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EXPLORING ROBERT LANDY'S ROLE METHOD WITH CHRISTIAN MEN ALONG WITH THE SOCIAL CONSTRUCT OF MASCULINITIES.

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A Research report submitted to the Wits School of Arts (Drama for Life Department) at the University of the Witwatersrand's Faculty of Humanities, in partial fulfilment of the requirements for the Degree of Master of Arts in Drama Therapy.

Supervised by Warren Nebe

March 2020

Declaration

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

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Signature:

Date: 16 March 2020

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Abstract

This autoethnographic, qualitative research was a self-analysis as well as a look at the roles men play within the constructs of society and Christianity. It looked at the influences that drive our behaviour and questioned which moral grounding forms us, our actions and our thoughts. The research addressed masculinities that make us feel secure, within ourselves, and looked at how we can expand our role repertoire by exploring our counterroles. Therapeutic methods were looked at to see how drama therapy tools can be used for the process of discovering aspects of ourselves that can broaden our current role repertoire.

Personal stories were evaluated and related to masculinities, Christianity and society's construct of how those cultures could be represented in role. Methods on how to expand role repertoire were explored and suggested therapeutic interventions were presented to conclude the research.

By exploring self as well as theories on society's expectations of masculinities and Christian men, I see the role method as an effective introspective means of self-discovery and analysis. This method creates an awareness of self and the roles the self would like to incorporate into the process of becoming a more authentic human being.

Keywords: Masculinities, Christianity, Autoethnography, Drama therapy, Role repertoire

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CHAPTER 1

INTRODUCTION

"Life is not like theatre, life is theatre" (Johnson & Emunah, 2009: 65). Robert Landy says that the drama therapy approach is a practical one, concerned more with the playing of roles than the thinking about the roles (Johnson & Emunah, 2009: 65).

1.1 MY STORY

On the 2nd of January, 1974, a theatre at the Peninsula Maternity Hospital welcomed a baby boy into the world to the soundtrack of the Cape Coons marching by. Masculinities as it was known was about to take a major shift in the lives of the family that he was born into. Enough of this 'he' business. This is my story and it will be told in the first-person narrative. I therefore begin my research with an attempt to situate myself in my research.

Masculinity is not a word that I read, knew of or used when I was growing up. The concept of masculinity however is something that I have been trying to understand all my life. I did not have a word for it but an understanding of myself and who I wanted to be culminated in trying to understand this idea of masculinities.

I remember a primary school experience. I attended Christian schools for most of my life. It was somewhere in my senior years of primary school that I remember being part of a team that travelled to various churches in the Western Cape to promote our Christian school. I probably said a Bible verse or two but my main contribution to the travelling programme was singing a solo titled "I haven't turned out yet". The song spoke about a young boy and his parent's expectations of him. His parents were quite disappointed in his behaviour but the song describes how the boy shares his feelings with his parents. He asks his parents to be patient with him because he hasn't turned out yet, or grown into his full potential.

We presented our show at many churches over a two year period. At some point I started to notice a trend. While I was singing, I would spot someone or a few people crying. I do not recall if it was only women or if I noticed women and men crying. It became part of my routine to look out to see if I was making anyone cry while singing the song. I began to play into the performance so that it could reach people to a point where they would cry about the message of the song.

My father was a minister of religion in the Seventh-day Adventist (SDA) church. Seventh-day Adventists are Protestants in the Christian grouping. Protestants are a group of Christian denominations whose beliefs differ from those of the Roman Catholic Church.

The day finally arrived where we were presenting our school promotion programme at one of the churches my father pastored, and he was present on that occasion. I saw this as an opportunity to make him feel proud of me. I did not doubt his pride in me but my aim was to make him proud of me on that particular Sabbath. Sabbath is the word we give for the seventh day of the week, Saturday.

When it was my turn to sing, I got up and started. As was now customary, I looked around to see who was crying. I could not believe it. My dad was crying. My mom was not. I do not know if my facial expression showed anything, but I was shocked. I completed the performance without any hiccups. I remember my mom mentioning the tears of my dad to me, privately, later that day. They both commended me on a beautiful rendition of the song.

For a very long time I could not forget that my dad cried while I sang that song. When “Big boys don’t cry” (Good, Thomson & Brathwaite, 2005: 700) became a common mantra I began to wonder about what kind of man my dad was. In essence, I was questioning what kind of man I was being raised to be by my dad.

He was guiding me in walking as Jesus walked. He was not teaching me to work on cars though. I was learning certain roles from him but there were ones that I was conscious of and which I realised I had never seen him play out. Are men all meant to play the same masculine roles to be accepted as masculine?

Jesus wept. That is a verse in the Bible found in John 11 verse 35 (Hammond & Busch, 2012: 219). My dad had taught me that Jesus is our ultimate role model. If Jesus wept, then surely men can cry. I tried to imagine Jesus as a role model for masculinity. Somehow the two did not go together easily. Jesus was a vision of compassion in my mind but I queried that that was one of the defining qualities of masculinity.

1.2 RATIONALE AND RESEARCH QUESTION

Drama therapy has shown me that we all have a role repertoire (Alston, 2018: 24). It has also made me cognisant of the fact that there is, what Robert Landy calls a taxonomy of roles (Johnson & Emunah, 2009: 69-70). The taxonomy is a classification of six domains: somatic, cognitive, affective, social/cultural, spiritual and aesthetic (Bolton, 2016, 15). This gives me hope that roles for ourselves can be more than we imagine . The challenge is tapping into those roles.

This brought me to my research question: **How can drama therapy and Robert Landy's role repertoire contribute toward healthy choices being made by Christian men battling with the evolving social constructs of masculinities?**

This research report looks specifically at Robert Landy's taxonomy of roles, and how drama therapy can help men identify the various roles for themselves and, by exploring a broader role repertoire, find what they see as necessary for their personal growth within their understanding of a Christian context. My research will also look at how Christian men see

themselves as role models at home, in the societies they find themselves in, and also in their church environment. Looking through these lenses, I will evaluate what is considered to be healthy behaviour from a Christian perspective and what could change in male role modelling.

"Masculinity was (then) understood in psychology, sociology, and anthropology as an internalized role or identity, reflecting a particular culture's norms or values, acquired by social learning from agents of socialization such as family, school, and mass media" (Kimmel, Hearn & Connell, 2005: 5). This report will look at roles from a psychological approach and see how drama therapy helps internalized roles become externalised if the client so wishes. If the client is not ready or does not want to externalize their roles, at least these roles are now identifiable and the possibility of available roles are now known as an option.

Christianity has its own expectations of how we are meant to behave. I believe that a Christian expression of role modelling should come from an internalised state, from the heart. A changed heart can only come from surrendering to Christ and that will then make the man want to change his behaviour.

I will look at the roles certain Christian men play in their daily lives. I will look at how similar or different it is to non-Christian men and the roles they play out on a daily basis. The aim of this research is to identify, and then address, the Christian male's roles which he is expected to play in direct relation to the roles being played out visibly. Of course, we can differ in our understanding of expected roles and healthy roles.

Another reason I am delving into this research is to find out if there is consensus on what constitutes masculine roles and to note the distinguishable societal and religious differences and then to see if those different behaviours are acceptable as separate or not.

The focus of this research then shifts to noting the drama therapy methods available for exploring role repertoire. I will use Robert Landy's role theory as my main drama therapy method.

I aim to address how role-method, from a drama therapy perspective, can guide males in exploring and experiencing a broader role repertoire than the roles they already play in their daily lives.

CHAPTER 2

PROCESSING WORDS

A literature review is

> "the selection of available documents (both published and unpublished) on the topic, which contain information, ideas, data and evidence written from a particular standpoint to fulfil certain aims or express certain views on the nature of the topic and how it is to be investigated, and the effective evaluation of these documents in relation to the research being proposed" (Davis, 2013: 17).

2.1 MY STORY

In 2013 the University of the Witwatersrand accepted me as an Honours student in drama therapy. What I did not realise upon being accepted was that it would be an intensive year of what felt like group therapy. The experience got me questioning my identity and this led to my written report being about my identity and who I really am. I felt a need to learn about the perspectives of others as to who I am. I realised that I was not shaped only by my own thoughts and current beliefs. These are all the culmination of years of external influences.

It's strange that I was trying to figure all this out in a 'strange' land. I have never felt comfortable as a 'Coloured' in Johannesburg. I have always just identified myself as a 'Cape Coloured'. This identity totally ignored the fact that I was born of a mother who was a Joburgian (a term my parents commonly used to name people from Johannesburg) by birth. This makes me half a Joburgian and half a Capetonian. Now I was looking at who I felt I was in relation to how others perceived me as a human being.

I went to literature. My investigation gave me varying perspectives. I have multiple personalities, or should I rather say multiple identities. I read of flexible identities and this, maybe, is how I choose to identify myself now. Combi (2006) explained that flexible identities are found in people who have a sense of their multiple cultural belongings. When

looking at my research for this paper I must admit that I see my Christianity as cultural in the same way as I see my race identity as being cultural. Culture is a behavioural pattern acted out according to belief, is it not? If that is true then my Christianity is indeed a culture.

2.2 AUTOETHNOGRAPHY

I have decided to look at my research as an autoethnographic piece of writing. This qualitative method uses self as the subject of the research. It aims to connect self with its contexts, be it societal, religious, or whatever group affiliation the self feels somehow connected to. It is said that autoethnography distinguishes itself from other research methods in three ways: "it is qualitative, self focused, and context-conscious" (Ngunjiri, Hernandez & Chang, 2010: 2-3). Let me expand on these three descriptions as explained in their article:

1. This qualitative approach is very systematic in how it collects data, analyses it and then interprets self in the social context that it finds self in.
2. Self focused means that the person doing the research is the investigator and investigated person for this research.
3. This research is context-conscious. The research looks at the person in relation to the cultural context of the person. "Ethnographic attention to the socio-cultural context is the foundation of this research method" (Ngunjiri, Hernandez and Chang, 2010: 2-3).

In my Masters Course Work programme I took a course called Practice as Research (PaR). In this course I explored the use of silence and how men use silence as a language to express emotion. We men may not always use words but may potentially use actions, or an absence of action to express what we are feeling. Throughout the process I realised that I often use silence as a language that I expect people to decode correctly. Good, Thomson and Brathwaite (2005) write of how showing emotions is a sign of weakness, and weakness does not fit the social construct of masculinity. The best way for me to express myself, and possibly for many other males too, seems to be by using the language of silence. That way

people do not know what I am feeling and I don't come across as weak because no one has seen my real emotions.

This research report breaks that silence. If you read loud enough, you will hear my voice and it will be vulnerable because that is part of the real me. It is a part of myself I am exploring. It has always been within me but now I am allowing this self to be played out, even if it is only at its beginning stages.

2.3 MAN, MANHOOD, AND MASCULINITIES

"Being a man means not showing emotions" (Corey, 2014: 118). Hence my confusion. I was in primary school when I saw my dad crying because of a song I was singing in church. He was showing emotions. Why can I not do that? Which text book am I to follow?

As I was looking for definitions for what being a man means I found practical examples of where, in society, he is expected to be perfect: employer or employee, student, athlete, parent, husband, spiritual leader, handyman, problem solver and general fixer of all things (Street, 2013: 179). I noticed that this was looking at the physical ability used to mend tangible items in order to satisfy the creature comforts of men.

Then there is the risk-taking man. Parents tell men to be safe, and society tells men to take risks and be adventurous. In relationships, many expect the man to take the lead and to determine the pace of progress in the relationship. If the man makes the decisions, he is a man (Gallagher & Wood, 2005: 145).

Gallagher and Wood (2005: 138) go on to say that "men must develop a thorough, biblical, manly love. Now what is that? In a *word - headship.* It is leadership with an emphasis upon

responsibility, duty, and sacrifice. Not rank or domination". It does seem to give men authority over others in society or the world. It seems to come down to an understanding of the responsibility put on one and how one chooses to play out that role.

Surely men are not just expected to be providers? That takes away from men the opportunity to express their needs. Since my research is looking at Christian men, let's address the concept from that perspective. Street (2013: 103) argues that men have as many problems as women, maybe even more. He attributes the problems to the fact that "too many of us aren't comfortable with asking for help. We are determined to look like we have it all together. It's our pride that keeps us from admitting we need help with thorny issues, bearing burdens, and resisting temptations" (Street, 2013: 103). I feel that it is a combination of our pride and society's expectations of us which drive us to sort our problems out for ourselves.

Biddulph (2004) talks of men and their need for honest talk. He says that this silence or lack of honest talk in men's lives is deprives men of "the opportunity for a very natural and necessary part of men's soul development" (Biddulph, 2004: 226-227). We've heard it said that girls develop faster than boys. Could it be that we inhibit the growth and healthy development of boys by telling them to suppress the expression of their felt emotions?

Manhood seems to involve physique and physical growth. "But most definitions of manhood stress some act or choice on the part of the young male as well as social acceptance by adult men. For this reason, rites of passage are often emphasised in the transition from childhood to manhood" (Richter & Morell, 2006: 16).

