about their reality, the fictional roles and world protected them. The concept of penalty-free behavior reflects what psychologist Eric Erickson (1968)[17] has called psycho-social moratorium, and which James Gee (2003: 62)[18] sums up as 'a learning space in which the learner can take risks where real-world consequences are lowered'. These role conventions operating in the performance frame have been described using the terms 'role protection' and 'role distance' (Carroll and Cameron, 2005)[19], which outline the degree to which a penalty-free role position is created and maintained in relation to an emotional distance from the heart of the drama.

[15] Quoted in Cameron et al 2011
[16] Quoted in Cameron et al 2011
[17] Quoted in Cameron et al 2011
[18] Quoted in Cameron et al 2011
[19] Quoted in Cameron et al 2011

Although the participants did not get to analyse the situation of sexual exploitation and violence at the farms, through role-playing they were beginning to unearth really important insights into the situation of sexual abuse happening in their society and its determinants.

4.7. Conclusion

This chapter provided an overview of the workshops conducted with the young women from Hatcliffe Extension. It outlined how the workshop space was framed in order to allow for the exploration of the young women's concerns. The chapter explored how meaning emerged from the inter-play of dramatic elements such as tension and space, dramatic techniques such as the mantle of the expert and teacher-in-role as well as play frames such as narrative and make believe. I explored the various issues that emerged during the workshops such as the link between poverty, negative sexual behaviour and sexual manipulation of young girls.

Chapter 5

Data Analysis

5.1. Chapter Overview

This study was stimulated by the sexual exploitation and violence affecting young women in Hatcliffe Extension where they were being violated by farm guards when they went to fetch firewood from nearby farms in their community. The sixth workshop entitled the Lion and the Jewel workshop managed to unearth critical insights regarding this situation hence this chapter provides a breakdown of the issues which emerged. The chapter also highlights the recommendations for dealing with the sexual violation issue which were proposed by the participants. Similarly to the previous chapter, I will analyse how the method of role-play influenced the analysis of these young women's situation. I will reflect on the other elements that influenced or discouraged the exploration of the issue.

5.2. The Lion and the Jewel- Workshop Description

As a way of checking-in, I asked the participants to state a number between 1 and 10 which depicted their feelings as they entered the workshop space, with 10 being the most positive and 1 being the least. The majority of the participants placed themselves between 5 and 7 which depicted an average emotional scale. However, because facilitation involves reading the energy of the group, I noticed that as we were checking-in the group energy was relatively low possibly because we started three hours later than our normal starting time. The workshops usually started at 900hrs but because I had a meeting in the morning I rescheduled the workshop to 1200hrs. By the time we started it was very hot hence the participants' energy was low and they lacked motivation. In order to motivate and energise the participants, I therefore introduced two warm up exercises. Warren (1996) states that warm up games or exercises establish interest and motivation within the group. We started with the clap exchange exercise whereby participants would swiftly send a clap around the circle by facing and clapping in unison with the person on their right, who repeated the clap with the person on their right. I also introduced a variation of the clap exchange called Waa Skida. Standing in a circle the participants swiftly passed a clap clockwise by saying Waa. Each participant had the liberty of refusing the clap by saying Skida

whereby the clap changed direction and went anti-clockwise. These warm up exercises managed to elevate the group interest and energy.

In order to prepare the participants for engaging in the main activity of role-play I introduced a situational role-play exercise. I asked the participants to walk silently in the room as I called out situations which the participants were supposed to act out as follows;

- A woman who is late for work
- Someone who has just won a lottery prize
- A person who is running away from someone
- Someone who has just met a long lost friend
- A lady who has just misplaced her purse
- Someone who is not in a rush

As they acted out these situations, I encouraged them to interact in the space. Warren (1996) posits that games and exercises set up the tone for the rest of the workshop. This exercise therefore prepared the participants for the main workshop activity of situational role-play. This exercise also encouraged the participants to spontaneously respond to given situations as a way of improving their improvisational skills which is necessary in role-play.

O'Neill (1995) states that a group must cross an imaginary threshold from the real world in which they live into the fictional world of the drama before any dramatic process can happen. I think that providing a pretext during a dramatic intervention can be a primary step towards crossing this imaginary threshold because it introduces the fictional world. I therefore framed the process using the following situation as a pretext;

Tombo village is a dry land. Water supplies are minimal, with the Zambuko River being the only properly functional water source in the village. Water is a daily necessity whereby the villagers require it for drinking, cooking, bathing and cleaning among other things, yet there is only one functional river available in the village. The people in Tombo village are therefore reliant on the Zambuko River for survival. The younger women (referred to as the Jewels by the community)

are responsible for fetching water from the river and because the water is heavy they use wheelbarrows to carry their buckets. For saving purposes each family is only entitled to three buckets of water per day. As such, the village authorities appointed the strong men of the village (referred to as the Lions by community members) to safeguard the river from theft and misuse of water by villagers. With time, a small group of River Lions become corrupted by power and greed therefore start abusing their authority by charming the young Jewels when they go to fetch water and they promise them more water if they yield to their charm.

After narrating the pretext to the participants, I asked them to role-play a scenario on how the Jewels could deal with the situation of the corrupt River Lions. In the role-play scenario which was presented by the participants, the Jewel went to the river and three intoxicated River Lions started harassing her by making sexist remarks about her body such as 'heavy' and 'kasimbi' which were derogatory terms that defined the Jewel as a sexual object. The intoxicated Lions tried touching the Jewel's body but she resisted and rushed back home crying. When she got home she informed her aunt whom she stayed with about the Lions negative behaviour. The aunt decided that she would get one elder from the village and together they would accompany the Jewel to the river the next morning. When they got to the river, they would hide behind a bush to witness the situation and then reveal themselves when the Lions tried their dirty tricks. The following day the Jewel returned to the river where the Lions inevitably tried their dirty tricks again whilst the aunt and the elder observed from behind the bush. The Lions were brought to book by the village elders.

As a way of reflecting on the presentation, I asked the participants if there were any people like the corrupt River Lions in their real community, to which they affirmed that such people existed. I went on to ask them to identify such people. In response to this, Martha mentioned the sugar daddies who used their powers such as access to money and resources to abuse or manipulate young women in the community as revealed during the previous workshops. However, the reason why I had developed a pretext relatively close to the sexual exploitation and violence situation at the farms was because I hoped it would prompt the participants to start exploring it. This was because at this point in time I felt that the participants were now more comfortable and open in the space compared to when we commenced the workshops. Fortunately, as I had anticipated, Chenai broke the ice by likening the River Lions to the farm guards who abused

