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Actionable empathy: how does embodiment of narrative through roleplay increase Johannesburg primary school teachers' capacity to perceive and intervene in bullying situations?

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Actionable Empathy:

How does embodiment of narrative through roleplay increase Johannesburg primary school teachers' capacity to perceive and intervene in Bullying situations?

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1. Introduction

> In Bloemfontein, Greef (2004) cited in Chabalala (2011) found that 56.4% of learners had been victims of bullying. Meanwhile in Gauteng, according to Protogerou and Flisher (2012) bullying has been reported to be as high as 61% in a sample of high-school students in Tshwane. (Ndebele & Msiza, 2014: 114)

Both children who bully and victims of bullying have a higher chance of negative future life outcomes than children who are neither bullies nor victims. These negative outcomes include heightened chances of low-self esteem and of depression. Bullies are at high risk for criminality and relationship problems in adulthood (Farrington, 1993; Olweus, 1991 in Pepler et al., 2008: 326). Suicide has become a more notable risk for bullied teens, especially visible with the onset of social media and cyberbullying (Pepler et al., 2008).

One of the main focuses in bullying interventions for teachers is on empathy, on its ability to alter perceptions (Yoon, 2004; Beran, 2006; Goroshit & Hen, 2016; Murphy, Tubritt & Norman,2018). Yet while empathy may change perception it does not necessarily spark confidence or action. Applied Drama methods aim to build embodied understanding through the use of narrative, aesthetic and role work. As Boal demonstrates in his Theatre of the Oppressed such methods provide opportunity to 'practice' and critically interrogate possible actions (Boal, 2002). In similar ways Drama in Education involves learning focused practices, a continual cycle of action, reflection and transformation and is part of the way Drama in Education, in such forms as Process Drama based role-work function (Taylor, 2009). These methodologies become a way of rehearsing possibilities through drama skits and games and increasing confidence in our ability to act. They were combined in order for teachers to create narratives of bullying through storytelling and roleplaying, to construct a narrative of the potential problems in their school and begin to provide chances to engage with these problems outside of the pressures of the classroom context.

What are the differences between 'normal' levels of teasing and bullying? When teachers spot or are told about issues how can they respond? In using Applied Drama to critically interrogate narratives of bullying, my aim was that individual perspectives on bullying and potential situations that might happen when confronting bullying behaviours would be examined and we could co-create more nuanced understandings of these issues. We could build not only schemas of knowledge, but of practice. We could challenge our own social interactions, biases and relationships through embodiment of role. It was this intention that prompted the research on actionable empathy.

The findings from the research were much more complex than I had envisioned. The context and situation of teachers in South Africa was a reality interwoven with unique pressures. I was able to examine the effects of the work and how it functioned in the context of working with 31 teachers at one primary school. The primary reason for taking this work into a practical context was to examine the possibilities for workshops with teachers around anti-bullying.

2. Background

From the age of seven, I was consistently bullied by the same three classmates, until I left that school as a result at the age of ten. The practice as research (PaR) I conducted as part of the coursework for my MA degree explored my personal narratives of that time. Discussions that occurred as part of that practice as research cycle showed a sense of empathy and connection developed when the participants engaged in hearing stories of my time being bullied. The work enabled all of us to deepen our understanding of the effects of bullying, through narrative.

Afterwards Dr Petro Janse Van Vuuren (one of the examiners), asked me, "where was your anger, your fury towards those who had bullied you?" I realised the people I was angry with were not the bullies themselves, but those who I perceived as having power; our teachers and parents. I understood at an early age that it was also the bullies' circumstances prompting their actions. I felt betrayed by the people who were meant to protect me,

untrusting of any adults' ability to help me. My own and my mother's pleas to the school went ignored. Why?

Dillon (2012) describes 'the blind spot' adults and teachers have when it comes to bullying. He states that in the USA 95% of bullying in schools goes undetected by staff (2012: 14). Even when teachers do notice or students do report bullying, teachers will often perceive the student as over sensitive (particularly in primary school developmental phases) or accept the 'teasing' as part of natural student behaviour. They may also not realise the extent of the bullying or the intervention needed (Yoon, 2004: 38). In fact "quite often bullying behaviours occur in the presence of peers or teachers that can react helpfully, as bystanders or in other roles" (Richard, Schneider, & Mallet, 2011 in Grumm & Hein, 2012: 307).

Bullying in South Africa exists in and is part of a wider context of Violence and Trauma and difficult to separate from it as will be explored below. This is a context of the relationship between violence, trauma and our community's willingness to confront the trauma of our past and present. While the Truth and Reconciliation Commission (TRC) was the beginning of a healing process, that process had several limitations and has been criticized on multiple fronts (Adonis 2014: 164), even that healing process has not continued.