Rites of passage, as a term, is a verb in my mind. I feel that rites of passage are about things that are being done. What I find heartening is the guidance from Gallagher and Wood (2005) which discourages men from attempting everything on their own. Do not, they say, "even try to take the masculine journey without at least one man by your side. Yes, there are times a

man must face the battle alone, in the wee hours of the morn, and fight with all he's got. But don't make that a lifestyle of isolation" (Gallagher & Wood, 2005: 141). Men should and can support one another, and should rely on someone else for guidance.

This journey from boyhood to manhood seems to need conversation along with action. Often,

> "…instead of talking about their feelings, men may mask them with alcohol, drug abuse, gambling, anger or by becoming workaholics. And even when they do realize they have a problem, men often view asking for help as an admission of weakness, a betrayal of their male identities. The result is a hidden epidemic of despair that is destroying marriages, disrupting careers, filling jail cells, clogging emergency rooms and costing society billions of dollars in lost productivity and medical bills. It is also creating a cohort of children who carry the burden of their fathers' pain for the rest of their lives" (Street, 2013: 115).

It all seems to emphasise the utmost importance of conversation. Men and boys should be talking to each other about everything, from an early age.

I wanted to know if the concepts and constructs of 'man' and 'manhood' fitted in with 'masculinities'. You may have noticed that I used the plural and not the singular here. Kimmel et al (2005: 5) writes that psychology and other behavioural studies explain that masculinity was seen as an internalized role, accepted and learnt by a culture's socially constructed norms. This kind of socialisation comes from what is learnt in the home environment, school and/or mass media. As a young boy I would therefore learn by observation more than by what I was being instructed to do. I would see my dad crying as I sang. I would notice how the church did not mock him for being what I thought was weak. I would therefore think it was okay to cry but I would constantly still hear other people saying that 'real' boys don't cry. This left me doubtful and confused. Maybe something about me was not real. Yet Travaglino, Abrams and de Moura (2016: 184) went on to say that masculinity is "as a combination of healthy and unhealthy character traits and behaviours". If

crying was seen as unhealthy, according to Travaglino et al (2016), it didn't mean that it was not masculine.

Hegemonic masculinity as a definition empowers men to be the dominant ruling group in society, and therefore gives men the final say over all matters. This power is what the world seems to have understood as masculinity.

We live in a society where defining ourselves and labelling ourselves and others has become very difficult. Yet we insist on labelling people. We understand that people are all individuals and yet we want to group people into definable boxes. There has been a move when defining masculinity, to calling it masculinities (Togarasei, 2013: 1-3). This takes away from hegemonic masculinity that which has dominated society for so long: "By definition, hegemonic masculinity is that masculinity that dominates both women and other masculinities in the society" (Togarasei, 2013: 1-3). It has been described as dangerous, affecting both men and women, because of its negative characteristics: strength, power, lack of emotional expression, risky behaviour, sexist preferences, competitiveness and other harmful characteristics (Togarasei, 2013: 1-3). Society now deems this form of masculinity to be toxic, or harmful. I understand toxic as being unhealthy yet here it has just been and is still described as being masculine!

We have been accepting this hegemonic masculinity for most of our lives and now we just expect men to change from poker faced behavioural beings to emotional beings. Hegemonic masculinity was seen as "things done" (Connell & Messerschmidt, 2005: 832). It was a practice that allowed for male dominance in society, and often involved unhealthy or unsafe practices that could harm women, children, and other men.

All of this shows what men by being masculine, are missing. American authors alerted us to the fact that we are not weak, feminine, passive, soft or sensitive as described by Franklin

(1986). We are much more than a checklist that highlights machoism. He goes on to say that conventional masculinity "has meant being caught in destructive binds, being emotionally crippled, losing one's health, and so on" (Franklin, 1986: 4).

"Demetriou argues that Connell's initial conceptualization of hegemonic masculinity fails to account for the ways that subordinated and marginalized masculinities affect the formation, style, look, and feel of hegemonic masculinity" (Bridges & Pascoe, 2014: 249). Hanlon (2012, cited in Elliot, 2016) "suggests that hegemonic masculinity promotes shame in men when they cannot live up to hegemonic ideals and encourages men to deny their needs for emotion and intimacy" (Elliot, 2016: 247). As I read I began to see how we needed to find a place where men could express their feelings and *not feel* marginalised because of their behaviour or feel deprived of their masculinity by society's hegemonic definition.

Convinced of what it means to be a man by ruling ideas, individual men (and women) then do things to others and to themselves under the "influence" of the ruling concept of masculinity. The things men do range from swearing at strangers, verbally and psychologically abusing intimate partners, fighting male familiars, joining gangs, raping, becoming involved in armed conflict, and participating in mass killings (Ratele, 2008: 21). Sadly, this is what scholars are calling masculinity. They are not saying that it is right, but they are saying that it is accepted on some levels.

Ratele (2008) speaks of the ruling masculinity and says that "specificities of highly inequitable economic relations, political arrangements, culturally embedded relations and colonial histories observable in societies such as South Africa shape how men behave, think and relate to others" (Ratele, 2008: 21). He goes on to say that history, socio-economic structures and groupings have influenced masculine identities and shapings. This ruling masculinity comes from ideas around how people are ruled. Men have come to understand

ruling as behavioural. It is unfortunate that this is how South African culture has chosen to portray ruling masculinity. We may not agree with it but I think we all agree that we've allowed it to be the definition of ruling masculinity.

Harry Davis (2013) wrote his doctorial dissertation on culture versus religion. He said that the degree of masculinity within a culture greatly influences decision making within that culture. He says that you will quickly see the difference between traditions and trends. Masculine cultures seem to follow tradition, being materialistic and emphasizing competition whereas feminine cultures value personal relationships, service and solidarity. Career success, together with great achievements, are high on the priority list within masculine dominated cultures. Ego enhancement also comes across as important in masculine dominant cultures. All these factors seem to be factors that make men feel good about themselves. Ironically, masculinity seeks compliments but being masculine means *not* talking about how good it feels to get compliments or how bad it might feel to not receive those compliments!

Elliott (2016) shares his views on how power versus vulnerability speaks directly to masculinities. He says that Seidler feels that we cannot understand men and the importance of power in their lives without understanding their vulnerabilities and powerlessness. As difficult as it may seem, Hanlon (2012, cited in Elliot, 2016) goes on to argue that "[we] cannot appreciate masculinities without understanding relations of power and dominance, but we cannot understand power and dominance without also appreciating men's emotional lives. Moreover, we cannot deconstruct male power without reconstructing the emotional lives of men'' (Elliot, 2016: 246).

As early as 1987 Connell (1987, cited in Elliot, 2016) introduced the concept of multiple masculinities. He speaks of the variations seen among men which means that we expect an equal level of masculinity from all men. He speaks of hegemonic masculinity and how even

that mutates with time according to the society, culture or patriarchy that it finds itself in. “It subordinates men who embody devalued forms of masculinity, such as gay men (subordinated masculinities) and marginalizes men based on axes such as race, ethnicity, class, and ability (marginalized masculinities)” (Elliott, 2016: 245). This is often contextual because certain groups will embrace groupings that others will not.

Van Klinken (2001: 123) states that the pluralisation of the word masculinity was brought in to break the dichotomy of males being seen as superior to females. It takes away the dominance of hegemonic masculinity and creates a more inclusive one, in theory.

Masculinities therefore come with various definitions. Pompper (2010) writes about how age, ethnicity and media influence our definition. This, by implication, is saying that we learn behaviour directly or indirectly from outside influences. Our view of masculinity is impacted by how, where, and by who we are reared. That rearing alone had initially made it difficult for me to say the word 'masculinities', or even, as now to write it. Yet my research seems to reveal that inclusive masculinities can be part of the masculinities which could be viewed as Christian masculinity/ies.

Bridges and Pascoe (2014) talk of inclusive masculinities. They say that

> “…men are increasingly adopting practices characterized by acceptance of diverse masculinities, opening up the contemporary meanings of “masculinity” in ways that allow a more varied selection of performances to “count” as masculine. This “inclusivity”—like hybridity—is part of a process of incorporating performances that are culturally coded as “Other”. Anderson argues that these practices indicate “decreased sexism” and “the erosion of patriarchy”. Thus, Anderson theorizes hybrid masculinities (which he calls “inclusive masculinities”) as endemic and as a fundamental challenge to existing systems of power and inequality” (Bridges & Pascoe, 2014: 248).

This inclusivity leans toward general behaviour, and is not specific to gender. It seems to be asking for a fluidity that for some may be okay, but for others not. As can be seen,

masculinities are contentious when it comes to definition. I would like to argue that the definition has to be contextual. It is however aiming to include a diverse array of people according to the roles they play in society.

Among the multiple masculinities which I encountered while seeking a definition, I came across caring masculinities. Hegemonic masculinity will not allow for such emotions. “Caring masculinities can be seen as masculine identities that exclude domination and embrace the affective, relational, emotional, and interdependent qualities of care identified by feminist theorists of care” (Elliott, 2016: 252-253). I definitely see how this would form part of the more currently accepted views of masculinities. It includes vulnerabilities that speak back to a change from dominant masculinity. This caring within masculinities is based on relationships and interdependence; power is taken away from men to create a ‘sharing is caring’ environment. This caring masculinity concept includes words like “competence, respect, love, responsibility and pride” (Elliot, 2016: 253). The caring involves active participation in being there for others. It’s a masculinity that provides opportunities for self-giving in order to aid in the development of others. Proverbs 15 verse 1 says that “a soft answer turneth away wrath, but grievous words stir up anger” (Marks, 2012: 1130). I know that I am influenced much more by the way I am spoken to than by what is being said to me. Someone's tone seriously affects how I respond.

We will explore how drama therapy aims at allowing the individual to find their own identity by focusing on what they deem to be healthy roles for their personal growth. It may not relate to any specific definition of masculinity necessarily. The aim is to find what works for the individual. The aim in this research would then be to identify those healthy or comfortable roles that fall within the definition of masculinities and Christian behaviour.

2.4 SOCIETAL CONTEXT

I tried really hard to put myself in the context of a culture and society which is outside of my Christian upbringing. It proved to be quite difficult. I spent the first six years of my life on SDA premises. First, we lived in a conference house on the premises of the church conference office. The next three years my dad was the dean of men at the men's residence of an SDA school. This is also where I started school. The church environment was my social and cultural environment.

When I asked myself how society had influenced my perception of masculinity, I immediately thought about my time in the Pathfinder club. The Pathfinder club is an SDA church structured department catering for children between the ages of 10 to 15 years. It aims to grow children spiritually, mentally, physically, intellectually and socially.

My mind was taken back to our drilling or marching training sessions. This drill master was strict. I remember that I did not like his attitude and how he used his authority to belittle us. The aim of marching, as I understood it, was to help us to learn discipline, team work and precision. He made the young Pathfinders cry for not marching in time. Was he showing a Christian attitude? I think not. I read it now as an abusive hegemonic masculinity at play. I admit that I do not know anything about his family history or what his life was like in the societal environment that he found himself in daily. "Conscientization in practice urges people to raise essential questions about their circumstances and to expose the mechanisms of oppression" (Landy & Montgomery, 2012: xix). Perhaps no one had encouraged him to consciously work toward helping others in a healthy manner. In his work with the Pathfinders he was living out how he had been taught and what he had to do in order to achieve something in life.

He was clearly influenced by society's general concept of masculinity. His cultural upbringing was, seemingly, dominated by what he interpreted as a 'good job'. "South African families and communities are often fragmented and dysfunctional: violence, crime, and poverty are ingrained in many lives" (Corey, 2014: 99). This has impacted on personalities and, dare I say, masculinities over time. We go into survival mode and saving our reputation is a big part of surviving. I too have fallen prey to doing what I believe I must do to save my reputation instead of doing good for the benefit of others and myself. This was very definitely influenced by the social circle I found myself in at the time.

Irvin Yalom speaks about how the things we say can impact people. Our views on class, age, sexism, religion, discrimination and more, stick in the minds of those hearing what we have to say on these topics. Yalom uses an example to show how we can be insensitive when making certain statements about people. We might jump to conclusions and use something like the following statements when talking to someone: "Sometimes it's difficult to meet the societal demands of being a man. Could this be related to your difficulty in expressing your emotions?" (Yalom, 2002: 41). Our opinions are just that, opinions. Our questioning should be none threatening so that the other person feels free enough to express themselves without sensing judgement from us as the listener.

Alfred Adler introduces us to the concept of a family constellation (Corey, 2014: 107). He believes that family has the greatest impact on who we become and the choices we make, all of which contributes to the formation of our unique selves. He says that we form our values and opinions around gender roles and relationships from what we observe when our family members are together and relating to one another. "Adler suggested that it was through the family constellation that each person forms his or her unique view of self, others and life" (Corey, 2014: 107). Social context therefore includes family, plus the environment that one

comes from. I realise that family made up my social circle for most of my formative years. I come from a circle of large extended families and they ended up being the circles in which I spent most of my time. We all had similar Christian beliefs which also made an impact.

Having family as your social circle can be dangerous. We tend to have one set of values for family and another for general society. This may have influenced me greatly as a child. I probably just accepted the behaviour I saw in my family without question, simply because they were my family.