young women when they went to fetch firewood. She was one of the young women who had initially approached me concerning this issue hence I figured that she was eager for us to explore it. I therefore decided to use Chenai's contribution as an opportunity to further analyse this issue. As such, I asked the participants to relate the pretext to the sexual exploitation issue at the farms. Chenai explained that similarly to how the Lions charmed the Jewels in exchange for water, the guards forced the younger girls usually aged between nine and thirteen years into exchanging sexual favours for firewood. She went on to give an example of her sister by saying that 'my young sister who is eleven years old went to fetch firewood whereby a guard touched her sexually but she found it difficult to refuse because of several threats'. Chenai noted that sometimes the guards used their vicious dogs to intimidate the younger girls or threaten to harm them if they declined to engage in these sexual acts hence the young girls succumbed to such abuse because of fear. She said her sister's story was reported to the police but no action was taken. Chiedza explained that some of the young girls only reported to family members after a long time of consistent abuse because of the threats and to make it worse the issues were never taken further legally because of the flawed justice system in the community. After listening to Chenai's story, I was interested in knowing how such violation occurred unnoticed at the farms and where the farm authorities would be when such violation happened. The participants explained that the owners of the farms do not stay there hence it is the responsibility of the guards to take care of the farms. Chiedza mentioned that in situations where the girls tried to report to the owners no action was taken because it was illegal to get firewood from the farms anyway. They would actually blame the young women for going to the farms in the first place and accuse them of potentially seducing the guards. As such the guards would use this lack of action by the owners to their advantage and continue to manipulate the young women. The participants also mentioned that the farms were approximately 5 kilometres from their homes which is quite far and they are secluded hence there were no nearby places to seek help when physical abuse occurred. At this point I was interested in knowing why they went to such distant places to get the firewood. Several reasons where attributed in response to my question. The participants mentioned that in their community firewood is expensive thus they could not afford to buy it every day due to lack of funds. They explained that a small bunch of firewood which was not enough for cooking for the whole day cost USD1, for a full day they would need to use about USD3 on firewood which translated to about USD90 per month. However, most of the

community residents were unemployed hence they could not afford such costs. On the other hand firewood at the farms was larger in quantity and free. Chenai noted that there were no other nearer places where they could access firewood except the farms because the area is mostly covered by stands and houses. She also highlighted that paraffin was more expensive than firewood. Their only option therefore was these farms.

However, there was a twist to this situation, the participants highlighted that in some instances the young women enticed the farm guards. Rute explained that 'some of the older girls are sometimes given options to take up menial jobs like organising tomatoes at the farm, washing plates and cooking for the guards, in exchange for firewood but instead opt for sex which is the easy way out'. Adding to what Rute had said, Chiedza elucidated that some young women opted to go alone to get firewood so they could exchange sex for firewood without anyone noticing therefore giving the guards the impression that every other girl liked this. The participants also highlighted the issue of peer pressure whereby some of the girls would actually encourage each other to entice the guards as a way of getting more firewood. She however reiterated that if the guards saw someone they really liked, they did not give the option of the menial jobs but required sexual favours. In such circumstances if one refused to exchange sexual favours for firewood one would go home without the firewood, which would be given to the next girl who agreed. I asked them how they thought such a situation could be addressed and the participants suggested the need for joining hands as young women and agreeing that no young woman would become the guards' sex tool. The young women had to all work in order to end the culture of sexual exploitation in their community. Rutendo also raised the connection between these sexual exchanges and the increase of HIV and AIDS in their community. She said that usually the young women found it difficult to negotiate the use of protection in such scenarios hence resulting in an increased rate of teenage pregnancy, HIV and AIDS.

The next phase entailed analysing ways to address the situation of the sexual exploitation and violence of young women at the farms. To this end, I first asked the participants to justify their proposed resolution of the Jewel's situation during the role-play. Rudo thought that this scenario was effective because the corrupt River Lions were eventually punished. She pointed out that punishing these Lions would eliminate the cause of the problem for all the Jewels. For Martha the scenario was powerful because the girl gathered the courage to resist the River Lions and go

home to report to an older person. I was interested in knowing if they thought the same strategy they used for the River Lions could be applied to the young women's real situation of sexual violation at the farms. The majority of the participants were not convinced that their strategy would work because of several reasons as cited below;

- It was difficult to break away from the guards as the Jewel had done because they were physically more powerful and usually operated in groups
- The young women feared reporting due to several threats which they had received from the guards
- Reporting such a case to the policemen and village elders was pointless because of their unresponsive nature
- The young women also feared that by resisting the guards they would lose free access to firewood which would in turn disadvantage their families

But nevertheless they had presented it as an option because it resembled the ideal situation they desired in which the community leaders and authorities were effective. I then asked them to suggest other possibilities for dealing with their situation and Chiedza suggested that the young girls could ask an older person like an aunt or sister to accompany them to fetch the firewood from the farms.

Having explored the situation from the young women's point of view, I wanted them to assume a different perspective. I therefore enrolled the participants as the village elders of their 'envisioned ideal community' who had been made aware of the sexual violation issue of young women at the farms. I asked them to assume the age, status, behavior and personality of their roles. Their task was to conduct a meeting to map out the possible solutions for helping the young women deal with the issue. During the meeting several critical options were raised as follows;

- Finding strategies for legalising the collecting of firewood by for example visiting the farm owners and requesting access to firewood as a community.

- Communicating with the Electricity Transmission and Distribution Company on behalf of the community to request for electricity supply in the community. This was a way of addressing the electricity problem which was the key root cause for the young women's situation. One of the elders mentioned that some community representatives once tried this strategy but it was all in vain because no action was taken. She therefore suggested taking the issue further to the Member of Parliament in the community.

- Initiating partnerships with organisations which focus on sexual rights issues to conduct awareness campaigns on related issues in their community.

- Working with social workers to conduct workshops with the girls which provided them an opportunity to discuss critical issues which affect them such as sexual harassment. They noted that such workshops should only involve girls of about the same age to provide a space for horizontal communication. The elders said that they noticed that their children found it difficult to discuss such issues with them because of the vertical approach that exists between parent and child defined by age and relationship.

At this point the participants used their roles to project some of the steps they felt the elders could take in order to assist their situation. I deroled the participants by asking them to step out of their roles as community elders and then we did the countdown shake. During the reflection process**,** Rudo who was usually quiet in the space said 'We are glad you came with this programme Courage where we talk as people of the same age, it is easier to relate with a person of the same age with you than an older person'. Chenai suggested the need for forming a drama or cultural dance group whereby I would train the young women on several drama methods which they can use to raise awareness on sexual rights issues. She also volunteered to be the contact person for this initiative. We concluded with the group pulse which emphasised our group solidarity.

5.3. Workshop Analysis - Form

Although the dramatic pretext was relatively close to the participants' real situation, distancing was achieved through the dramatic metaphor of the Tombo Village. Framing the imaginary world through the narrative of the Tombo Village was a way of initiating dialogue about the participants' real concerns. The village became an allegorical representation of the participants'

reality separated by a ‘dramatic elsewhere’ (O’Neill, 1995). ‘The characters, situations, events and issues that are created and explored within the dramatic world reflect and illuminate the real world’ (O’Neill, 1995: 152). From a drama therapy perspective, Jones (1996) comments that work involving symbol and metaphor can help clients to engage with highly problematic material. They serve to both permit expression and to give form for the exploration of the presenting problem. Similarly to the previous workshops, I felt that initially exploring the participants concerns through role-play in the dramatic world and making the connections afterwards lightened the burden as compared to a direct exploration. As such a lot of critical insight concerning the sexual exploitation and violence issue at the farms was raised. However after careful reflection on the role-play process, I realised that letting the participants work as one group limited their possibilities for addressing the problem in the dramatic world. I could have divided them into two groups or pairs so as to allow for different probabilities.

In this workshop I also used the mantle of the expert. Similarly to the previous workshop, this technique helped the participants to analyse their situation from a different perspective, as they assumed the roles of the village elders. I noticed that when they analysed the situation as village elders they were confident in the ideas which they developed. This could possibly be because by assuming the position of village elders which is associated with status, power, authority and the ability to make decisions, their confidence was enhanced. Jones (1996) says that the dramatic language and process can transform the self or an experience as it opens up new possibilities of expressions, feeling and association. Through this process they therefore managed to project some of the steps they felt the elders could take in order to assist them in addressing their situation.