In terms of the background of the work there is something of further impact in the sense of hopelessness often associated with trauma. We live in a country of dichotomous thinking in more ways than one; post 1994 was a time of extreme hope, yet that quickly transformed into hopelessness. Prinsloo in a 1998 paper on social change in South Africa shows that such drastic changes in themselves can elicit trauma,

> Findings indicate that many people of all cultural groups and of all different areas in the country, urban to far-off rural, are suffering the severe trauma of too much change and too radical changes. They experience communal life as insecure, unsafe, violent and corrupt. (13)

Thus as a nation we are traumatised in multiple ways, and often think in a dichotomy of hope or hopelessness (de Sánchez, 2003). One would think that hope is a positive, and therefore wanted and necessary and hopelessness is the negative, yet this underpins the kind of binary thinking associated with the psychopathology of trauma. Duggan and Muñoz (2009), in a dialogue on hope and hopelessness express a possibility for the two as aspects of a continual dialogue. Hopelessness can be the impetus for positive change, or apathy, while hope can lead to a lack of action, or positive thought.

One could say that hopelessness, in the strictly negative sense, is a lack of belief in a positive future. In a country working in dichotomies what is more important to the future than the education and growth of children? In 2019 youth unemployment (15-24 years) was at 55,2% in the first quarter of 2019 according to the Statistics South Africa website (2019). Furthermore, general unemployment is at 29% according the most recent statistic from the same website. Economic futures affect mindsets as does the growing inequality South Africa has experienced as a result of both government economic decisions (Paret, 2018) and the global economic situation. In the World Bank report on Overcoming inequality in South Africa (2018) it was found that "the top 1% of South Africans own 70.9% of the country's wealth while the bottom 60% only controls 7% of the country's assets" (2018: npn) and that from 2011 to 2015 progress on reducing inequality had been reversed.

I think that Bullying is one of the first intentional acts of peer to peer violence that occurs in a child's life. In an environment of trauma, and extreme versions of hope and hopelessness, it is not hard to see how that bullying might turn into and be affected by the general and gender based violence endemic in this country. Thus the bullying statistics (found in the literature review) for this country remain not only high, but surrounded by other, increasingly serious acts of violence. Particularly in underprivileged schools stark inequality, violence and trauma are often visible. Yet in more middle-class private school such as the one in which I worked, would the same violence and trauma be present?

Furthermore I would like to delve into the general violence (and thus trauma) in and of schools. Inequality in terms of schooling is still rife 26 years after apartheid (Spull, 2012 & Nortje, 2017). The structural violence of apartheid has not ended with its end. Furthermore

the institution of schooling is in some ways a form of violence in itself. Lastly violence in schools is prevalent the world over (Cremin & Guilherme, 2016), with increased violence becoming a problem in many countries around the world. Cremin & Guilherme (2016: 1125) reference Galtung's direct and indirect violence and compare this to Fanon's concepts of psychological, structural and physical violence. (Galtun, Fanon in Cremin & Guilherme, 2016: 1125)

The violence in schools in South Africa is of all three kinds. Psychological violence echoes Augusto Boal's concept of the "Cop in the head" (2002), the internalised oppressive voice that is part of our psyche. Freire (Freire, 2009 in Darder, A., et al.: 57-59/30-32) talks about the banking system, a kind of teaching where the teachers take on the form of an expert, depositing knowledge into an empty-headed student to be digested and repeated back. He contrasts this with dialogical processes where both teacher and student share knowledge. This banking method is seen as a form of oppression and violence, a way of dehumanizing students (2009: 60/33). Foucault (1982) in an essay on Power calls out the institutions of education that regulate the behaviour of those in them to suit the powerful and regulate communication of knowledge. In my experience, schools are still in the process of shifting from more closed, regulated subject-based institutions to more open, student-centred approaches exemplified by Critical Pedagogy and such changes as the increasing popularity Alternative schooling methods and the shift in schooling methodologies. This is all about shifting the culture of a school from an authoritarian, punishment based perspective to a more inclusive, whole school, student-centred approach (Menesin & Salmivalli, 2017) which decreases bullying and violence.

This is why I think whole-school anti-bullying methodologies (discussed in the Literature review) are more successful and in particular why Applied Drama is a useful technique. Drama is a cultural practice involved in doing and acting (action), it is an act of cultural performance and therefore has the potential to alter culture. Applied Drama in particular has links to the concepts of transformation and change, the work of Boal being focused on freedom from oppression (Boal, 2008). These are vital aspects of shifting a school's cultural makeup and useful for decreasing this form of Psychological violence that internalises structures of power and knowledge in authority.