"Attitudes are not affected only by cultural factors, but also in terms of the differences in power status among different cultural groups" (Yalom, 2002: 251). This point affects family and society. There are various reasons for this but we definitely find ourselves being influenced by authority. Authority comes in many forms. We respect family, for example, simply because of the age factor. If a family member is older, we give that person respect and that can lead into a realm of accepting their beliefs simply because we respect them so much. There are other times when respect comes from fear and we do what the elders tell us to do because we fear them. This can be said to be true in societal or cultural settings too. We follow certain traditions sometimes without fully understanding the reasoning behind it. We see it being done and we follow suit. This background informed what masculinity meant to me. I would see that the men were the musicians when we would gather for family worship. I would notice that the women went to the kitchen to make the food while the men sat and conversed in the lounge. I saw how the girls were asked to make and pour drinks for the elderly while the boys were excused from such activity. I observed very definite roles for everyone. I noticed that often the boys did not have an active or productive role to play at family gatherings. I remember going to help the girls pour drinks for everyone and serving

often became my role. This resulted in someone strong carrying a tray of hot and cold drinks to offer to those seated inside.

To some extent I was seeing stereotyped roles, but by working collaboratively as the young ones, we also started breaking the norms. My research has shown me that the theory of inclusive masculinities suggests that men are now creating a wider definition for ‘masculinity’ than previous definitions did. This diversity allows for the inclusivity of different enactments to fall under the term 'masculinities'. “Anderson theorizes hybrid masculinities (which he calls “inclusive masculinities”) as endemic and as a fundamental challenge to existing systems of power and inequality” (Bridges & Pascoe, 2014: 248). He goes on to say that inclusive masculinities show “decreased sexism” and “the erosion of patriarchy” (Bridges & Pascoe, 2014: 248).

Then there is the view that our roles are not biologically obvious, but actually psychologically and socially constructed, so much so that they can change at any time, as trends often do.

> “This perspective acknowledges the biological differences between men and women but argues that it is not the biological differences of sex that make for masculinity and femininity. These notions are socially constructed from bits and pieces of biological, psychological, and social experience to serve particular purposes” (Ratele, 2017: 17).

This seems to imply that our socialisation is constantly being influenced by the environment we find ourselves in. “Local specificities shape the kinds of masculinities that are most valued in a particular location, culture, period of time, or tradition” (Elliott, 2016: 246). Hegemonic masculinity is engrained in the many people that constantly surrounded us. This somehow influences our understanding and possibly the behaviour which arises out of our personal constructed ideal of masculinity. It is therefore important to consciously

acknowledge the influences and be aware of why we choose to behave the way we do in specific environments.

The question then arises as to what society is doing about the way boys or males in general are being educated about masculinities. “Although there is a relatively large psychology fraternity in South Africa, [which] include[s] those who work in the area of the psychology of men, an endeavour to contribute towards a de-alienated African-situated psychology of boys, men and masculinities is warranted” (Ratele, 2017: 13). Ratele (2017) says that we are not raising boys to be personally healthy men. The influences for South African men do not seem to support masculinities In fact it is still promoting a hegemonic masculinity that is harmful to boys and society.

Therefore “the relationship between traditional masculine attitudes and willingness to seek help has been explored and results support a connection between male socialization and reluctance to seek psychological help” (Sinclair & Taylor, 2004). This all goes back to men not showing their emotions and, by just pretending, living out society’s definition of strong behaviours. I make these statements about boys and men not moving beyond hegemonic masculinity because Ratele (2017) states that “Whilst there is diverse psychological literature in Africa, and a welcome turn to masculinities, an African-centred psychology of boys, men and masculinities does not actually exist” (Ratele, 2017: 16-17). We complain about the men in our country but who is actively trying to help or just understand our men? There does not seem to be a group actively doing enough to break the stigma of hegemonic masculinity. We are just talking about how unhealthy it is.

> “Being a psychologist in South Africa at this moment of transition offers a unique vantage point of thinking about the meanings of global and local psychology as well as the changing realities of men and women because of the racial, sexual, economic, cultural, and gender apartheid and colonial histories of the society. The fact that South Africa experienced settler colonialism, endured a long period of legalised oppression,

> and, compared to fellow former African colonies, achieved its independence quite late, makes for an absorbing context for a search of the nature of African psychology of men. Understanding the relationship of a body of knowledge to the society within which that knowledge is created and applied is actually difficult without understanding the economy, cultures, politics and histories of that society" (Ratele, 2017: 14).

Ratele (2017) shows us that there are roots that run deep in all of us. We do not just live by what we see, hear and observe. We live by what we feel too, and no one can tell us how to feel. We just feel. Yalom speaks about doing multicultural therapy (Yalom, 2002). Assuming we can get these men into the therapy room, Yalom proposes that we should very consciously take their diversity into consideration when working with them. "With the exception of the fields of social work and multicultural therapy, mental health theories and therapies have focused primarily on the individual, with little attention to socio-environmental factors" (Yalom, 2002: 14). What is being emphasised here is the fact that we cannot separate the man from society, even though we work with him as an individual. Seeing everyone as an individual is of utmost importance. We all have our personal and individual stories, so we should also question how society, family and the environment in general have influenced us as individuals.

An orientation known as "A cultural African psychology of masculinities places African ways of living and understanding the world at the centre of the study, course, or advocacy programme. The orientation locates the boys, men and masculinities as subjects of interests in their cultural worlds" (Ratele, 2017: 18). Therapists too must see that in order to understand the client they must place the client within his context.

"Culture sensitive therapy involves the modification of psychotherapy to take into account cultural values and societal context" (Yalom, 2002: 12). Yalom puts it well by using the word 'sensitive'. The approach of a therapist should always be one based on the princples of

sensitivity. Alfred Adler, who was considered to be the first systemic therapist, "maintained that it is essential to understand people within the systems in which they live" (Corey, 2014: 96). Once we aim is to improve our understanding of others, our approach will always be guided by our sense of sensitivity.

"Social workers should obtain education about and seek to understand the nature of social diversity and oppression with respect to race, ethnicity, national origin, color, sex, sexual orientation, age, marital status, political belief, religion, and mental or physical disability" (Yalom, 2002: 14). When working with men and masculinities we, as drama therapists, should take all of this into account. Surely it all has an impact on the individual in relation to that individual's understanding of what the 'norm' is.

2.5 CHRISTIANITY AND CHRISTIAN MASCULINITY

I spent some time as the youth leader of my local church. Part of me felt dissatisfied with myself as I was being secretive about my homosexuality while being a church leader. I knew that homosexual practice is condemned within the church structure. As my final youth programme for the year I decided to let my youth society know that I was gay. I added that, in order not to be a stumbling block to any church member, as it says in Romans 14 verse 13, (Hammond & Busch, 2012) I would not take a leadership post in the church, because of being gay. I was letting go of a role I was used to and really loved playing, for the benefit of others.

The strange thing about this is that I did not feel that God despised me for being gay. I merely understood that some church members would think I was disrespecting God by being gay and while holding a church leadership position. Some Christians have a tendency to judge people,

contradicting Matthew 7 verse 1, which clearly states that no human should judge another human (Hammond & Busch, 2012: 29).

In a roundabout way I am building up to definitions or interpretations of Christianity and Christian masculinity. Being a Christian means believing in a power higher than yourself, a power that you can rely on to guide your footsteps along life's way.

Some people only see Christianity in broad terms. I come from a Seventh-day Adventist approach because that is my upbringing and my chosen belief. Having said that, I would like to suggest that Christianity should be based on one reference book, the Bible. All my texts in this research report will come from the King James Version of the Bible. I believe that this version stays true to the original in terms of its translation into English. People interpret the Bible in various ways and that makes Christianity seem confusing. Some people base Christianity on how they see others play out the role of a Christian, rather than doing a character check for themselves on what it means to be Christ-like. I would like to add here that behaviour is not where it starts. Behaviour is a reflection of what is in the heart. Personally, I use Jesus as an example of a righteous man. When speaking about Jesus, the apostle John in John 1 verse 14, says that "the Word was made flesh and dwelt among us, full of grace and truth" (Hammond & Busch, 2012: 196). To me this implies that Jesus came to earth to give us an example of how we should live. I see Him as the perfect example of how we should live. The question is: did He exemplify masculinity, or humanity?

Christianity is based on the Bible's interpretation of what it means to be Christ-like. I will use this interpretation as best I can, understanding that writings are still often interpretations by human beings. I approach the research believing that what is written in the Bible is written as the mouthpiece of God.

I may use God, Jesus and the Holy Spirit interchangeably in the belief that the Godhead is comprised of the Trinity. The Bible says in Genesis 1 verse 26; "Let Us make man in Our image" (Marks, 2012: 15). This leads me to believe that the Godhead consists of more than one being.

Christianity is behavioural but it starts with a relationship with God. Togarasei (2013) writes that Jesus provided a model of masculinity while on earth. He was not bound by social custom when he saw a need that had to be prioritised.

> "He was not bound to Jewish religion as he was free to alter some of the teachings to give women their full dignity. Jesus also resisted some colonial influences on masculinity. As we have seen above, he did not observe the Roman (and Jewish) view of women that limited them to the home.
>
> Batswana followers of Jesus should therefore have a masculinity that values women as full persons with self-awareness, personal freedom, self-determination and personal responsibility for their actions. Jesus had all these attitudes towards women as we have seen above. He ministered to women in the same way he ministered to men and treated all the women he came across with dignity and respect. The masculinity shown by Jesus as we have seen above is a masculinity of love and care as opposed to masculinity of power and dominance" (Togarasei, 2013: 11).

The caring masculinities as described by Elliot (2016: 252-253) earlier in this report show us that Jesus was introducing this kind of attitude over and above hegemonic masculinity.

One aspect of a Christ-like masculinity reveals that people should all be treated with dignity. Respect should not be graded according to gender. This puts man, or hegemonic man in a vulnerable position. This creates great discomfort and even disagreement among some men. God wants us to be bold in our work for Him. He is not asking for boldness only from men, but is challenging everyone to be part of being bold for God: while we are to be pro-active, we are also meant to be totally dependent on God to guide our actions (Stinson & Dumas, 2011: 7).

This requires a surrendering of our wills and wanting rather to do God's will as it says in Matthew 6 verse 10; "Thy kingdom come. Thy will be done in earth as it is in heaven" (Hammond & Busch, 2012: 28). This implies that we need a mind shift before we move into action. Romans 12 verses 1 and 2 says:

> "I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service. And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God" (Hammond & Busch, 2012: 336).

Aiming to understand God's will lead us to wanting a mind like His. The character of God is ultimately the character we should want to emulate. Street says that knowing God's characteristics is essential for our growth as Christians (Street, 2013: 169). It will spill over into behaviour which, eventually, become the natural roles that we play out.

Matthew 7 verse 15 warns us to "beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves" (Hammond & Busch, 2012: 30). This text looks at behaviour and what is in the heart of a person. Society has taught us to play roles that are not healthy for us or society. Because we have spent our lives mastering those skills, we have mastered some unhealthy roles, like not expressing our true emotions. This is unfortunate. We need to take a look at what is in our hearts and what is harming us and what is benefitting us and the society that we are in.

We can argue whether being like Christ is being masculine or not. The point of being a Christian is to be like Christ. That can be added to the multiple definitions of masculinities that society is currently in the process of formulating. "We are called to be a godly people who think, feel, and act in harmony with biblical principles in all aspects of personal and social life" (Church, 2019: 9). That is the character we should be trying to emulate.

Masculinity within a Christian context therefore means being Christ-like in what we say, do and in how we think.

Weakness is sometimes seen as a trait of men in the Bible. Jonah 1 versus 2 and 3 tells us that Jonah tried to run away from God because he was not brave enough to follow God's command to go and tell the people of Nineveh to repent from their sins (Marks, 2012: 1609). In Genesis 3 verse 12 Adam put the blame on Eve for sinning against God (Marks, 2012: 20). God says that because of sin, we will fall and do wrong. The Bible clearly states in Proverbs 24 verse 16 that "a just man falleth seven times, and riseth up again" (Marks, 2012: 1144). The point we need to focus on here is the 'rises up again' part. God is not expecting us to be perfect. He knows that we live in a sinful world. He is expecting us to keep trying to be our best every time we do fall.

Christianity and Christian masculine roles can only be played out with the help of God. We need to have a relationship with God though in order for us to fully trust Him. "If you do not truly know and trust God's character, you cannot have the hope, peace, and joy that flow from knowing and applying His will for your life, despite your circumstances" (Street, 2013: 169). He will help us perfect the roles we want to play on earth as we develop a trusting relationship with Him.

Here is another concept that might emasculate men on some levels. "The Bible teaches that people were created to worship. The problem, however, is that those who have not experienced new life in Christ have a natural disposition to worship people and things - including self" (Street, 2013: 200). Evidence of this can be found in Romans 1 verse 25 (Hammond & Busch, 2012: 319). Being a Christian is about worshipping God. It is about acknowledging our fallible selves and seeking our strength in God. This is difficult when we grow up in a society that makes us want the praise for ourselves. Praising someone else

therefore may be seen as a sign of weakness. We do want the credit for what we do and so there is a humility in being a Christian that goes against hegemonic masculinity. When we learn to play both the strong and vulnerable roles in our lives, we may be living a life closer to the Christian guided one.