However, I think that besides framing the space through role, there were other factors that encouraged the participants to feel comfortable in exploring their sensitive situation. I noticed that the young women distanced the stories they shared from themselves by constantly referring to sisters and other people who encountered the abuse but they never personalised the stories. I think this worked as a mechanism for providing emotional distancing to some of them who might have experienced the same situation. Nevertheless, the important factor is that critical concerns regarding the sexual exploitation situation were raised and the participants managed to suggest potential ways of addressing it.

I also think that my questioning methods encouraged distancing. I did not specifically ask the participants to share their personal experiences of sexual exploitation and violation but instead probed them to do a causative analysis of the situation. As such, my questions were directed more towards the root causes of the situation although the participants provided examples of encounters where they deemed necessary.

5.4. Workshop Analysis - Content

After careful reflection, I realised that this workshop had more strength in unearthing the nature of the sexual exploitation at the farms as opposed to critically exploring the possible ways of addressing it which were mentioned by the participants. Inasmuch as the young women developed several possibilities of addressing this problem, I realised that there were several gaps that were left unexplored. For example, the participants suggested advocating for the installation of electricity in the community because its absence was the key influence to the situation at the farms. This was a significant suggestion but we needed to strategise and reflect more on it, for example, the mechanisms for advocating, the appropriate channels to follow, the potential partners we could engage to approach the Member of Parliament for the community and the length of time it would take for the electricity installation process (long term or short term). There was also need for exploring the reasons why the community representatives who had attempted to advocate for the electricity installation had been unsuccessful, so as to map new strategies. This option of installing electricity also provoked reflection on whether the cost of electricity would not drive the women to find money through sexual encounters. This is because the root cause of the young women's situation surpasses the firewood issue as it is aligned to the poverty existing in their community. The participants named poverty as the main driver for the various forms of sexual violations affecting young women in the community such as incest rape and sexual abuse. I therefore figured that if they were going to install electricity they could possible opt for prepaid metres whereby they could control usage according to affordability, for example switch on electricity only for basic chores such as cooking. This would not end the other forms of sexual exploitation and abuse resulting from poverty in this community but it would potentially curb the firewood situation which sparked the need for this particular research. The problem of poverty in this community is bigger than this research. However, from this

reflection I realised that there was still a need for careful reflection on the feasibility of some of the suggestions mentioned by the participants.

As an immediate response to the situation at the farms, the participants suggested finding strategies of legalising the collecting of firewood for example visiting the farm owners and requesting access to firewood as a community. Although this also seemed like a noteworthy suggestion for curbing the sexual exploitation and violation at the farms, similarly to the former suggestion, there was need for digging deeper on the strategies for realising this possibility. There was need for identifying the responsible people to spearhead the process, the correct channels to follow and the possible challenges that could occur. Considering that this research was premised on finding ways to address the young women's situation, it was critical to dig deeper into the possibilities mentioned by the participants as a method of mapping the way forward. There was a need for the facilitator to further probe the participant's suggestions as teacher-in-role or during the reflection process as a way of analysing the feasibility of these suggestions. The dramatic frame provided the opportunity for reflection on the possibilities both in and out of role, which the facilitator overlooked because of time constraints. As such, I think that the way forward for the research includes conducting further role workshops which focus on critically developing these methods of addressing the young women's situation. This situation has been in existence for a long period of time and the community has faced challenges in addressing it, there is therefore a need for careful analysis of the suggestions presented. These workshops have opened up the problem and provided some possible ways forward what is needed now is further exploration of those suggestions for implementation in the real world. Forum Theatre might be a technique which would allow for a 'rehearsal of the revolution' by trying out roles and strategies for intervention in the safety of dramatic form.

Considering that sexual rights abuse is rife in this community, the participants also suggested the need for awareness and support around sexual rights issues, in the form of campaigns and applied drama workshops. I think such initiatives can be strategically placed during International human and sexual rights commemoration days such as 16 Days of Activism and International Women's Day. Placing them on such days can be a way of justifying their need to the community elders who seem difficult to approach. Such processes can involve potential partners who deal with young women's rights especially those who have engaged the community before

such as Sistaz in Solidarity. These processes can work as a form of conscientisation around sexual rights for the young women, some of whom might not be aware of them.

5.5. Conclusion

This chapter focused on the sixth workshop entitled the Lion ant the Jewel which I conducted with the participants which unearthed critical insights regarding the sexual exploitation and violence issue affecting young women in Hatcliffe Extension and several possibilities of addressing it. The issues raised suggested poverty as the main causal agent of the sexual exploitation and violence occurring in this community. From my analysis, the young women seemed to have less control over this situation hence placing their hope in the village elders to provide assistance. The use of role provided distancing and a reference point for the participants to analyse their real situation of sexual exploitation and violence. The chapter also explored other elements that prompted the analysis of the participants' situation such as my indirect questioning methods and the participants distancing themselves from their narratives.

Chapter 6

General Conclusion

6.1. Chapter Overview

This chapter provides an overall reflection and analysis of this research process which investigated the significance of role for exploring stories of sexually exploited young women. The research was a direct response to the Sistaz in Solidarity's Talk is not Cheap Project which faced limitations in its verbal approaches for analysing the situation of sexual exploitation and violence in Hatcliffe Extension. This research therefore sought to analyse how the taking on of different roles in the fictional world could enable participants to explore their stories of sexual exploitation and rehearse possible strategies for dealing with this situation. It was guided by three primary research questions;

1. How can the taking on of different roles in the fictional world enable participants to explore their stories of sexual exploitation and rehearse possible strategies for dealing with this situation?

2. How does role affect the story being told?

3. What degree of safety and distance is maintained through role?

In this chapter, I will reflect on the research findings and new insights obtained during the process. I will conclude with recommendations for the way forward.

6.2. Research Findings

This research reflected that taking on roles in the fictional world enables the exploration of sensitive issues. I realised that by creating and assuming roles in the dramatic world, the young women were able to express, explore and reflect on the several sensitive issues affecting their well-being such as poverty, incest rape, sexual abuse, sexual exchanges, teenage pregnancy, HIV and AIDS among others. This was because they projected their concerns onto the roles they assumed or created hence somewhat distancing them from the emotional intensity of these issues. An example was during the Role on the Wall[20] process which I referred to in chapter 4

[20] See Workshop 5

where the participants projected their concerns onto Vimbai, an imaginary character which they developed. The issues ceased to be directly about the participants but instead became about the role. As such, this process of projecting onto the 'other' provided a certain amount of disengagement from the emotional intensity of real issues hence allowing for expression and reflection.

Taking on of roles allows for the creation of new perspectives towards a problematic situation. This was shown during the mantle of the expert processes where by assuming the role of the 'expert' the 'self' was transformed into the 'other' which allowed for shifts in the perspectives of the participants. As such, they were able to analyse their issues from the perspective of the 'other' hence allowing for objectivity and as mentioned in the previous chapter, this opened up new possibilities of expression, feeling and association, (Jones 1996). Becoming the 'other' also heightened the confidence of the participants in expressing and exploring their issues. When the participants assumed roles as 'experts' they became more confident in their ideas for analysing their issues. This was potentially because becoming the 'expert' was associated with high status, power, authority and the ability to influence decisions which were characteristics the participants did not possess in their normal capacity as young women. As mentioned in the previous chapters, the theatrical role, like the mask, is both protective and liberating enabling the expression of what lies buried beneath our real life roles (Oscar Wilde as cited in Ellman, 1969). Becoming the 'experts' thus enhanced the participants' confidence to express, explore and reflect on their real life issues.