Structural violence is also a vital part of the violence of the South African system; these are socio-economic structures of violence that impact students (Cremin & Guilherme, 2016: 1125).

> The motif that runs through much of the analysis above is that South Africa is still a tale of two schools: One which is functional, wealthy, and able to educate students; with the other being poor, dysfunctional, and unable to equip students with the necessary numeracy and literacy skills they should be acquiring in primary school. (Spull 2012: 14)

This kind of structured and class-based violence is endemic in South Africa and supports a racial view of power, where proximity to whiteness is associated with wealth. bell hooks explores the above psychological as well as the structural violence's in her work *Teaching to Transgress*. In examining the intersections of class and race she unpacks how these structures oppress and cause violence to oppressed groups, "All too often, students from nonmaterially privileged backgrounds assume a position of passivity – they behave as victims, as though they can only be acted upon against their will." (1994: 138).

These forms of violence influence both students and teachers in the school setting, decreasing senses of self-efficacy and casting individuals in the role of victim to a culture, a society and the structure of the institutions themselves.

This research aimed to use Applied Drama methodologies to decrease these senses of helplessness. It was designed to engage teachers in a reflective cycle of discussions around narrative based role play to improve their ability to perceive and engage with bullying incidents in their schools. I did not come into the work as a teacher, but as a facilitator hoping to support insight and the possibility for teachers to more easily recognise and intervene in bullying. Structural violence (particularly gender), hope and hopelessness and the power and agency within schooling systems were areas and themes that had a large impact on the work.

3. Literature Review

In order to investigate the use of Applied Drama for improving teachers' practice in relation to Bullying there are several areas I need to address in reviewing the literature. The context needs to be examined at its different scales. Examining Violence in this country is the first step. This includes trauma, gender based violence and violence in schools particularly teachers. Empathy as a major part of the work also needs to be explored. Looking at international, national and Gauteng-based trends in research on bullying, the effect of bullying on those involved and anti-Bullying interventions is also important. There is also a need to review literature on teachers' attitudes to bullying. I will examine Applied Drama's forms of embodied narrative – role work. These will focus mostly on the context of Theatre of the Oppressed and Drama in Education.

3.1 Trauma, Silence and Violence

It is important to examine why South Africa is facing such extreme violence in schools, which has links to our traumatic past and present. I also need to engage with how that violence links to bullying. To examine the structural violence of schooling and South Africa in particular I need to engage with both negative and positive perspectives on the matter.

South Africa is a country with a history of trauma. This context stretches beyond the apartheid era into colonial times. By the time we reach Apartheid the trauma is already inter-generational. Sotero (2006) refers to intergenerational trauma as historical trauma, "The premise is that populations historically subjected to long-term, mass trauma exhibit a higher prevalence of disease even several generations after the original trauma occurred." (2006: 94). Sotero says that there are four things needed for historical trauma; the trauma is deliberate and systematic, it continues over an extended period of time, it reverberates through the population and lastly it results in a legacy of disparities in most areas of life. Beyond a mass traumatic event, Adonis (2016) found academics also referring to generational trauma, the intergenerational transmission of trauma and other such terms, he uses these definitions to explore the silence and intergenerational trauma of children of Apartheid era victims who took part in the Truth and Reconciliation Commission (TRC).

Moving between these various definitions we can begin to interpret South Africa and its generational history as a series of both historical and personal traumas that transcend and continue through generational lines. What does trauma do to a person? What does it look like in the first and second generation? "Trauma is an experience that overwhelms the coping strategies people usually possess" (de Sánchez, 2003: 66). It is in some ways a crisis of reality brought about by the witnessing or experience of violence. It is experienced as a destruction of self and agency (Boulanger, 2007, in Phillips, S.B. 2015: 71). Trauma destroys certainty. Both Philips and de Sánchez speak about the impact of silence on people's ability to deal with, process and heal from trauma. Silence deepens trauma and decreases the chances and ability to heal, the lack of agency continues and this can at times lead to violence. "Silence intensifies the impact of trauma, and trauma that goes unspoken, un-witnessed, and unclaimed too often "outs itself" as more violence to self or others." says de Sánchez (2003: 65), speaking in particular relation to the context of South Africa. Furthermore a sense of helplessness or loss often triggers violence in perpetrators, of which bullying is a form. Beyond this there are links between trauma and psychopathology – or internalised and externalised violence (Taylor et al., 2018). Three outcomes of a study of the effects of trauma on youth by Taylor et al. were part of their assessment over several years. The youth became numb to the violence, they externalised issues and therefore became more violent, or they internalised issues and experienced symptoms such as depression or anxiety. This externalisation and internalisation mimics the effects seen in Bullies versus Bullied people. Baron and Forde (2019) use the concept of CKS (criminogenic knowledge structure) and Schemas that excuse or expect violence as an explanation for why children who experience widespread violence are more likely to become violent and criminal themselves.