Eldredge speaks of masculinity in a way that makes people ask if it is seen as the opposite of femininity. Masculinity is seen as "inherently strong, adventurous, risk taking and brave" (Gallagher & Wood, 2005: 147). "The characteristics [which] Eldredge argues are the essence of masculinity, were some of the same characteristics women said they both saw and wanted to cultivate in themselves" (Gallagher & Wood, 2005: 147). How important is masculinity in Christianity? The need to just be a Christian seems stronger than the need to be a masculine or feminine Christian. "God allows so much [more] variation along gender lines than we would like to give Him" (Gallagher & Wood, 2005: 147). Christian masculinity seems to focus on being Christ-like more than on trying to define and then live by any form of masculinity.

2.6 DRAMA THERAPY

In 2012 I saw an advertisement looking for drama practitioners to work alongside drama therapists in a 20-week programme working with school learners. I was drawn by my ignorance of what drama therapy is and what it can do to help people be their healthier selves. I wrote the following "unedited" reflection while working on this project:

> "Being able to work with young people is always rewarding. Gaining their trust with the stories of their lives is a privilege. As we move in this direction with our youth, I feel enthused by the experience to still be doing drama with young minds with their own kind of energy.

> While doing drama at UCT, I was intrigued by workshop and improvised theatre because it always showed an element of the person as they were at the time of creation. I get to do that again because of this project, that reaches out to help people. This is one of the best ways to do what you love. I love drama and I get to let people express what's in their hearts in the process.
>
> As a Capetonian, I sometimes think I know how we all live in this town. This experience reminds me that I will never know. I therefore need to learn to respect, since I will not have the opportunity to understand everyone."

I left this project wanting to be a Drama Therapist. My understanding was not clear on what drama therapy was but my heart felt that that was what I wanted to do. I applied to do my Honours in Drama Therapy at the University of the Witwatersrand and was accepted. I moved up to Johannesburg and started what would become a very challenging journey to becoming a Drama Therapist. First point of call was to get a deeper understanding of what exactly Drama Therapy is. Here are some of my findings.

"Drama therapy is the use of drama for healing and growth" (Haist, 2000: 4). This sentence sums up what drama therapy is for me. I knew that drama is an effective way to express oneself, I was just not entirely sure of the methods to use in this medium to effectively help with a healing process. I came into this programme with a desire to learn creative skills and to walk away with tools to help people heal and grow in their life journeys.

Drama therapy teaches us to use tools like masks, storytelling, projective play with objects, with puppets and materials so that we approach the clients' circumstances metaphorically instead of hitting the issue head on. Role play is a technique used in drama therapy to present the issue being dealt with in the present tense and thus to look at various ways of dealing with it in the here and now (Farhangsafavi, Kalantarkousheh, & Shafiabadi, 2016: 33). Drama therapy, as a whole, is experiential and embodied, so that the client actively participates in the therapeutic process.

> "Drama therapy concerns a relationship between a therapist and a client or clients who attempt to make sense of their life experience as they engage partly or fully in a creative process, in this case through the media of drama and theatre. Drama therapists help their clients through examining their own temperaments, affective styles, personal strengths and weaknesses, guiding principles and biases, and using what they know to be true about themselves in the service of their client's search for meaning" (Landy, 2006: 135).

The clients really draw from their own strengths to enhance other aspects of themselves that they want to work on. Metaphor is often used as a distancing approach (Meldrum, 1994: 15). This allows the clients to start to deal with the problems that they face from an outsider perspective. This allows them to see their problem as the problem and not themselves as the problem. They can shift their concern to how to deal with the problem over and above dealing with themselves as being the problem.

> "It seems to us that because of the explicit focus on distancing and the frequent use of metaphors, drama therapy stays more on the surface of material (which does not necessarily mean that it is more "superficial") and makes it "safer" than the psychodramatic approach of deep penetration of the soul. As a result, both cuisines are more easily digested by different diners" (Kedem-Tahar & Felix-Kellermann, 1996: 34).

Drama therapy allows the client to progress at their own pace. The client will see clearly what they need to see when the time is right for the client. The client will also realise that by dealing with the problem, they are also dealing with themselves, their attitude, behaviour and approach to various situations.

The British Association of Drama Therapists defines drama therapy as

> "the means of helping to understand and alleviate social and psychological problems, mental illness and handicap; and of facilitating symbolic expression, through which man may get in touch with himself both as individual and group, through creativity structures involving vocal and physical communication" (Jones, 2012: 1).

This definition helps me understand that drama therapy can be used in clinical, community and educational settings. It is a discipline that stretches to where it is required and adapts to the clients need once in that environment. It allows the client to focus on self, rather than looking for a diagnosis to try and work with.

Blatner (2007: 164) speaks of how patients in hospitals and community groups used to put on plays that they improvised in the early 20th century. He goes on to say that process drama methods became a separate profession in the 1970's and drama therapy, as a focus, became a means of growing individuals to a place of healing by encouraging them to practice new roles to play out for themselves.

There are a few drama therapists that spearheaded this form of therapy. They include; Marian Lindvist with her movement, symbol and metaphorical approach, Renee Emunah with her integrated five phase approach based on humanistic and developmental principles, David Read Johnson with his developmental transformations approach, Sue Jennings with her embodiment, projection, role approach, Pam Dunne with her narrative approach, Mooli Lahad with his 6 part story method, Phil Jones with his nine core principles and Robert Landy with his role method (Johnson & Emunah, 2009: 11).

Influencers from the field of psychology include Jacob Moreno, founder of psychodrama, sociodrama and sociomety (Kellermann, 1998: 181) and Sigmund Freud with his "concepts such as the unconscious, projection, transference, and symbolism" (Johnson and Emunah, 2009: 11). Others include Fritz and Laura Perls with Gestalt therapy, Alfred Adler and his systems theory, Karl Jung and his theory about archetypes, Donald Winnicot with his ideas around play and using transitional objects and space, and Erik Erikson with his theory of psychosocial development (Johnson & Emunah, 2009: 11-12). These all, somehow, became elements used within drama therapy too.

The drama and theatre practitioners who have influenced drama therapy include Augusto Boal with his interactive theatre games and educational as well as transformative techniques, Konstantin Stanislavski who "was pivotal in linking theories of acting to the personal, psychological realm of experience" (Johnson & Emunah, 2009: 12), Antonin Artaud who spoke of emotion and embodiment, Bertolt Brecht who used distancing which is a big part of drama therapy today, Jersey Grotowski, and Samuel Beckett who are said to both have influenced "many drama therapist's orientations" (Johnson & Emunah, 2009: 12).

By looking at all these influences one can see how drama therapy encapsulates both drama and therapy, in its best forms, to bring about a process that places the client in a powerful position of decision making. "Drama therapy allows all the arts to come together" (Blatner, 2007: 169). Drama therapy is a form of therapy that focuses on creative forms of communication to approach life challenges. The medium therefore incorporates drama forms like: storytelling, role play, projective object play, embodiment, scene enactments, improvisation and the list continues. "Improvisation has long been at the heart of drama therapy" (Johnson & Emunah, 2009: 25). The medium allows the client to enter the process through metaphor, where dealing with the real-life situations may potentially be too daunting to confront immediately. "Many forms of drama therapy are focusing on social problems, reflecting shifts in the wider culture" (Johnson & Emunah, 2009: 27). Drama therapy happens individually or in groups. "Drama therapy is a praxis, unlike other therapeutic models, where action precedes reflection. And it is a praxis where thoughts are embodied and where reflection leads to action" (Landy & Montgomery, 2012: 167). The fact of dealing with social issues makes it easy to start off in groups working with a social issue and later bringing it home to the client's personal experience.

Role play is also a practice often used in drama therapy. Sue Jennings (1998, cited in Johnson, Pendzik & Snow, 2012) says that "it is only through being able to play dramatically, to take on roles in the imagination or action, that we are able to consider the feelings and experiences of somebody else" (Johnson et al, 2012: 182). This process allows the client to present themselves as someone or something else in any setting or time in space. Any verbal or embodied expression may be used. There are no boundaries. Freedom of expression is encouraged, not for the understanding of the therapist, but to enable the client to journey through their problem or situation in their own way and time (Chasen, 2011).

Let us shift focus to the drama therapist. "The drama therapist is trained in four general areas: drama/theatre, general and abnormal psychology, psychotherapy and drama therapy" (Blatner, 2007: 164).

So drama therapy is the space where the client applies the work of drama and theatre to their own process of healing. The therapist is the one holding the process in all confidence and safety for the client. The forms that the therapist may facilitate or participate in, with the client, may include but are "not limited to: free play, improvisation, storytelling and story-making, role-playing, puppetry and mask, and theatre performance" (Landy & Montgomery, 2012: 171). The therapist is often actively involved in the theatre part of the process with the client or clients.

"Drama therapists most often work toward psychological change, but even when engaging emotional expression, do so through the distance of theatrical fiction" (Landy & Montgomery, 2012: 175). The therapy work for the client seems to come into play during the process and when reflection takes place. This reflection may therefore not necessarily be discussed with the client initially. The client may be left to think about their process on their own without the therapist insisting on hearing what happened to the client in the process.

Sometimes the reflection can happen in the performance mode before stepping back into real life. The process depends on assessment and how the therapist reads the client. The therapist will then decide what seems best for the client and lead with that method. The client may be the one to move the therapy at the pace and in the direction that feels most comfortable for them at that time.

Drama therapy can also happen in various spaces. It is not confined to a therapy room. Settings could include "the streets and in church basements, community centres, juvenile cells, special education programs, urban celebrations. I believe you must GO beyond the walls to reach those who are in non-traditional settings" (Linden, 2013: 227). This gives me comfort when looking at masculinities and the resistance some men have to entering the therapy room. The client could be the one to decide where the therapy should take place for their own comfort.

When I look at therapy or drama therapy in the context of Christianity I am comforted by a statement I read which says "therapy only works when it joins with the indigenous forces of culture and faith in people's lives" (Aponte, 1994: 8). To me this implies that therapy needs to be aware and sensitive to belief-systems that the client has when coming into therapy. In line with my research, the Christian men will have a basic belief to work with when dealing with their masculinities. The context will be Christianity and the values related to that belief.

To end off this section that aims to explain drama therapy, I refer to the writing of Robert Landy (2012) which states that:

> "Drama therapy is a journey taken by the most dramatic of all journeyers, the hero, who searches for some elusive truth about him or herself and about the world. Like all profound journeys, this one is difficult and challenging. There are obstacles along the way - villains, deceivers, seducers, demons and sometimes gods, real and false. Because the journey is so arduous, the hero needs a guide. In drama therapy the journey is the full course of treatment. The hero is the client. The counterparts of the hero are all the wounds, resistances, fears, confusions and hidden parts of the psyche.

> The guide is, first, the therapist and finally, the client herself, who dares to hold together the contradictions she has uncovered without fear of disintegration" (Landy & Montgomery, 2012: 200).

2.7 ROBERT LANDY

I quickly realised that I was the only male in my drama therapy honours class. It did not take long for me to not like that. Were drama therapists only women and gay men? I was giving therapists an identity, I know but I was being human. I was seeing a stereotyped identity that I did not want to be dragged into. I liked the role, just not the identity. My lecturer was female. My head of department was male and also gay. What was going into this career going to do for my "self", my masculinity? I did not have a clear masculine identity for myself and this was part of my internal battle.

'I was then introduced to Robert Landy, a drama therapist. He's been married. He has children. I began to feel better. He is someone who fits my stereotype of masculinity closer than I have thus far encountered in the field.

Here's the irony. I attended a workshop of his in South Africa and his workshop was about the hero's journey. He proposed that we always identify self as the hero when going on the hero's journey but, just for the purpose of this point, I saw him as my hero when I met him. When I look into it more closely, he might have been my guide. I am the one on the journey after all. All I know is that he represented a variety of masculinities within the field of drama therapy and that gave me a sense of comfort.

Robert Landy is a New Jersey born American Drama Therapist. He has worked as a lecturer, director, educator and writer in the profession. He was greatly influenced by Theodore Sarbin and Erving Goffman's role theories. Goffmann's theory of "life as performance" (Johnson &

Emunah, 2009: 65) was a definite spark in Landy's role theory. Jacob Moreno and his direct approach to role theory was another impactful theory for Landy. Moreno prescribed that "life is not like theatre, life is theatre. Rather than refining his theoretical speculation, he worked hard to apply his almost theological beliefs to the development of whole systems of therapy, social and cultural analysis and even means of dialoguing with God" (Johnson & Emunah, 2009: 65). That is another comment that supports the notion that therapy is in part about relying on a higher power, in my case God, to guide me on my journey.

When we look at drama therapy it feels safe to say that "because drama therapy is so interdisciplinary in nature, it is possible to trace the justification for our methods to basic concepts in psychotherapy, theatre, religion, and philosophy" (Johnson & Emunah, 2009: 17). Landy seems to support this theory. I note that he brought God into a few of the sessions I have read about..

Moreno was also influential. When we look at his psychodrama and group therapy work we see how his work looked at ways "in which people enact scenes from their lives, dreams or fantasies in an effort to express unexpressed feelings, gain new insights and understandings, and practice new and more satisfying behaviours" (Johnson & Emunah, 2009: 393). This form of role play is one that Landy developed and used to a great degree in his work. "Drama therapist Robert J. Landy suggests that a theatrical experience could be recognized as a method of healing for both the individual and the society" (Jones, 2012: 2).