The shift to becoming the 'other' was enhanced by shifts in time, space, zone and location coupled with dramatic metaphor, which were provided by the dramatic context. This created a frame of reality which was marked by aesthetic distance hence the participants were able to explore their stories within the safety of this distance. The dramatic context lowered the communication limitations felt in the real world and provided safety nets which encouraged the participants to analyse 'unsafe' issues in their lives. Nicholson (2005) comments that, working creatively can enable participants to use the aesthetic distance of theatrical metaphor in confronting difficult issues. As such the participants used the aesthetic distance to analyse the sensitive issues affecting young women in their community such as sexual abuse, violation and incest rape. Bailey (2012) asserts that sometimes a situation is too emotional or intense for a

participant to encounter without becoming overwhelmed emotionally. Fictionalising the situations was therefore instrumental for providing distancing. Assuming roles in the fictional world brings an altered relationship with the problematic material. An example was during the Monster in the Forest workshop where the problem took on the identity of the monster hence the participants analysed it from that perspective thus shifting the way they experienced it in real life. The distanced frame provided a certain amount of 'role protection' and 'role distance' (Carroll and Cameron as cited in Cameron et al, 2011) for the participants which enabled them to take risks in the fictional world where real life consequences were lowered. As the participants were exploring their reality, the fictional roles (as animals) and world (animal kingdom) protected them hence giving them the freedom to express their concerns. Considering that the dramatic context stands for real life human experience, assuming roles in this fictional world encouraged a rehearsal for real life action by the participants. The make-believe world created temporary circumstances which allowed the participants to react and reflect in order to develop the skills necessary for coping with their reality.

The role-play technique allows for participants to reflect on their real circumstances in the fictional world. During my previous engagement with the young women they faced difficulties in verbally articulating and analysing their situation of sexual exploitation, but through role-playing the participants maintained the dramatic world as they simultaneously reflected on their real life issues. According to O'Neill (1995), the dramatic text contains powerful elements of 'contemplation' which implies that it provides room for thought, deliberation and reflection. This was the case during my workshop processes whereby the participants were able to reflect on their real issues within the imaginary world. Reflecting in role provided distancing and safety for the participants from the emotional intensity of their reality. I noticed that during the initial role-play workshops several critical insights relating to their concerns emanated from the participants in role. However as the process unfolded, the participants became more comfortable in the space and were able to reflect out of role as well, particularly during the Lion and the Jewel workshop. I realised that the fictional world gradually prepared them for analysing their reality as it provided a reference point for them to reflect on their real issues. Initially exploring the participants concerns in the dramatic world then making the connections afterwards during reflection lightened the emotional intensity of the issues, as compared to a direct exploration. As

such, the participants eventually managed to explore their situation of sexual exploitation and violation at the farms both in and out of role.

However, besides taking on roles in the fictional world I realised that other factors also contributed to the exploration of the young women's issues. One such factor was negotiating trust with the group. I felt that the trust-building process which included mapping ethical considerations, contract development, trust-building games and exercises influenced the participants to open up and explore the sensitive issues affecting them. Incorporating trust-building in this process was instrumental for creating 'safe spaces' and 'security zones' for the exploration of the personal and sensitive issues facing the young women. When we started the workshops, the participants were uncomfortable and quite reluctant to engage in the space but with the incorporation of several trust-building mechanisms the participants' engagement improved. The silence of the participants during the Talk is not Cheap project could have been attributed to their lack of trust and security in the process. Trust-building in this research was therefore instrumental for breaking the silence around the participants' situation. The building of trust also created a sense of group unity, allowing the young women to feel that they could rely on each other in facing difficulties within the drama. It will be interesting to explore further whether this group identity translates into the real world and whether the participants are able to carry that group strength into further engagement with their real life issues.

The distancing approach adopted by the young women whereby they constantly referred to friends, sisters or other people who encountered abuse at the farms contributed to their opening up of the situation. Not personalising the stories seemed to be a strategy for providing emotional distancing to some of them who might have experienced the same situation. However, the important factor was that they managed to unveil the situation of sexual exploitation and violation at the farms and map possible solutions for addressing it. Distancing was also achieved through the questioning methods used by the facilitator. During the workshops I probed the participants to analyse the potential root causes of their situation and reflect on ways of addressing it. I did not specifically ask them to share their personal experiences of sexual exploitation and violation but instead my questions focused on the situation. This approach encouraged the participants to articulate and analyse their situation, seeking to improve it, rather than focusing on the feelings raised by the exploitation.

I think that the workshop space made the process comfortable and containable for sharing. We conducted our workshops in a secluded and closed venue for privacy, intimacy and security purposes. I engaged a small group of seven young women also for the purposes of maintaining intimacy. This was unlike my previous engagement with the participants during the Talk is not Cheap process, where sometimes the huge size of the group made it difficult to hold and contain the space for exploration of a sensitive issue such as sexual exploitation. As such, I think these factors enhanced the participants' courage to share their stories.

6.3. *Where do we go from here?*

I noticed that this research had more strength in unearthing the nature of the sexual exploitation and violation at the farms as opposed to critically exploring the possible ways of addressing it which were suggested by the participants. Although the young women managed to develop several possibilities of addressing this problem within the fictional world, the facilitator did not dig deeper to find out the feasibility of these suggestions. The way forward for this study therefore involves conducting further role and forum theatre workshops which focus on critically developing these and more possible methods of addressing these young women's situation. Working in partnership with human and women rights organisations, this research also hopes to conduct awareness raising campaigns and applied drama workshops around sexual rights issues, as suggested by the participants. The workshops will specifically adopt applied drama approaches because of their capacity to provide distancing as reflected by this research. The campaigns and workshops will work as mechanisms of raising awareness and encouraging dialogue with the young women in the community concerning their human and sexual rights. The researcher will also contemplate on possible ways of conducting workshops based on the male attitudes with members of the community which view women as objects of male exploitation. The product of this research will be taken back to the group for further reflection that will contribute to the research cycle, considering that this is an action research project. Chenai, one of the girls who initially approached me concerning the sexual exploitation and violence situation at the farms opted to be the contact person regarding possible extension of the research process.

6.4. Overall Reflection

My role as the facilitator for this research involved developing 'safe spaces' to allow for the exploration of the young womens' concerns of sexual exploitation and violation. As mentioned before, this was achieved through processes such as project briefing, mapping ethical considerations, contract development, trust-building games and exercises. During the process my role as a facilitator involved constantly negotiating approaches (games and exercises) in order to develop the participants' trust in the process in preparation for engagement with their problematic situation. This process developed gradually resulting in the participants eventually opening up and analysing their situation of sexual exploitation and violation.

As the facilitator, my role also involved framing the method of exploration which was role-play. This process was also done gradually through games and exercises before applying it to the exploration of the participants' concerns. I realised that this process prepared the group for analysing their real concerns by assuming roles in the dramatic world. Through role-play, the participants managed to access their narratives of sexual abuse, exploitation and violation; reflect on and map new possibilities of recreating those narratives. Throughout the exploration I probed further dialogue around the emerging issues to encourage a deeper reflection of the participants concerns. I also constantly analysed the group's responses to the issues emanating from the process as a way of determining alternative approaches of dialogue and communication around the themes.