Landy believes that we all play multiple roles in life. He therefore expounded on the concept called role theory. "Role theory assumes that human beings are role takers and role players by nature" (Johnson et al, 2012: 149). It also looks at the behaviour of humans in role. "According to role theory human beings are motivated to seek balance among their often discrepant roles. Implicit here is the notion that humans have access to an internal system of

roles and that they may call upon those roles as they are needed" (Landy et al, 2003: 152). These roles should not be looked upon as separate to us but rather as aspects of our personalities; roles are a part of us. Some of those roles might have been dormant for a while and therefore our awareness of them may not be clear. Drama therapy, through role play techniques, allows us to explore what Landy refers to as a taxonomy of roles. These are role classifications that help the client narrow down their roles to what Landy has proposed as 84 role types (Johnson & Emunah, 2009: 71). I will be using Robert Landy's work as my main source of guidance for working with men and masculinities in therapy.

2.8 ROLE THEORY

At the age of 21, I was juggling multiple roles. I was a first-year university student doing my performers diploma in speech and drama and, at the same time, a Bachelor of Arts degree in drama. I was a legal adult now with my own signing rights. I was a child still staying at home under my parent's roof. I was head superintendent of the Sabbath School department at my local SDA church. Those were the obvious roles that people could clearly see.

I started to play into certain roles that year too. I was the only 'coloured' student in my performance class. It looked like I was the only gay male in my class. I was an actor. I had assumed that role even though I was a student.

Thornton and Nardi speak of role acquisition and they state that in the anticipatory stage, "individuals develop images of what they feel will be expected of them and start to prepare themselves psychologically for what they expect the roles will be like" (Alston, 2018: 13). Roles often seem to be about us striving to emulate patterns of behaviour which we see in others or, which we presume they expect of us.

Robert Landy states that “within a specified role, there are set expectations that are put in place by society, and individuals feel the need to live up to those expectations. A role is an archetype and not a stereotype, which shows dissimilarities from other types of roles” (Alston, 2018: 17). Here we are often setting ourselves up for failure. Roles are standards that are being set. They are often not human standards. They are ideal standards and we might end up feeling like failures if we try to live by a set standard that is meant to be a journey rather than a destination. “Landy’s *Persona and Performance*, reveals that role is in large part socially constructed. Landy and others point to its archetypal nature, akin to Jungian and post-Jungian understanding of archetypes and myths” (Landy & Montgomery, 2012: 177).

It looks like we should be seeing role as a doable form of behaviour for ourselves and one that we believe in. “In its present form, role is persona rather than person, character rather than full-blown human being, part rather than whole. It is that which holds two realities, the everyday and the imaginative, in a paradoxical relationship to one another” (Alston, 2018: 18). Roles must also be flexible. We should not believe that once someone sees us in a particular role that we need live up to that role with that person at all times.

Landy explains this when he says that roles are qualities of our personalities and not us as a whole. “Thus in the application of role theory to practice, called role method, we look at both role and counterrole. Counterroles are those that exist on the other side of, or in contradiction to, any given role type. These various roles and counterroles combine to create an individual’s role system” (Johnson et al, 2012: 149-150). The counterrole seems to clarify the fact that we have multiple roles which we can choose from when playing ourselves.

The challenge seems to come when trying to reach a comfort zone when playing multiple roles. I feel like a fake when I am playing a certain role that I know I only play around a certain person or group of people. Landy says however that role method helps people live

balanced lives. “Wholeness springs from the ability to play many roles, to tell and enact many stories and, in the end, to discover value not only in one role or story that is most authentic, but in all” (Landy & Montgomery, 2012: 200). Playing these roles in a therapeutic space may help the client come to understand why he plays that role and why he finds comfort in carrying on with that role or maybe a discomfort that makes him want to discontinue that role.

Landy refers to the multiplicity of roles as a taxonomy. He says that when he developed this taxomony, he went by the premise that humans can potentially play any and every role available, if they work on doing just that. He said that “the quantity of roles available will be based upon many factors including biological predisposition, social modelling, psychological motivation, environmental circumstance, and moral judgment, as well as such secondary factors as readiness and will” (Johnson & Emunah, 2009: 71). Readiness and will influence the ease with which we are able to play certain roles in contrast to some roles which require a great deal of effort because we are not accustomed to playing them, or maybe never see those roles being played out.

Role repertoire looks at the taxonomy of roles that we find ourselves playing when confronted by various life situations. These are often roles we choose to play because we are comfortable playing them.

The role repertoire sounds quite broad implying that we have a wide range that we play out. It could also mean that we set limits for ourselves. There are roles we avoid, either by choice or simply by not having recognizing the option of certain available roles in certain situations.

“Role method is a way to help clients identify their strengths and work through problematic roles, locate their counterparts and, through the means of a guide, find a way to accept the contradictions and tensions caused by living a complex life” (Landy & Montgomery, 2012:

199). I'm seeing now how I changed Landy from hero to guide when looking at how I was playing roles in my own hero's journey. The client is the hero in the journey and that needs to be seen and acknowledged by the client for the client to progress on the hero's journey. Landy further explains that, "Role and counterrole are more clearly properties of the client. They are revealed through behaviour and thought. Like the guide, they too will serve as internal figures that seek balance within the psyche" (Alston, 2018: 17-18).

Let me expand on Landy's definitions of role, counterrole and guide. "In drama therapy, a role is one of the many parts of the personality that is animated as one acts in the mind and in the world" (Alston, 2018: 17-18). The counterroles are other sides of the role that may be ignored, denied or avoided. The final concept is the guide, which stands between the role and the counterrole, for integration and for helping individuals to find their own way (Alston, 2018: 17-18). So, we see that the guide is someone who literally guides the client in a helpful manner in the direction that the client wants to go in. Each of these three roles has unique qualities, functions and styles that we learn to play out.

Carl Jung (cited in Corey, 2014) says that archetypes are recognisable characteristics that help us understand roles. Jung suggests that we all understand the father archetype in the same way. We know that there are exceptions to this rule but we'll go with the stereotypical theory that a father is a provider, the head of the house type archetype. Landy acknowledges this rule and the exception to the rule, saying that the archetypal norm is not everyone's reality. We do however play roles according to situations. I suggest that there are roles we play according to a societal construct where we feel the need to fit in or even to challenge the construct. There are also roles we play according to a Christian understanding of what a role should be or how the Christian should behave.

The counterrole has been identified as a figure that lurks on the other side of the role, the antagonist. “It is not the opposite of the role, as evil is to good, but rather other sides of the role that may be denied or avoided or ignored in the ongoing attempt to discover effective ways to play a single role” (Malchiodi, 2007: 97). We can see here that playing out roles is a means of self-discovery or self-revelation. A Christian with a moral and biblical understanding of what is good and bad will start to recognise the roles he is playing or living. He will, through role play, identify which roles are healthy for him and which are unhealthy for his general wellbeing and behaviour and also how the different roles affect others.

When looking at counterrole, there may be roles that we would rather avoid or deny in ourselves. This denial can be conscious or unconscious. In drama therapy, role play can allow the client to unveil these hidden roles. He is given an opportunity to explore alternate roles to those which he is used to playing. The individual may even start to realise why he is or is not playing those roles. This can lead to consciously choosing which roles he wants to continue playing, and which he wants to stop playing, which he still needs to process to understand them and what to do about those particular roles.

Landy's guide functions in different ways, he is really there to help the hero find his own way. “As such, the guide is a helper who leads individuals along the paths they need to follow. For purposes of this presentation, the guide is the therapist. A client goes to therapy because there is no effective guide figure available in their current social world” (Malchiodi, 2007: 97). The therapist starts off as the guide. The therapist is only there, however, to help the client become his own guide (Frydman, 2016: 43). Drama therapy aims to make the client independent of the therapist. The client is guided to find his own truth by which to live. In this study the therapist would invite the client to test roles that are outside the norm of his idea of what a Christian man should be. He will be guided to seek alternate roles, or

counterroles as we've come to know them. These would also represent a Christian man, but the client may not, at that point have thought to try them out.

In role play, the guide could be representing someone or something. It could be a family member for example "or it could be a more abstract figure, such as *Patience or Kindness*" (Malchiodi, 2007: 97). In summary, Landy's role theory is a way of helping a client find himself. It allows the client to try out roles that he has not tried and then to find the roles that he wants to invest in, making them a part of who he is working on being.

Landy suggests that "role theory does not sufficiently address issues of human development" (Johnson & Emunah, 2009: 81). It looks at a taxonomy that is taken from an arts perspective rather than a scientific one. The domains were created from a drama based research. The domains are:

> "1. Somatic-that which pertains to one's developmental, sexual, and physical aspects.
>
> 2. Cognitive-that which pertains to one's thinking style.
>
> 3. Affective-that which pertains to morality and feeling states.
>
> 4. Social-that which includes political and socioeconomic status, position within
>
> 5. the family, and authority and power.
>
> 6. Spiritual-that which pertains to one's search for meaning and relationship with a transcendent being or transcendent part of oneself.
>
> 7. Aesthetic-that which pertains to the creative, artistic part of the human personality" (Alston, 2018: 19-20).

These domains look at behaviour and a spiritual aspect which speaks directly to my research. I therefore feel that Landy's role method is beneficial to my research. Landy goes on to explain how he would use role method in a therapeutic process. Here is an outline looking at the technique he uses when using role method in a process:

1. “Invoking the role
2. Naming the role
3. Playing out/working through the role
4. Exploring alternative qualities in sub-roles
5. Reflecting upon the role play: discovering role qualities, functions and styles inherent in the role
6. Relating the fictional role to everyday life
7. Integrating roles to create a functional role system
8. Social modelling: discovering ways that clients’ behaviour in role affects others in their social environments” (Johnson & Emunah, 2009: 75).

This is the basic breakdown of how he might conduct a process.

David Read Johnson uses a metaphorical analogy when he says that he believes that “the best way to produce a large array of flowers (i.e., expand role repertoire) is to feed the root (i.e., connect to the embodied impulse)” (Johnson & Emunah, 2009: 90). I understand this to mean that we need to attend to the core of the client to understand and work with their current state. If I am dealing with a Christian man who is working out his masculinity, then I need to understand how he was raised to understand masculinity and Christianity before approaching the topic from a universal or societal outlook.

A biblical approach to overcoming sinful (unhealthy) behaviour and thought is to apply Mudds Three R’s method: request, renew and replace (Street, 2013: 226). Request is the prayer aspect. In drama therapy language this could be where the client is led to seek his Guide. In this request method the client asks God to change his thoughts and behaviours to healthier ones. Renew is where we find alternative thoughts and actions to replace the old ones. Here we get to role play to explore role repertoire. Replace is where we put it all into action in our lives and hopefully, we continue with this and it becomes a lifestyle that we want for ourselves. The Bible encourages this with the Bible verse from 1 Peter 1 verse 13 which says “Wherefore gird up the loins of your mind, be sober, and hope to the end for the

grace that is to be brought unto you at the revelation of Jesus Christ" (Hammond & Busch, 2012: 530).

CHAPTER 3

MAN'S IDEAL ROLE IN SOCIETY

3.1 MY STORY

Let's take a look at my recent self. For the past ten or more years I've been working mostly in educational and community theatre. My role within educational theatre shifted a few times. I started off as an actor/facilitator in a road show that travelled to schools around the Western Cape. My role then shifted to that of director/facilitator/actor for a brief period. These positions comfortably suited me as regards masculinity. I was the oldest team member and therefore given more responsibilities than the rest. This gave me the sense of ability that I needed.

The responsibilities also gave me a father figure influence over the rest of the cast. This all boosted my sense of masculinity while some cast members just saw it as a heavy work load that they were glad they did not have. At the time I felt that it was what I needed to feel man enough.

After 3 years I was offered a job in the office and I became a projects assistant in the educational theatre department. On more than one occasion I stated that I did not want the position of project manager. I found that my manager was always a woman. The year I left the company a male project manager took over. At no point did I feel emasculated while working under these female project managers. The level of respect we always had for each other made the experience very comfortable and seemed to give each of us a good sense of worth whilst in our positions.

I moved up to Gauteng to pursue my honours in drama therapy. I was the only male in a class of nine and during the course of the year I felt less masculine than when I first arrived. I left

the honours programme at the end of that year with many questions. My questions were around men as therapists and Christians as therapists.

I moved back to Cape Town and started working for a different theatre company as a fieldworker out in a municipal area a few hours drive outside of Cape Town. Working with young school children was one of the most fulfilling jobs I have ever had. It gave me a sense of masculinity, yet there was often a softer approach when I managed to engage any of the learners one on one. The irony was that in this job I had a female co-facilitator. Her role was one of policewoman while I was the one running the workshop. At times I acknowledged that she had the masculine role while I was running the workshops. Sometimes I did not care and other times I felt slightly emasculated. Elliot (2016: 253) talks of caring masculinities and I got a sense of what that meant when I worked on this project. I clearly took on the role of being a caring masculine facilitator.

3.2 MAN'S STORY

This brings me to the question of the role of man in today's world. Stereotypically society might see the role of man as one of leadership. "Regardless of the shifting meanings of masculinity in the United States down through the years, each meaning appears to have placed the male sex in a power-advantaged position relative to the female sex with respect to many social resources" (Franklin, 1986: 5).

We may have our varied thoughts on that role but whether we like it or not, adult males are often looked up to by younger males. Grown men are therefore role models to younger boys just because those boys are looking at what the older ones are doing. Behaviour is often copied, often without an understanding of the behaviour that is being copied. "Neo-Freudians

emphasized that we consider the vast influence of the interpersonal environment that envelops the individual and that, throughout life, shapes character structure" (Yalom, 2002: 3). By this it can be seen that our environment influences our behaviour and as people populate our environment we are influenced by what we experience and by what we see people doing.

Our environment is often the culture that influences our thought patterns and our behaviours the most. Adlerians looks at culture as "a vantage point from which life is experienced and interpreted; it is also a background of values, history, convictions, beliefs, customs, and expectations that must be addressed by the individual" (Corey, 2014: 116). We need to understand that our cultural background has taught us what being a man means and that greatly influences our actions. Might not one of the roles of man then be an increasing awareness of his behaviour?

Once we become aware of what we are doing we can evaluate our behaviour. Self-esteem comes into play. "Self-esteem involves evaluating personal performances in comparison to set standards" (Neff, 2003: 85). These standards need questioning. We need to look at how realistic these standards are and who they are benefitting.

"Mindfulness… is consciously attending to one's moment-to-moment experience" (Shapiro, Carlson, Astin & Freedman, 2006: 374). I can personally attest to the fact that men often react strongly in the moment. I am not sure about "attending to one's moment to moment experience". That word *experiencing* seems to imply an emotional connection. We have said that an emotional expression is often viewed as weakness, or should I say vulnerability. This makes me think that men are, in fact, very conscious of their behaviour. They are doing all in their power not to portray a weak or vulnerable self.

"Through consciously (intention) bringing awareness (attention) and acceptance (attitude) to experience in the present moment, we will be better able to use a wider, more adaptive range of coping skills" (Shapiro et al, 2006: 380). This sounds like broadening ones personal role repertoire by acting as one's own guide. Being conscious of one's behaviour includes acknowledging unhealthy behaviour and wanting to bring about change. I feel that as men we often know what we are doing, both good and bad, but we are not on a mission to change the behaviour that we feel is destructive to self. We are living up to an expectation of what it means to be a man in our society.

We therefore become complacent with whom we are and we stay in that role. It may even be that we do not know how to get ourselves out of that role. John Bergman tells that change happens because of institutional and political activism and in this way he "joins Augusto Boal in directing the field's attention to larger, socio-political dynamics" (Johnson & Emunah, 2009: 27). It comes back to society having a major influence on the behavioural standards set for men.

It looks like we need to take a hard look at ourselves and the consequences of our actions. "Reperceiving… enables us to see the present situation as it is in this moment and to respond accordingly, instead of with reactionary thoughts, emotions and behaviours triggered by prior habit, conditioning, and experience" (Shapiro et al, 2006: 381). It makes us see "more clearly our mental-emotional content, which in turn fosters greater cognitive-behavioural flexibility and less automaticity or reactivity" (Shapiro et al, 2006: 381). We should probably look at ourselves as outsiders looking in in order to see what others could possibly see when they look at our behaviour.

I am sure we will all agree that one of our roles in life is to be there for one another. When someone is battling and we can see it, "try to identify what is going on behind his sinful

behaviour. What does he want? What does he crave? What does he desire?" (Street, 2013: 104). This involves communication, and honest and vulnerable communication at that. We may be asking much from men here. It may have to start somewhere else. How do we develop the trust needed to get to the point of being vulnerable and open with each other? We need to shift the idea of men not having honest heart to heart talks about themselves. Men need to realise that we need to express our feelings and that there are healthy ways to do this.

"Children need help to express the unspeakable, to externalize what has shut down their psyche, and find means to gather resilience" (Johnson & Emunah, 2009: 30). I would like to propose that this statement applies to men too. Children learn from those whom they observe and therefore we need to ensure that, as adults, we are expressing ourselves in ways that guide children to see the benefits of that free expression. Men need, however, to reach an honest place of self-expression and that is not just for the benefit of those observing them.

Men are competitive by nature. We are aware of being observed and, on some level, we play into that so that we can be seen as fast, strong and masculine. We might see competition as a race against other men. Here's what we need to realise. "The race is not always won by the fastest. Battles are not always won by the strongest" (Street, 2013: 88). Once we all realise that we are in an individual race, we will stop competing with people who are facing battles that have nothing to do with us, and whose race cannot be compared to our race. This will also lead to us to develop our own form of masculinity for self.

It will allow us "to rectify harmful patterns of behaviour, not out of a need to improve their worth or status, but out of a sense of caring and desire for the well-being of self and others" (Neff, 2003: 92). This will only happene once we have developed a critical consciousness and can reflect on our actions. "Critical consciousness is overcoming false consciousness and achieving a critical understanding of self, environment/world, and one's place in the world

including awareness of how values, beliefs and practices reinforce structures of injustice" (Jemal, 2017: 605). "The aim of critical reflection is to assist the learner to unearth and unsettle assumptions (particularly about power) and thus to help identify a new theoretical basis from which to improve and change a practice situation" (Fook, 2015: 448). Here we can see that they are referring to the workplace but this is also applicable to life situations (Fook, 2015: 450). "Critical reflection is also about unearthing deep-seated assumptions that are culturally held" (Fook, 2015: 451). This is where one's masculinity becomes personal. We can look into ourselves, reflect on how we have been influenced by our cultural rearing and then decide what healthy options are open to us to develop ourselves while moving forward.

"The basic role of the Adlerian approach is to help clients identify and change their mistaken beliefs about, self, others, and life and thus to participate more fully in a social world" (Corey, 2014: 119). This gives us an opportunity to see the world we were raised in, look at it objectively and realise that we can make our own decisions about how we live the rest of our lives, without being completely impacted by how it has always been.

However, "analysis without action does not produce tangible change" (Jemal, 2017: 606). We must be willing to venture into a process of change. Jemal's statement strongly encourages therapy, especially drama therapy. I say that because drama therapy involves role playing , action and behaviour, and that is how we can learn habits of change.

It will do us good to take Erik Eriksons concept of *generativity* into account when thinking of how our role playing is impacting and influencing someone who is watching us. Erikson describes generativity as "a post-narcissism era when attention turns from expansion of oneself toward care and concern for succeeding generations" (Yalom, 2002: xiv). I feel that this speaks directly to how masculinity could be viewed by younger generations when they are looking for role models. Without sometimes realising it, the older men are being watched

and copied by younger men who want to become what they see as respectable masculine men. The opposite could be true too. Young boys could be looking at a bad example being set by someone older and thereby become determined not to be like that when they are older, or to buy into that lifestyle.

We observe others but ultimately, we follow our hearts, if we are sober minded. Carl Jung put an interesting spin on masculinities. He proposed an unconscious guide-like archetype who reveals himself through dreams and fantasies, allowing the male to explore all aspects of himself. The feminine side of man he named anima. "By getting in touch with his feminine side, a man can explore new worlds of thinking, feeling, and self-expression. For Jung and his followers, men have problems because they fail to explore their unconscious and allow it to guide their conscious self" (Street, 2013: 98). We could gain much by exploring masculinities in ways that allow us to still be ourselves, irrespective of how we do or do not adhere to the social construct of masculinity within our social environments.

CHRISTIAN MAN'S IDEAL ROLE IN SOCIETY

3.3 MY STORY

I spent a few years of my adult life in youth ministry. I worked for my local church as youth leader and later I volunteered for Christian youth organisations in various positions.

I remember a very specific occasion where a heterosexual couple came to talk to me. They were about 18/19 years old. The youth were over at my house for a youth social evening. This couple followed me to the kitchen. It was just the three of us there and they just outright asked me how they are meant to refrain from having sex when that is foremost on their minds.

I brushed it off with a quick answer about strong will, I think. I sent them back out to the fun of the evening and never addressed it again. A few months later they were pregnant.

They had come to me and trusted me with a very important question and I did not address it. I felt guilty for a while. I also reflected on my role as a Christian man and as a Christian leader in this case. I had failed the system. I had failed God. I delved into how God would have wanted me to address that situation. I now think about the honest, open talk that is sometimes lacking in our Christian community. I see the need to be real with open and honest talk. I feel that communication could be pertinent to the role that Christian men play. Everybody needs a forum where they feel free to say what is on their minds. Christians should provide that platform without judgement. I've often heard the phrase 'What would Jesus do?'.

3.4 CHRISTIAN MAN'S STORY

The Bible makes it clear that Jesus engaged the outcasts of society. That might just be the role He expects from us now. How does this speak to masculinity though? I addressed how difficult men find communication. The process of breaking the cycle of silence is an important one, difficult but necessary. It's about being exposed to more roles and that's where drama therapy has a part to play.

Burchardt (2018: 2) writes that South African men face traditional and liberal masculinity as two huge discussions in society. He goes on to say that these discussions often don't take into account the diversity found in the social, economic and cultural groupings present in our country. Gendered practices are therefore not fully addressed within their context at all. He then poses the question: "What is the significance of religion as a set of beliefs, cultural practices and forms of belonging, in shaping masculinity?" (Burchardt, 2018: 2).

“We raise our children, but within a society that does little to support and much to oppose our cultural, ethnic, and religious values. The influence of families and communities over their children is radically attenuated by the larger society in which we live” (Aponte, 1994: 5). It looks like we may be confusing boys at a young age about what it means to be a Christian and, for the sake of this research, a version of masculinity that fits into society. Boys are likely to be quite confused when trying to form an identity for self. At church on Sabbath I am encouraged to be a servant of God. Does this still get encouraged when I get home or back into other social circles?

“Jesus made it clear that a great disciple is one who humbly strives to be the greatest servant of all” (Street, 2013: 175). Evidence of this can be seen in Mark 10 verses 42 to 45 (Hammond & Busch, 2012: 106-107). The words 'humbly' and 'servant' do not generally sit well with notions of masculinity. Yet the Bible makes it clear that we are to be humble servants on earth, striving to help others better themselves in preparation for going to Heaven. This also grows us to be better versions of ourselves while on earth.

We have determined that communication is difficult for many men. “Evangelical men are urged to communicate better with their wives, cultivate emotional vulnerability, and connect themselves to both their children and other men” (Gallagher & Wood, 2005: 137). Christian men are therefore encouraged to move away from hegemonic masculinity and to move closer to masculinities that do not show unquestioned dominance over their families.

“Husbands are called by God to love and lead their wives” (Street, 2013: 220-221). The word love sounds encouraging but the word lead needs to be fleshed out. Dennis Rainey (2011) says that to **“**serve and lead may seem like a contradiction, but they are inseparable according to Scripture. While the Apostle Paul tells us in Ephesians 5 verse 23 that “the husband is the head of the wife,” (Hammond & Busch, 2012, 415) he quickly puts to rest any notions that

this leadership allows for selfish male dominance. The verse goes on to say "as Christ also is the head of the church" (Hammond & Busch, 2012: 415). Verse 25 tells us that husbands should love their wives as Christ loved the church. This view shows that a servant-leadership is expected of husbands. The husband is expected to put his family and their needs ahead of his own. The love that he shows should exhibit sacrifice and selfless love. Verses 28 and 33 talk of husbands loving their wives as themselves and their own bodies (Hammond & Busch, 2012: 415-416). Ideally this speaks of a love that wishes no harm to anyone.

If we move away from fatherly masculinity and look at general Christian masculinity, 1 Peter 3 verses 8 and 9 says "Finally, be ye all of one mind, having compassion one of another, love as brethren, be pitiful, be courteous: not rendering evil for evil, or railing for railing: but contrariwise blessing; knowing that ye are thereunto called, that ye should inherit a blessing" (Hammond & Busch, 2012: 532). Here we are told that our actions and our minds should be those that seek to do good to everyone. This example of the character of Christ shows what He expects of all of us and therefore it includes all forms of masculinities.

Street tells us how Jesus taught by example when on earth. He says that Peter and his family were struggling. They did not need a sermon. They needed help and that is what Jesus did. "He shared His life with Peter, giving of His fullness, grace upon grace (John 1: 16). He literally fed Peter. He healed Peter's mother-in-law. He cared for all Peter's needs and He washed his feet" (Street, 2013: 159). Caring masculinity keeps coming to my mind; literal hands on interaction, which expresses love. As children of God we are to follow Christ's example of caring for people, as He did for Peter (Street, 2013: 160).

"What children need today is not more self-esteem, more assertiveness training, or more child psychology. They need to know that only God can change their wicked hearts through repentance and faith in the Lord Jesus Christ" (Street, 2013: 236). What I am gaining from

this quote is that we need to ask boys who are their role models and what are they learning from them. We all need to realise our dependence on God who, as our role model, turns us from our destructive ways to behaviours that benefit us and everyone we encounter. “Contemporary Adlerians appreciate the role of spirituality and religion in the lives of clients because these factors are manifestations of social interest and responsibility to others” (Corey, 2014: 116). Our spirituality affects our lives, to our benefit and to the benefit of others.

Gallagher and Wood (2005: 154) tell us that culture has evolved in a way which should make us all similarly evolve. The gospel therefore is being shared in a way that makes men listen. Preaching a sermon purely with Bible references is not the most effective way to preach. The preacher must show how the gospel is relevant for men today. He must talk of their relationships within their families and in their work environment so that they see how living the gospel is still applicable today.