As part of the research closure I conducted a debriefing and reflection session with the group based on their experiences of the entire process. Personally, I felt that debriefing was important, considering that during the process the participants shared sensitive narratives around incest rape, sexual exploitation and violations which they experience or witness in their communities. Because the research made them re-live those experiences, it was important to debrief them. The process of debriefing was instrumental in helping the participants vent any lingering emotions and thoughts based on their experience of the process. I also consulted the counsellor for further debriefing with the group.

6.5. Concluding Remarks

Taking on roles in the fictional world is instrumental for analysing sensitive issues such as sexual exploitation and violence. This is because it allows individuals to project their real issues on the assumed or created role, which enables disengagement from the emotional intensity of those issues hence allowing for expression and reflection. The dramatic 'elsewhere' in role-play is also instrumental for providing distancing through elements such as time, space and dramatic metaphor hence the participants can explore their real issues within the safety of the distance. However, for role to be more effective for analysing sensitive issues such as sexual exploitation and violation, framing the space in a comfortable, intimate and trustworthy manner is critical.

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Appendix A-Ethical Forms

Participant Consent form

I…… (Participant's name) agree to participate in this research study voluntarily.

The purpose and nature of the study has been clearly explained to me in the participant information sheet.

I understand that strict confidentiality concerning the issues that are raised within the workshop space will be observed.

I realise that anonymity will be ensured in the research report by disguising my identity.

I am aware that no information will be published without my consent.

If you agree to the above terms and conditions please sign below. Please note that you may withdraw your consent at any stage during or after the consultation.

I ACKNOWLEDGE THAT I HAVE READ AND THAT I UNDERSTAND this consent form.

Participant's Signature……. Date…….

Researcher's Signature……. Date…….

Consent Form- Checklist

(Adapted from the ethics.health.govt.nz/system/files/.../PISCF-templates-June3013.doc)

Please tick to indicate you consent to the following;

I have read, or have had read to me in my first language, and I understand the Participant Information Sheet.

Yes ☐ No ☐

I have been given sufficient time to consider whether or not to participate in this study.

Yes ☐ No ☐

I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time when I become uncomfortable.

Yes ☐ No ☐

I consent to the researcher collecting and processing my information.

Yes ☐ No ☐

If I decide to withdraw from the study, I agree that the information collected about me up to the point when I withdraw may continue to be processed.

Yes ☐ No ☐

I understand that my participation in this study is confidential and that no material, which could identify me personally, will be used in any reports on this study.

Yes ☐ No ☐

I understand my responsibilities as a study participant.

Yes ☐ No ☐

I wish to receive a summary of the results from the study.

Yes ☐ No ☐

Declaration by participant:

I hereby consent to take part in this study.

Participant's name:……

Signature:…….. Date:……..

Declaration by researcher:

I have given a verbal explanation of the research project to the participant, and have answered the participant's questions about it.

I believe that the participant understands the study and has given informed consent to participate.

Researcher's name: Courage Zvikomborero Chinokwetu

Signature:…….. Date:……

Consent to use video and audio recordings

By signing this consent form, I ……(participant's name) am allowing the researcher to audio or video record me as part of this research. I understand that the recorded material will be destroyed as soon as the researcher has transcribed the research data. I also understand the following;

- The recordings will be kept in a strictly confidential and secure place. ONLY the researcher will have access to the recorded material.
- The recorded material will be transcribed by the researcher and erased soon after the transcriptions are checked for accuracy. ONLY the researcher will be able to listen to and/ or view the recorded material for transcribing purposes.
- No identifying information such as my name and/ or pictures will be used in the research report resulting from the study.

If you agree to the above terms and conditions please sign below. Please note that you may withdraw your consent at any stage during or after the consultation.

I ACKNOWLEDGE THAT I HAVE READ AND THAT I UNDERSTAND this consent form.

Participant's Signature……. Date…….

Researcher's Signature……. Date…….

Participant Information Sheet

(Adapted from the ethics.health.govt.nz/system/files/.../PISCF-templates-June3013.doc)

This Information Sheet will help you decide if you would like to participate in the research. It provides information on the intention and nature of the study. Please make sure you have read and understood the information before making any decision. If you require for clarity in the vernacular language please let me know. If you agree to take part in this study, you will be asked to sign the Consent Form. You will be given a copy of both the Participant Information Sheet and the Consent Form to keep.

Dear Participant

My name is Courage Zvikomborero Chinokwetu. Currently, I am studying for a Masters in Applied Drama and Theatre degree at the University of Witwatersrand. As part of the requirements for the degree, I should submit a research report around a topic of my choice. Being a young woman myself, I am passionate about the well-being and development of fellow young women. It is on this note that my research is focused around the sexual rights of young women. My research topic therefore is: Investigating how role can be used as a method of exploring stories of sexually exploited young women. A case study of the Sistaz in Solidarity Network Zimbabwe Talk is not Cheap Project.

This study responds to the Sistaz in Solidarity Talk is not Cheap Project which I conducted with you in 2009. My hope is to re-engage you in exploring issues around the sexual rights abuse of young women and finding ways of dealing with this situation. It is on this note that I am kindly inviting you to be a participant for this research. My aim is to engage you in seven (7) workshops which use drama to explore the thematic concern. The duration of the workshops will be between two (2) and three (3) hours each. During the research no process or activity will be conducted without the consent of the participant. The research will maintain anonymity hence no real names will be used during the reporting process. All information collected will be stored in a password protected laptop which ONLY I as the researcher will have access to and will use for transcribing purposes. Soon after the transcription the recorded material will be discarded. I have also set provision for a counselor on standby if by any chance the issues become uncomfortable for the participants to handle. The name of the counselor is Chipo Marunda, her mobile number is 073 795 8393 and email is chipojeanmarunda@gmail.com. I will however make sure she is on standby throughout all the sessions.

Please be advised that taking part in this research is voluntary. If you decide to take part now, but do not feel the urge to continue you can withdraw from the study. Do not hesitate to ask me any questions

regarding this study. You may contact me on 002772 194 7788/ 00263 777 875 032. My supervisor's contact details are 002776 334 2231. Please also let me know if you wish to receive a summary of the results from the study.

Yours Sincerely,

Courage Zvikomborero Chinokwetu

Appendix B- Workshop Plans

LESSON PLAN 1 FOR THE 'REFLECTING THROUGH ROLE PROJECT

Aim: Familiarisation and Teambuilding

Facilitator: Courage Chinokwetu

Length of Workshop: 52 Minutes

Activity	Description	Motivation	Time	Materials
Name and Gesture Exercise	The facilitator will lead the Name and Gesture exercise as follows: The group stand in a circle, the facilitator invites the participants to check in by introducing themselves by first name accompanied by a physical embodiment which represents their feelings at this moment. The process works around the group until everyone has said their name and embodied their feeling.	Checking in Familiarisation The facilitator gauging the group energy in preparation for working with them.	7 Mins	None
Swapping name game	Standing in a circle, the facilitator explains to the participants that she will call out someone's name and as she does that she will walk towards that person and take their place in the circle. The person who has been called has to call someone else's name and move to their place. Eventually, all participants will have had a chance to call and be called and to shift in the space.	Familiarisation	10 Mins	None

Warm up games/ exercises	**Waa Skida** In this game the participants stand in a circle and they pass energy clockwise by saying waa Variation 1 A participant can refuse the energy by saying skida and the energy goes anti-clockwise Variation 2 The energy can be passed across the circle by saying flow. **Zip Zap Zop** In a circle, someone begins by pointing to another person in the circle and saying "ZIP!" That person then points to yet another person and says "ZAP!" That person points to another person and says "ZOP!" This continues, but the words must be said in order: ZIP, ZAP, ZOP. If someone makes a mistake and says a word out of order, that person is out of the game. **Simon Says** The facilitator tells the group that they should follow instructions when the facilitator starts the instruction	The purpose of the warm up games/ exercises are as follows; Teambuilding Encourage concentration Elevate the energy of the group.	30 Mins	None

	by saying; "Simon says..." If the facilitator does not begin the instructions with the words "Simon says", then the group should not follow the instructions! The facilitator begins by saying something like "Simon says clap your hands" while clapping their hands. The participants follow. The facilitator speeds up the actions, always saying "Simon says" first. After a short while, the "Simon says" is omitted. Those participants who do follow the instructions anyway are 'out' of the game. The game can be continued for as long as it remains fun. **7 Up** In a circle, the participants count 1 to 6 each touching their right shoulder as they say a number. The 7th person touches her head and says 7 Up. The direction her hand is pointing influences the direction of the game. **Onai Oh!!** With the participants still in a circle the facilitator introduces the game 'Onai Oh'. S/he teaches the participants the song first; both the tune and the rhythm as follows: Onai Onai Onai x2 Oh Onai Onai Oh (Continuous)			

	The participants should slouch a bit when they sing. The facilitator then teaches the participants the rhythm. On level 2 of the song participant 1 and 3 raise their heads at the same time and looking into each other's eyes. Then 2 and 4, 3 and 5, 4 and 6, going round the circle until everyone has had a chance.			
Group pulse	Have the participants stand in a circle. The facilitator should start off by sweezing the hand of the person on her right. The pulse should be passed around until it comes back to the facilitator	Emphasising group connection and solidity through the connection of the hands. Summing up and closure.	5 Mins	None

LESSON PLAN 2 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Aim: Part 1- Reorientation, recapping and building trust with the group

Part 2- Framing Role

Length of Workshop: 162 Minutes

Facilitators: Courage Chinokwetu & Psychologist (On Standby)

Part 1- Reorientation, recapping and building trust with the group & Part 2 Framing Role				
Activity	**Description**	**Motivation**	**Time**	**Materials**
Welcome and Introductions	The facilitator will welcome the participants into the space and introduce herself. She will re-introduce a skeletal framework of the purpose, length and schedule of the project.	Reorientation with the participants Getting the group to understand the process they are about to engage in Building trust	10 Min	None
Checking in **Name and Gesture Game**	The facilitator will lead the Name and Gesture exercise as follows: The group stand in a circle, the facilitator invites the participants to check in by introducing themselves by first name accompanied by a physical embodiment which represents their feelings at this moment. The process works around the group until everyone has said their name and embodied their feeling.	Reorientation with one another in an embodied way. The facilitator gauging the group energy in preparation for working with them.	5 Mins	None

Jigalow Game **(Added during workshop)**	The participants say their name accompanied by a jigalow rhythm and movement	Reorientation with one another in an embodied way. Encouraging the spirit of play in preparation for engagement with the group. Warm up game	10 Mins	None
Knowing Me	The facilitator pairs the participants. One partner is A and the other B. Partner A should then introduce herself to B in one minute (name, were from, likes, dislikes, dreams, hopes e.t.c). B should listen and not interrupt and vice versa. The facilitator asks the participants to get into a circle. Each pair takes turns in presenting a heightened/ exaggerated dramatized version of what the other said about themselves (Partner A presents what B said, B what A said).	Getting to know and understand each other better Learning to present received information correctly and in a playful manner Exercising concentration and listening skills	12 Mins	none
Contract **Bond Soup Pot**	All participants add 'ingredients' in the form of words of the values that they expect to be preserved throughout the process, into one imaginary big soup pot. After everyone has added in their ingredients, they stir to create a unified flavour. Then each participant dishes out a portion of the soup and drinks as a way of acknowledging the values represented	Deliberation on possible options that make the workshop space comfortable for everyone. Identifying group expectations and concerns	10 Mins	None

	by the soup.			
Finding the hands **(Added during workshop)** **&** **Reflection**	Two participants at a time will be asked to stand opposite each other across the room. The facilitator then instructs the participants to stretch their hands forward and close their eyes, then walk and try to find their partner by touching their hand as they meet in the space between them. The group will assist them by shouting stop in case they miss/ hurt/ bump into each other. The facilitator will lead the participants into a brief reflection on the *finding the hands* exercise; What was your experience of the exercise when you were the player? What did you observe when you were not playing? What do you think the game was about? If they do not mention TRUST, introduce that intention of the exercise to them and discuss the importance of trust in this process	Still on the level of building a contract; Learning to trust each other is important considering that the participants are going to be working together as a 'community' To reinforce the importance of TRUST in this process due to the sensitivities of the issues that might emanate from the process.	10 Mins	None

Blind circle **(Added during the workshop)**	The group forms a tight circle around one participant in the centre whose eyes are closed and has her feet placed together. The person in the centre has to fall back on the people in the circle with the hope of being held or supported. Each of the participants in the circle takes time to support then pass the player in the centre around, while she completely relaxes and allows the group to move her. The game has to rotate until all the participants have participated in the centre.	Same as above (Trustbuilding)	10 Mins	None
Blindfold pairs	An obstacle course is set out on the floor for everyone to look at. Participants split into pairs. One of the pair puts a scarf around their eyes, or closes their eyes tightly so they cannot see. The obstacles are quietly removed. The other member of the pair now gives advice and direction to their partner to help them safely negotiate what are now imaginary obstacles.	Same as above (Trustbuilding)	10 Mins	Object
Magic clay exercise	The facilitator asks the participants to stand in a circle. She gives an imaginary piece of clay to one participant [A] in the circle and tells her that this is magic clay. She then informs A that she should mime the act of slowly moulding the clay into a usable object such as a hat. She then has	To elicit the participants' sense of creativity. This is essential in role-playing.	10 Mins	None

	to demonstrate using the object for example if it is a hat, she can put it on her head and show it off. A, then silently pass the imaginary object to a person next to her, B who plays with the imaginary object, and then compresses the clay into a ball and makes a new object which she passes to C as the exercise continues round the circle.			
The Freeze-Situation Game	In this game two volunteers stand at the centre of a circle in a freeze frame whilst the other group members suggest a relationship and situation for the volunteers to role-play. As they role-play a different participant from the circle shouts 'freeze!' whereby the volunteers freeze in their current positions. The participant who shouted 'freeze!' proceeds to replace one of the volunteers. The replacer initiates dialogue with the remaining partner but they change the subject, situation and relationship instantly without pre-emptying or explaining themselves. This process continues until each group member has taken a chance to improvise in the circle.	To challenge the participants to be spontaneous in creating and taking up instant roles	10 Mins	None
Who am I?	Participants pick up placards with roles without showing them to anyone else and assume them as they interact in space.	To expose participants to assume different roles	10 Mins	None