We are to reflect the character of Christ in our walk, talk and in all that we do (Street, 2013: 175). Matthew 22 verses 37 and 39 tell us how to love. “Love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind… and the second is like unto it, Thou shalt love thy neighbour as thyself” (Hammond & Busch, 2012: 60). Loving oneself is a big theme in Christianity. I would like to extend that theme to masculinity. We are called to love others as we love ourselves. This is a great reason to develop ourselves to a point where we love ourselves and work on changing the things about us that make us not love ourselves. It surely will become easier to love others once we are at the place of loving ourselves and God. “Your proper treatment of other believers in love is linked to having a proper love for and worship of God” (Street, 2013: 201).

Now it is true that context plays a role in how we play out our masculinity. The South African context has its own factors that influence masculinity. “Theorising gender and sexuality, race and class, cultural differences and religious or spiritual values in the psychoanalytic space is no longer seen as an extra set of variables to be taken into account, but as fundamental to the dialogue with the unconscious” (Swarts, 2013: 14). We cannot ignore the factors that cultural diversity brings into the workplace, home, church and certain other settings in our environment.

Street believes that “if Christian parents understand and apply the simple principles Scripture sets forth, they can rise above the trends of secular society and bring up their children in a way that honors Christ, in any culture and under any circumstances” (Street, 2013: 233). He places religious belief above any cultural grounding, believing that Christisn standards of living can bring forth Christian males that follow biblical guidance.

Christian men are expected to be counsellors who can help those in need. They need to be grounded in their Christianity in order to be servants of God in this way. “A counsellor’s culture will stonewall proper biblical interpretation when the counsellor arrogantly assumes that his cultural perspective is the most correct way to read the Bible” (Street, 2013: 49). Now this may seem like an arrogant statement as it stands. I see Christianity as a culture that supersedes other cultures when approached from a biblical perspective. It stands alone. I also see it as a culture that unites many cultures because of its fundamental beliefs.

This Christian culture looks past hegemonic masculinity too and concentrates on a masculinity that is Christ centred. By definition that is one that focuses on lovingly guiding others to a wholesome relationship with God. Our responsibility as Christians is to do these things according to Ephesians 4 verses 22 to 24: “that ye put off concerning the former conversation the old man, which is corrupt according to the deceitful lusts; and be renewed in

the spirit of your mind; and that ye put on the new man, which after God is created in righteousness and true holiness" (Hammond & Busch, 2012: 414).

I end this section with a statement by Gallagher and Wood which says that "at the center of godly masculinity is the responsibility to provide, protect, teach and love" (Gallagher & Wood, 2005: 138).

CHAPTER 4

DRAMA THERAPY AS MAN'S GUIDE

4.1 MY STORY

In one of my honours classes I chose to focus on transparency and words. I lightly outlined, with a pencil, a life size figure of myself on a sheet of paper. I then wrote words or sentences on that outline. The words and sentences spoke directly to what those body parts did, or enjoyed doing, or did in secret. What I was doing was exposing the behaviours or actions of my body parts, in other words, my being.

It was a daunting experience for me. I often live a silent, private life, so exposing myself like this was scary. There was a purging in the experience though that started to free me. I was talking. It may not have been verbally yet, but I was clearly talking and being seen and heard. That was the release that I needed, yet there was the fear that made me want to stop the process I had started. I did not stop. I finished the process and the class surrounded me and read my exhibition. That was exhilarating and extremely terrifying at the same time.

What I gained from that experience was that people will see you, talk about you maybe, and then move on. What was scary for me was my journey. Exposing myself to a new option, one of vocal/verbal freedom, made me realise that I could expose myself to scary or unknown territory. I did not die, I grew. By trying out a different role, I was very slowly realising that I could expand my role repertoire. I was given a platform to freely and safely experiment. Drama therapy provided that platform.

2. DRAMA THERAPY'S STORY

Smiler (Good et al, 2005: 699) writes of how there are multiple concepts arising out of masculinity and that they are constantly evolving. He feels that psychology needs to get a grasp of this diverse array and how they impact the lives of men in our societies today. He says that psychologists need to be asking the following question, "How do we optimally help male clients undertake growth and healing in therapy?" (Good et al, 2005: 699).

My stance is that drama therapy can facilitate this growth, especially when role method is used, but unfortunately there is a notion that therapy is not for men.

> "Some have argued that therapy is too reliant on ''feminine'' modes of intervention which require verbal expressivity, vulnerability, and emotional awareness, all skills that are difficult for men to acquire in our society, and that new therapies should be developed that are more congruent with ''masculine'' styles" (Sinclair & Taylor, 2004).

Once we accept that silent expression is a language, and one that men often use (Curtis, 2016), we can tap into it in our therapeutic work with men. "The experiential therapies focus on emotions as a route to both cognitive and behavioural change" (Corey, 2014: 195). We can therefore use the silence as a means for the man to explore his roles cognitively before verbalising them. "We conceptualise change in a way consistent with Freire's notion of critical consciousness. Change concerns two basic processes: awareness and action" (Landy & Montgomery, 2012: xx). Our first aim is for the man to realise his actions or lack thereof.

Once we have acknowledged a broader role repertoire, even if just initially to ourselves, we can move toward saying it out loud. Rubenstein (Weber & Haen, 2005: 176) speaks of the importance of 'naming' in a chapter he's titled "Taming the Beast". When looking at working with men, I feel that this is a good approach. We try to get men to silently see what they are not acknowledging. Once that seed is planted, we can work toward actually naming what we see about ourselves. We then look at what we are needing to enable us to move in the right

direction. He says that the naming gives one a sense of power and agency over the problem. This is a definite breakthrough and will lead to the men being more open.

Verbalising does not need to start with actual words. It could start with sounds only. We also need to realise that we don't change overnight. We therefore should consistently work with the silent language and look for what is being expressed within that language frame. Haen speaks of a technique called 'maximization' (Haen, 2008: 238). This is when a facilitator or therapist identifies an expression, verbal or embodied, that needs to be explored. If a verbal expression is given by the client, the therapist can ask for the line to be repeated and played at different levels of volume, speed and emotion. Eventually, more expression in the form of sounds, words and action can be added to this. This can be done by the client alone if they are in individual therapy with the therapist. Group therapy is also an option. In that case the group could be participating in the client's sounds or actions.

When an emotion is expressed by the client, the therapist can ask for the action to freeze. He or she can then ask that the emotion be verbalised by the group or by the client who expressed the emotion. This all helps with expressing and releasing internal feelings, which in turn helps the client to learn new ways of expressing himself.

Landy (Landy & Montgomery, 2012: 199) believes that as individuals we are made up of multiple character traits which he calls roles. In his work he aimed to help people identify the roles that they steer away from. He believes that these counterroles, once played out, can help us find balance in ourselves. Initially the guide will help clients find the balance needed to open up to a wider role repertoire.

Thornton & Nardi (1975, cited in Alston, 2018: 12) share how taking on a role is similar to "acquiring a new position in a social system but, as this concept expands, it is seen as a developmental process that emphasizes the psychological aspects of what a role is, and the

behaviours associated with that role". Role method can definitely have an impact on and change behaviour once the benefits of the newly acquired roles are recognised. When looking at a developmental process the therapist needs to look beyond the current situation of the client. How we guide someone through a therapeutic process should be determined by how that person was raised. The social and family context is vitally important to understanding why a child makes certain decisions. It will also help the therapist to decide on the course of action to follow in order to move the client forward. Looking at how masculinities were introduced to the client could influence how we work with that client.

"Clients with severe mental disorders identified friendship, the giving of practical advice, and helping them understand how the past affects current behaviour as the most important contributions from a therapist" (Yalom, 2002: 35). These sound like helpful guidelines to determine how to work on what stereotyping and masculinities entail. It makes the giving of practical advice seem much less of a waste of time. It could probably be a useful method to work with when dealing with men needing guidance on how to work on themselves. It tends to suggest that we are dealing not so much with feelings, but that we are rather working toward solutions as best and as fast as we can.

This brings me to the relationships built within the therapeutic space. The client - therapist relationship is an important issue to address. Something that feels more like a friendship than a therapy session (Yalom, 2002: 35) might be less threatening to the client and might make the client more receptive to therapy. What is said will seem more like friendly advice than therapeutic instruction or observation. I am trying to stroke the masculine ego here. I am not sure if this should be done but I feel that it is a good way to enter the therapeutic relationship. I am saying that it is probably that it will work for me.

"Men tend to settle for some pretty shallow relationships" (Street, 2013: 101). Street and some psychologists tend to agree that you cannot effectively help someone if you don't get to know them. Therefore, building a relationship is important in a therapeutic process. Some say a friendship needs to be entered into. I understand how contentious the word friendship is in relation to therapy, but those are the elements of the relationship required when working with men or certain people. A shallow relationship may reduce trust in the guidance offered. Thinking of the drama therapist as a guide really requires a great level of trust in the relationship (Johnson & Emunah, 2009: 78).

Drama therapy requires a vulnerability from adults because of the amount of body release that could occur. Many adults, and stereotypically men, have lost touch with their dramatic and playful selves. Using drama games and techniques may need to be a slow process whilst gaining the client's trust. "It is important that initial activities are simple, engaging, failure-proof, and age-appropriate. The use of unsuitable techniques at this early stage may increase the clients' inhibitions and resistances, which often results in wavering commitments and dropouts" (Johnson & Emunah, 2009: 41). The aim is to not intimidate a client in any way but always to help them feel comfortable enough to be honestly expressive and ultimately vulnerable enough to show what they really need.

Therapy needs to reach a point where the therapist can ask the clients if they "would be willing to try out ideas we come up with outside of our sessions" (Yalom, 2002: 44). This would make the therapy more practical than is normal in drama therapy. The client needs to know that he is in a contained and safe environment when initially trying out the ideas. Having played out possible scenarios, the choices made will hopefully help the client make choices that are safe for multiple people on multiple levels.

Adler refers to this as the reorientation process. “During the reorientation phase of counselling, clients make decisions and modify their goals. They are encouraged to act as if they were people they want to be” (Corey, 2014: 111). Robert Landy’s role play comes in here as it is a way to re-orientate oneself. “If clients hope to change, they must be willing to set tasks for themselves in everyday life and do something specific about their problems” (ibid: 111).

We need to be aware however that the change in behaviour alone is not the answer. “External behaviours are not the fundamental issue. Rather, it’s what happens to the heart that’s critical. The words that come out of your children’s mouths and the behaviours they display are direct reflections of what is in their hearts” (Street, 2013: 237). In my view this goes for adults too.

Landy shares an experience of co-creating a musical titled *God lives in glass.* The process of gaining information for this musical reflected greatly on how family and society influence our understanding of God and religion (Landy & Montgomery, 2012: 115). The children were asked to draw pictures showing their understanding of who God is. This was a sure way to find out what was in their hearts. This kind of activity surely impacts on one’s masculinity as an adult as the impressions made on our young minds instinctively lead us, as adults, to live our lives according to an understanding gained while we were young. It’s important to look into our past so as to become aware of why we behave as we do. We can then use that moment of reflection to decide if we want to continue the behaviours learnt back then or to change them because of our current world views.

Drama therapy allows us to see beyond the roles we comfortably play. Role play can even make us aware of roles we resist playing, are scared to play or somehow did not realise that we could play. Now when it comes to clients and drama therapy, the assumption is that each of us has at least one role that we avoid playing. We find it difficult to play or we have just

made it unavailable to ourselves for some reason. Therapy then aims to help the client identify and access that role (Malchiodi, 2007: 98). Jacob Moreno introduced psychodrama which is a "method of psychotherapy in which clients are encouraged to continue and complete their actions through dramatization, role playing and dramatic self-presentation" (Kedem-Tahar, & Felix-Kellermann, 1996: 28). Landy was influenced by this work which allows a client to play out the role as if it were happening in the present time. Landy expanded on it and this led to his eventual presentation of a taxonomy of roles.

A client in therapy should aim to make the following statements for himself:

> "…this is who I am, this is who I want to be, this is who is standing in my way, and this is who can help me. The first question implies the presence of a role, a figure on a journey through life. The second implies a sense of purpose and direction - a destination. The third implies a counterrole, a block or obstacle to the role. The fourth implies a guide, one who can help the role move through the obstacle. In accordance with role theory, if all four figures are intact within the role profile, then the subject is in a state of balance" (Johnson et al, 2012: 152-153).

"In theatrical terms, the role is the protagonist in the client's drama, even though this figure might not yet be aware of the struggles it will undergo in its search for awareness and connection" (Malchiodi, 2007: 97). This role discovery could be where the client addresses the roles he does play and the roles he feels he should play as a Christian man. Generally, these would be the roles he consciously plays out daily.

The counterrole looks at alternative roles that the client could be playing out. By role playing these behaviours he can see what he is presently doing and see what he could be doing differently. He can also discover roles he is not playing and find ways to incorporate those roles into his life.

The therapist as guide is a role that the therapist gradually hands over to the client. The aim here is to let the client become his own guide. This makes the therapist an interesting

contributor to the journey of a Christian seeking guidance. The therapist initially guides the client into finding and trying alternate roles to play. Eventually the client starts to imagine alternate roles for self and this is where the therapist becomes less of a guide because the client has delved into himself to recognise possible new roles, that he believes are Christ-like.