	When the action stops the participants guess each other's roles			
What are you doing game?	Still in the same circle. One person will go into the centre of the circle and do an action, randomly. One participant (A) will start doing an action, the person on the right side(B) will ask what participant (A) is doing. Participant (A) should say an action contradictory to what s/he is doing- for example s/he can say 'I am singing' yet her action is dancing. The process continues around the circle.	Encourage spontaneity and thinking on the spot which are instrumental in role-play	10 Mins	None
The Community Exercise	The facilitator then gives the participants a large sheet of paper for them to map/ create their community. o They create a landscape and soundscape o Provide a name for the community o The participants are enrolled as community members (choose a role they want i.e. elders, adults, teenagers children) using the following questions; *Who are you in this	The aim of this session is to introduce the imaginary world and the framework of role to the participants in preparation of the role-play workshops.	40 Mins	Cloth A3 Paper Crayons Presstick Glue Water paint A pair of scissors Stones, leaves e.t.c.

	community? *What is your name? *How old are you? *How do you walk, talk or dress? *Likes and dislikes? *Do you have any family or friends? Where are they? *How long have you stayed in this community? o The participants act out a typical day in the fictional community and interact in their specific roles Then when the drama has played out a bit, the facilitator stops the process and deroles the participants. Reflection o How was the experience? o What influenced your choice of role? o Did you observe any similarities/ differences with your real			

	community?			
Closure	Standing in a circle, the facilitator asks all participants to simultaneously create an image to embody their workshop experience.	To bring the workshop to an end	5 Mins	None

LESSON PLAN 3 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Session Title: The Heroes Journey

Aim(s)

- Encouraging the participants to find their own voice in the space through story
- Preparing the participants for role-playing which is the main method of exploration for this study
- Reinforcing the importance of trusting and supporting each other as a team in the workshop space

Duration: 103 Minutes

Facilitator/ Researcher: Courage & Psychologist (On standby)

Activity (s)	**Activity Description**	**Motivation**	**Duration**	**Materials**
Check in **Name and Gesture Exercise**	The group stand in a circle, the facilitator instructs them to introduce themselves by saying their name accompanied by a physical gesture which represents how they are feeling at the moment. The whole group repeat image and gesture. The process works around the group until everyone has said their name and performed their gesture.	For the participants to acknowledge how they are feeling as they enter the workshop space. The facilitator to gauge the group energy before engaging them in a process.	**5 mins**	None

Warm up **Heroes and Guides game** **&** **Reflection**	The facilitator asks the participants to get into pairs. In each pair, partner A is the guide and B is the hero. The hero must close her eyes and the guide's eyes should remain open. The guide directs the hero around the room exploring various places and textures around the room. The facilitator will then instruct the guide to let go of the hero and the hero has to find her guide. The guide should make sounds to help direct the hero until they reunite. The partners should then swap positions whereby the hero becomes the guide and vice versa. **Reflection** What was your experience as a guide/ hero?	To reiterate the importance of TRUST in this process in preparation for analyzing the sensitive issues that might be explored through the Heroes Journey and the following processes.	**10 Mins**	None/ blind folders
The Heroes Journey **Stage 1** Analysing my Destination	The facilitator asks the participants to find a comfortable spot in the room, relax, close their eyes and imagine they are heroes. She asks them to think of a destination in their lives that they want to achieve. Then think about an obstacle that might be standing in their way. They must also think about a guide that might help them reach their destination i.e. the obstacle and guide might be a real person, object, animal/ animated character.	The heroes journey is a metaphor for the journey of life and the difficulties we encounter and how we do not need to be alone – we can call on guides and help. Reinforcing the importance of trusting and supporting each other as a team in the workshop space.	**10 Mins**	None

Stage 2 Sharing and Retelling	The facilitator then asks the participants in threes to share the stories that emanated from their imagination. One person tells a story and one member retells it immediately afterward. And then they go on to the next story	This process prepares the participants for the process of sharing and acknowledging each other's contributions in the upcoming workshop processes. Preparation for the role-play workshops which involve retelling in the fictional world.	**15 Mins**	None
Stage 3 Role-Play	When they have completed this process, the partners should select which story they want to develop from the three shared stories, and then create a role-play on the story. In the role-play, one participant is the hero, the others are the obstacle and guide- the destination can be a place, concept, animal e.t.c.	Preparation for the role-play.	**15 Mins**	None
Stage 4 Presentation and Witnessing	The participants will present, witness each other's stories and reflect.		**15 Mins**	None
Stage 4 Deroling	The facilitator will ask the participants to shake off their roles, step out of the imaginary world into the real world. The facilitator will then lead the countdown shake from 5,4,3,2,1 to 1	To assist the participants to step out of their roles and to come back into their current realities and context.	**5 Mins**	None
Stage 5 Reflection	**Reflection Questions** How was the experience of sharing your		**20 Mins**	None

	story and having it witnessed? What did you observe in the stories? Did you observe any similarities in your stories? If so, which ones?			
Workshop Reflection	The facilitator asks each participant to create an image which reflects their response to the workshop.	For the participants to provide an embodied reflection to the workshop experience- Using the body for expression.	**5 Mins**	None
Rounding Off **Group pulse**	Have the participants stand in a circle. The facilitator should start off by sweezing the hand of the person on her right. The pulse should be passed around until it comes back to the facilitator	Emphasising group connection and solidity through the connection of the hands. Summing up and closure.	**3 Minutes**	None

LESSON PLAN 4 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Session Title: The Monster in the Forest

Aim(s): Using role to explore the personal stories of the young women

Duration: 135 Minutes

Facilitator/ Researcher: Courage & Psychologist (On standby)

Episodes &Timing	Roles	Activities	Strategies	Materials
Say a word **5 mins**	Selves	Ask the participants to say one word which describes how they are feeling at this moment.	Check-in	None
Games/ Exercises **10 mins**	Selves	Ask the participants to suggest warm up games	Warm Up	None
Status Role-Play **10 mins**	Selves	In this exercise the facilitator organises status cards on the floor with presstick behind each one. She asks each participant to take one card without looking at it and place it on the forehead facing outward. These cards are organised according to animal such as lion, snail, gorilla, tortoise, cheetah and hare .The participants walk silently around the space and as they meet respond to each other using expression, gesture and body movement to reflect their reaction to each other based on their animal status. After the first round the facilitator asks the participants to guess their status level by placing	Warm Up	None

		themselves in a sequential line with the most powerful at the beginning and the least at the end of the line. This speculation will be based on the treatment and attention they receive in the space. They should then take off the cards to see if they had guessed right and reflect on the process.		
Introducing (Pretext) **The Monster in the Forest** **10 mins**	Facilitator as storyteller T-I-R Participants as Selves	Ask the participants to choose a space in the room, sit in a relaxed position and tell them the first section of the story - the Monster in the Forest. Section 1 All the animals are happy and live peacefully in the forest. The participants should listen to the story attentively and silently.	Building Belief	None
The Happy Forest **15 mins**	Animals in the forest	Enrole the participants as animals of the forest. The participants will select which animal they would like to be from the animals in the story 'The Monster in the Forest' The facilitator will ask the animals to really think about their roles i.e. soft, harsh, cunning, fearful e.t.c. Let the drama play out for some time as the animals meet and interact with each other.	Enroling	Cloth
The Ugly Monster	Facilitator as T-I-E	Introduce the tension of the problem that has arisen in the forest. i.e. The ugly monster from the other	Tension	None