Landy uses a story-telling technique to help clients move toward the roles they want to play in life. One of his assessment instruments is the *Tell a Story* method. There are four statements used in the method that I feel are very useful when working with the Christian man who wants to evaluate his role as a good Christian in terms of his behaviour and belief. The statements are: "This is who I am, This is who I want to be, This is who is standing in my way, and This is who can help me" (Johnson et al, 2012: 152). Landy uses the structure of the hero's journey for this story telling technique. What would happen with a client would be a guided process that ends up with a story being created by the client. A hero will prepare to set out on a journey. The client is the hero. The hero will encounter trials or obstacles along the way. At the outset of the journey, the hero therefore needs to identify a guide who will be a support throughout the journey. This guide will help the hero face the trials presented throughout the journey. The trials in this case could be the fears preventing the client from embarking on the roles that he wants to take on but is resisting for some reason. The hero's journey ends when he returns "with a humbled and open attitude, grieving the past to accept his transformed self. All in all, the returned Hero must be capable of facing trials and tribulation to reach transformation by shedding his old Self in order to embrace his newfound Whole identity" (Williot, 2019: 5). Using narrative seems like a good way to get men to share their stories. The client would learn to help himself, be his own guide, and thereby discover for himself ways to confront difficult situations. This may be a good entry to actual role play. Allowing the client to first tell the story through projective play allows him to have a different perspective on his journey, before embarking on the role play himself.

Within the taxonomy of roles there are domains which I feel speaks directly to the Christian man. When evaluating ourselves from a Christian perspective I surmise that we will look deeply into most of these domains. The somatic domain will make us evaluate the developmental, sexual and physical aspects of ourselves. I'm sure questions will arise around wanting a physique for societal respect, or to somehow use that strength to be a servant of God. The cognitive domain will get us thinking about what we focus our thoughts on. The affective domain looks at what pertains to morality. Morality is something we as Christian men often think about contrasting Christian morality with what we presume to be non-Christian moral values. In my opinion the social domain is the one that affects us most of all. Authority, power and socioeconomic status all impact our manliness to some extent. The question to ask is whether or not we are in line with our Godly understanding of being a Christian. Naturally the spiritual domain is an important one because it addresses our relationship with God. This makes us look into our relationships with those around us too. The aesthetic domain is included and this looks at the creative side of our personalities. Creativity is also something that men, or maybe people in general stereotype. Certain art forms are deemed less manly than others by societal standards. This definitely impacts certain men and how they relate to certain roles that they choose to play, or not play (Alston, 2018: 19-20).

> "Goffman discusses the backstage and frontstage concepts. The backstage concept allows individuals to discard the role they have presented to the public and with group members they can discuss the interactions and relationships within the group. The frontstage is the mask of how one wants to be perceived. This mask is often put on for the individuals being served by said person" (Alston, 2018: 15).

Literal masks are used in some forms of drama therapy and it provides a good opportunity to see what we show people and what we choose to hide from people. Landy's *tell a story* method could easily use masks to tell the story that the client is telling. I also feel it is a good

tool to use for discussing roles and how we present a certain role that is contrary to what we are feeling at the time. At this point we could question our authenticity if appropriate. More importantly I feel that acknowledging awareness of the roles is a good start to knowing, for ourselves, whether or not we feel a need to address the roles. We can then work on the hidden desires, which end up being the roles we choose not to play, or to play, but with guilt.

Landy's role theory is the one that I feel will most help the Christian work on his masculinity within the Christian realm. We need to remember that "God is not only concerned about the end goal, but also the process" (Street, 2013: 169). This encourages us to not focus on being perfect, however we define that, but rather to focus on working toward being Christ-like, with the help of God, and drama therapy.

CHAPTER 5

TIME TO PROCESS

We all need time to process what we do. I go for walks in nature or sit alone in my room listening to gospel music. My heart connects with God in times like those and right now, my heart wants to do this. I therefore want to propose a possibility; a series of 3 group sessions for Christian men battling to live their masculinities in the constructs created by our society. Will the sessions work? I don't know, but what I do know is we as people were put on this earth for each other. I would like to use my 'becoming drama therapist' knowledge to plant a seed in the minds of other men. I believe that God will do the rest.

A group of ideally 12 Christian men who have volunteered to explore and evaluate their lives, will be given an opportunity to be part of 3 drama therapy group sessions. They will use these sessions to evaluate and explore the roles that they feel are contributing to their being better human beings, for themselves, and for the communities they find themselves in.

The theme of the sessions will be **Construct(ion) Workers**.

The goal of these sessions will be to create an awareness of the taxonomy of roles available to the men. It is my intention to create a space that will allow the participants to explore who they are, who they want to be, or could be by seeing and experimenting with an open-ended role repertoire in a safe environment. The method used will be a combination of Robert Landy's role theory along with what's in my heart.

Session 1 - Who am I?

ACTIVITY	MOTIVATION	RESOURCES
Check in - The participants will all be	We have an opportunity to	Construction

seated in a circle. The facilitator will introduce himself and the first activity. Each participant will have an opportunity to say their name and express how they are feeling using metaphor, by describing the hard hat they have in their hand.	hear everyone's name and the participants are introduced to creative metaphorical expression by sharing their feelings in relation to the hard hat.	hard hat and chairs
Focus - The facilitator will explain the process of the three sessions along with the goals. The participants will have an opportunity to share their expectations at this point too.	This is to make the participants not enter into activities unknowingly.	Chairs and possibly pens an paper
Main event - This section has two parts. First the participants must collect items to individually construct or create a structure of any sort that tells their journey from childhood to manhood. They may use any of the available resources. They will be given a time frame to do this in. At the end of the exercise they need to give the construct a title to share with the group later. The second section asks for each participant to take a sheet of paper and create 5 columns. The columns should have the following headings: This is who I am, This is who I am not, I'm not sure if this is who I am, This is who I want to be, This is expected of me as a Christian. The participants will individually write down roles in each column that they feel applies to them. This will not be shared with the group. The group will journey to everyone's construction site, view the creation only and hear the title.	The main event gives the participants an opportunity to engage in process individually. They are given the chance for introspection while being creative and active. The second exercise is where they get to explore roles they play in various environments in their lives. This is also done individually and will be used again in the next two sessions.	Wood, glue, paper, hard board, string, material, toy tools, Lego, paint, nails, hammer, scissors, shells…
Reflection - The participants may verbally reflect on how they felt about the process and what they gained from it, if they so wish.	They can share anything that came up for them in the session that they feel comfortable sharing.	Chairs
Check out - The group will gather in a circle and the hard hat will be passed around again. Each participant will say their name and beat the hard hat with a construction tool expressing how they are	This grounds the group and the individual. Saying his name also brings him back to his present self.	Hard hat and construction tool

feeling at that moment.		

Session one is an introspective session. Participants will be encouraged to only reveal as much as they want to in this process. At no point should anyone feel coerced to share more than they are ready to share. They will be made fully aware of the fact that no judgements will be made on what they bring about themselves to the session. As facilitator I will ensure that I remain as flexible as possible. If the session moves in a different direction to my initial intention, I will evaluate if it is beneficial to the group and move with them in the proposed direction.

Session 2 - What are masculinities?

ACTIVITY	MOTIVATION	RESOURCES
Check in - The same check in routine will be followed as the last session. Each participant will say their name and express how they feel using a description of the hard hat as a metaphor for the feeling.	Consistency and familiarity will hopefully gain confidence and trust in the process.	Construction hard hat and chairs
Focus - Participants will be invited to stand behind their chairs. One participant will start a rhythm using the chair and/or his body to create a sound. One by one each participant will add to the sound to construct a unified rhythm eventually. The facilitator will bring it to a close.	This focus exercise aims to bring unity to the group.	Chairs
Main event - The group will be divided into three or four groups. Each group will focus on a sentence from the last session; This is who I am, This is who I am not, I don't know if this is who I am, This is who I want to be, This is expected of me as a Christian. In their groups they will decide on a masculine construct or stereotype fitting the sentence group that they are in. The group will tell a story through enactment of that masculine character. The groups will reflect on the masculine	This exercise is to create awareness of the societal construct of masculinities, and what various character traits contribute to a society.	Hats, material

stereotype after each brief enactment.		
Reflection - There will be a time for general reflection if it was not covered in the main event.	This is so that everyone is given opportunity to share.	
Check out - As in the last session, the group will gather in a circle and the hard hat will be passed around again. Each participant will say their name and beat the hard hat with a construction tool expressing how they are feeling at that moment.		Hard hat and construction tool

In session two I hope to create an awareness of the various aspects linked to masculinities and how these aspects contribute to society and a Christian environment. I would like to ensure that the participants again realise that this is a non-judgemental space. They should feel free to explore masculinities without thinking of any character trait as right or wrong. They should rather look at how those traits contribute to a healthier environment. I am aware that I need to remain flexible again to move in any possible direction prompted by the group.

Session 3 - What are Christian masculinities?

ACTIVITY	MOTIVATION	RESOURCES
Check in - The same check in routine will be followed as the last session. Each participant will say their name and express how they feel using a description of the hard hat as a metaphor for the feeling.	Consistency and familiarity will hopefully gain confidence in the process.	Construction hard hat and chairs
Focus - A game will be introduced where participants name all the roles they can think of within a given setting. The 4 settings are: home, work/school, church and community. If they want to add any settings, they are welcome to do so. The facilitator will guide the process.	This gives opportunity for the group to hear possible counterroles that they may not have thought of.	
Main event - The facilitator will invite each of the participants to choose four	This process will help the participant ask for help	Construction tools as well as

items from the resource area. These items will represent the following statements; This is who I am (Hero), This is who I want to be, This is who is standing in my way (obstacle), This is who can help me (guide). The facilitator will guide the participants through a journey from 'who they are' to 'who they want to be' as Christian men. One obstacle will be placed along the journey by the participant and the helper or guide will be used along the journey to help the 'hero' overcome the obstacle and get to his desired destination.	through the process of a therapeutic exercise. It will show the Hero that we all need a guide at some point to help us along life's journey. Various guides will be optioned like, motivational material, actual people, self and God. Awareness of various obstacles will be acknowledged but the exercise will focus on one obstacle.	other general items like hats, ties, feathers and many more.
Reflection - This reflection will look back on all three sessions. They will have an opportunity to reflect on roles and masculinities with a particular focus on Christianity. The facilitator can introduce the option of individual drama therapy at this point.	The reflection provides an opportunity for hearing what other participants experienced throughout the three sessions.	
Check out - Each participant will have an opportunity to name themselves and a role that they really enjoy playing, before beating the hard hat with a tool to express how they are feeling at that moment.	This section brings closure to the session.	Hard hat

I hope that each participant will have experienced or become aware of a wider role repertoire by the end of the three sessions. I will ask open ended questions at the final reflection to hopefully create that awareness in their minds. They may choose to express it out loud in the reflection. They may choose not to.

I know the evolving and expansion of my role repertoire is still a continuing process. I therefore will not expect the participants to suddenly leap into more roles at the end of the sessions. As I said earlier, I want to plant the seed. God can water the seed and help it grow.

CHAPTER 6

CONCLUSION

This research journey has made me rethink my desire to be called masculine. At the outset of this autoethnographical journey I wanted to know how I could learn to make healthy choices as a Christian in this socially constructed masculine environment. I chose to investigate masculinities within societies. I also chose to look at how Christian men might view masculinities within the societies that we find ourselves in. When addressing drama therapy and how it could come into play in this research, I went to Robert Landy's role theory to see how role method could help men form the role repertoires they want. I also wanted to see how this could open up the possibility of seeing counterroles. Once seen, I wanted to know if these counterroles could be incorporated into new behavioural choices.

The process started with a personal reflection on some of the roles I've played in my life and how I viewed them. I looked at how I was influenced by family, Christianity and society. Exploring masculinities proved to be an interesting journey. I gained understanding of hegemonic masculinity versus masculinities. My eye was constantly looking out for how these masculinities impacted my Christianity and societies in general. I became interested in whether or not masculine behaviour was played out because of expectations or if the men were being their authentic selves; living from what their hearts felt.

For myself, I noticed that my Christian upbringing had had the greatest impact on my life choices. My behaviours are definitely impacted by my understanding of Christianity. My heart is sometimes torn between the masculine construct and the Christian expectation of behaviour in our societies. The world is evolving. The people in this world are evolving too. With that comes the development of definitions and expectations. Men are changing too. Those who want to live lives that respect the humanity of everyone, are making an effort to

do so. Some of us need help seeing our counterroles. We have been so impacted by the societal construct that we are sometimes resistant to even testing change in ourselves and in society. I was encouraged by Landy's role method. It allows us to gain insight into our hearts, if we become open to the invitation to do some introspection. We all have choices. Some of us are going to follow our hearts. Some are going to follow the social construct of masculinities and Christian masculinities. Drama therapy can provide the awareness of options. My lifestyle choice however, is ultimately my own.

> "The greatest want of the world is the want of men, - men who will not be bought or sold; men who in their inmost souls are true and honest; men who do not fear to call sin by its right name; men whose conscience is as true to duty as the needle to the pole; men who will stand for the right though the heavens fall" (White, 1942: 57).

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