5 mins		side of the river who is very greedy has drunk all the water from the stream and the animals are left with no more water. The animals have to devise a plan to destruct and make the ugly monster release all the water he has taken because of his greed, so that the animals can be happy again. *The participants have to conduct the next step before devising the plan.		
Who is this Monster? **10 mins**	Facilitator as T-I-E Participants as the monster	The animals in the forest have to create an animated tableau which shows aspects of the monster. The next step is finding out what motivates the monster. The facilitator will use the method of thought-tracking whereby she will tap the participants in the tableau and ask the following questions; o What is your motivation? o Who are you working with? o What gives you power to exploit other animals? The facilitator will ask the participants to play out the role of the monster before letting one of them volunteer to become the monster.	Building Belief	Cloth
Facing the monster **30 mins**	Facilitator as T-I-E One participant as the Monster The other participants	The participants improvise methods on how to face the monster	Improvisation Role-play	None

	as animals in the forest			
Shaking it out **5 mins**	Facilitator as self	The facilitator will ask the participants to shake off their roles, step out of the imaginary world into the real world.	Deroling	None
Let's Talk **20 mins**	Selves	The facilitator will lead the participants in reflection of the process. What did you experience in the process? How could things be done differently? What issues came out which can be paralleled to the real life issues existing within your community? e.t.c.	Reflection	None
Game **10 mins**	Selves	Ask the participants to suggest a physical game	Energiser	None
Say a word **5 mins**	Selves	The facilitator asks the participants to say a word concerning how they feel now after the workshop	Closure	None

LESSON PLAN 5 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Session Title: Becoming the Other

Aim(s): Using role to help the young women articulate their personal stories

Duration: 110 minutes

Facilitator/ Researcher: Courage & Psychologist (On standby)

Episodes &Timing	Roles	Activities	Strategies	Materials
Say a colour **5 mins**	Selves	I will ask the participants to say a colour which depicts how they feel as they enter the workshop space and explain the reasons behind their choices	Check-in	None
Who am I? **10 mins**	Selves	A volunteer steps into the circle and mimes an action which suggests a particular role. The rest of the participants have to guess the volunteer's role based on the actions. The process continues around the circle until all the participants get a chance to play.	Warm Up	None
Role on the wall **15 mins**	Selves	The facilitator presents a silhouette of a 20 year old girl with a sad face on a flipchart. The task of the participants is to provide the given circumstances for this role such as her social, environmental and economic circumstances. The facilitator tells them that this role should be informed by some the experiences of young women in their real community. To assist them in developing this role and building belief the facilitator asks some of the	Pretext	None

		following questions; o Who is this girl? o What is her name? o Where does she live? o Who does she live with? o Does she go to school? o Does she have any friends? o What else do we know about her? o Why is she sad?		
Mantle of the Expert **45 mins**	Facilitator as T-I-E Participants as experts	The next process entails selecting one focal issue/ problem from those that surface from the role on the wall process and use mantle of the expert to analyse it.	Role-play	Cloth
Saying Goodbye **10 mins**	Faciltator as self	The facilitator will ask the participants to shake off their roles, step out of the imaginary world into the real world.	Deroling	None
Let's Talk **20 mins**	Selves	The facilitator will lead the participants in reflection of the process. What did you experience in the process? What issues came out which can be paralleled to the real life issues existing within your community? e.t.c. The facilitator asks the participants to further reflect on the process in their personal journals.	Reflection	None
Group Pulse	Selves	Have the participants stand in a circle. The facilitator should start off by squeezing the hand of	Closure	None

5 mins		the person on her right. The pulse should be passed around until it comes back to the facilitator		

LESSON PLAN 6 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Session Title: The Lion and the Jewel

Aim(s): Using role to help the young women articulate their personal stories

Duration: 120 minutes

Facilitator/ Researcher: Courage & Psychologist (On standby)

Episodes &Timing	Roles	Activities	Strategies	Materials
Say a number **5 mins**	Selves	The facilitator asks the participants to state a number between 1 and 10 which depicts their feelings as they enter the workshop space, with 10 being the most positive and 1 being the least.	Check-in	None
Games/ Exercises **10 mins**	Selves	Ask the participants to suggest warm up games	Warm Up	None
Situational role-play exercise **10 mins**	Selves	I asked the participants to walk silently in the room as I called out situations which the participants were supposed embody as follows; o A woman who is late for work o Someone who has just won a lottery price o A person who is running away from someone o Someone who has just met a long lost friend o A lady who has just misplaced her purse o Someone who is not in a rush	Warm Up To encourage spontaneity	None
Introducing the Lion and the	Selves	The facilitator narrates the following story;	Pretext	None

Jewel **10 mins**		*Tombo village is a dry land. Water supplies are minimal, with the Zambuko River being the only properly functional water source in the village. Water is a daily necessity whereby the villagers require it for drinking, cooking, bathing and cleaning among other things, yet there is only one functional river available in the village. The people in Tombo village are therefore reliant on the Zambuko River for survival. The young Jewels in the community are responsible for fetching water from the river and because the water is heavy they use wheelbarrows to carry their buckets. Each family is only entitled to three buckets of water per day for saving purposes. As such, the village authorities appointed the powerful fierce River Lions to safeguard the river from stealing and misuse of water by villagers. After a while, a small group of River Lions become corrupted by power and greed therefore start abusing their authority by charming the young Jewels when they go to fetch water and they even promise them more water if they yield to their charm.*		
Role-playing the Lion and the Jewel **20 mins**	Participants enrolled	After narrating the pretext to the participants the facilitator asks them to role-play a scenario on how the Jewels could deal with the situation of the corrupt River Lions.	Role-play	None
Saying Goodbye **10 mins**	Facilitator as self	The facilitator will ask the participants to shake off their roles, step out of the imaginary world into the real world.	Deroling	None

Let's Talk **20 mins**	Selves	The facilitator will lead the participants in reflection of the process. Are there any people like the corrupt River Lions in your community? Are there any people like the Jewels in your community? How does the pretext relate to the sexual exploitation issue at the farms? (Prompting questions depend on the responses provided by the participants)	Reflection	None
Mantle of the Expert **30 mins**	Participants as experts	The facilitator enrolls the participants as village elders of an envisioned community who have been made aware of the sexual violation issue of young women at the farms. The facilitator asks them to assume the age, status, behavior and personality of their roles. Their task is to conduct a meeting to map out the possible solutions for helping the young women deal with the issue.	Role-play	Cloth
Group Pulse **5 mins**	Selves	Have the participants stand in a circle. The facilitator should start off by squeezing the hand of the person on her right. The pulse should be passed around until it comes back to the facilitator	Closure Emphasising group connection and solidity through the connection of the hands.	None

LESSON PLAN 7 FOR THE 'REFLECTING THROUGH ROLE' PROJECT

Session Title: Closure

Aim(s): Summing up the workshops and closure

Duration: 52 mins

Facilitator/ Researcher: Courage & Psychologist (On standby)

Activity	Description	Motivation	Time	Materials
Say a word	Ask the participants to check-in with a word	Check-in	5 Mins	None
Games and Exercises	Warm Ups from participants	Warm Up	10 Mins	None
Let's Talk	Reflecting on all the workshops through some of the following questions; How did you experience the workshop processes? *Ideas, suggestions for further engagement. I will ask the participants to reflect on their hopes and dreams in their journals, at their own personal time using the following questions; o What would you like to achieve in your life? o In what ways can you support	Reflection	15 Mins	None

	each other as young women in your community? ○ What do you think you can do together which you cannot do alone?			
Games	Both the participants and facilitator suggest games in the space	Checking out through play	15mins	None
Embodied Reflection	The facilitator asks the participants to provide and embodied reflection of the workshop processes	Check out, summing up an closure	7 mins	None