> "This type of exposure to adversity increases an individual's probabilities of developing a hostile view of relationships, a focus on immediate rewards and a cynical orientation toward conventional norms and rules." (Baron & Ford, 2019: 2)

So trauma has the possibility to create both internal and external negative responses, it is easy to begin to see how these might impact the people of South Africa, particularly its

youth. Peer to peer bullying is about these schemas of violence being enforced in children's environments, one of the first instances where perpetrators of violence (Bullies) practice violence.

While I will not claim that all forms of violence are bullying, bullying **is** one of the first peer to peer expressions of violence. In examining the definition of Bullying as intentional, repeated and within a power differential, we can see that harassment is an extreme form of bullying as are several other versions of violence. Thus bullying could be seen as a seed of expressions and experiences of trauma in youth affected by community and family.

3.2 Gender based Violence

Gender based Violence is of particular concern in South Africa, and in schooling in this country especially. Even Statistics South Africa mentioned that South Africa has often been labelled the "rape capital of the world" for our high rape statistics with an estimated 138 women raped per 100,000 in 2018 (2018: 8). This only includes reported rapes; africacheck.org had data from Gauteng in 2010 and a 1998 national health service survey that showed how many rapes were reported at 3.9% and 15.2% respectively. Even at the old 1998 statistic if 138 is 15.2%, that means the actual rape statistic per 100,000 would 907.8. In schools what this translates to is frequent reports in the news of students being raped by fellow students, or by teachers. This kind of sexual harassment may often start in bullying situations. From 2017 to now, Kwazulu Natal (one of the most traumatised areas of South Africa) has sacked at least fourteen (14) teachers for sexual misconduct or rape. This from only two articles, one about seven teachers being dismissed due to rape (Head, T, Aug 2017) another from a article on seven teachers committing 'sexual misconduct' (Sobuwa, Y, Nov 2019).

In private schools the like of which I worked with, the problem is a great deal more subtle. South Africa is a Patriarchal country. While below 10% of both men and women believe it is acceptable to hit your wife, this statistic rises on conditionals with the highest rise being "if she argues with you." (Statistics South Africa, 2018: 21). Beyond this I would say that my personal experience, and that of almost every woman I know, is of being catcalled and frequently objectified. This country is one of patriarchal and toxic masculinity/ies. Sculos

defines toxic masculinity as “a loosely interrelated collection of norms, beliefs, and behaviors associated with masculinity, which are harmful to women, men, children, and society more broadly.” (2017: 3). I would more accurately define toxic masculinity as a set of societal defined norms associated with masculinity that are detrimental to society as a whole. Sulous associates this with a strict adherence to gender roles; in masculinity this might include hyper-competitiveness , self sufficiency to the point of mental or physical harm, glorification of violence, entitlement to and objectification of women, misogyny, sexism and chauvinism (2017: 3). In South African academic spaces the similar term used is often Hegemonic Masculinity , which is used discuss what masculinites looked like, particularly in relation to colonialism, apartheid and the racial divides these created (Morrell et al., 2012: 12). Despite a very liberal and equal constitution the reality of South Africa at an everyday level is not equal at all. Both white and black masculinities are still centred, to a greater or lesser extent, in toxic forms of masculinity.

In a school setting what does this mean? In a South African survey on gender stereotypes it was found that teachers assumed that the majority of boys would be better at maths, science and sport and girls better at languages, cooking and socialising (Mwamwenda, 2011). Boys are allowed to be more physical, girls more social. This translates into the forms of bullying they commit (de Wet, 2007). What is considered good teaching is in some ways gendered as well, Pulsford found that despite teaching being a largely female profession, male behavioural aspects, such as intellectual and reasoned forms of caring, and a sense of distance, were often preferred and encouraged (2014). Furthermore, Haase (2008) found that often male teachers perpetuated rigid ideas of what masculinity looked like and added, “it may be a better reference point to consider that many male teachers do men’s work in a masculinised educational structure that is numerically dominated by women.” (2008: 600). Thus these ideas of competitiveness, glorification of aggression, and sexism seep into the psyche of our schools and often lead to gendered bullying and gendered violence. The most extreme of which is the Gender based violence and rape we see in our classrooms today.

3.3. Teachers and Violence

In South Africa, physical and personal violence of various kinds is perpetrated by both students and teachers as can be seen below. This can include verbal and interpersonal forms

of violence. Violence is form of power and control and is often intentionally designed to hurt. Bullying is one of the most prevalent and basic forms of school based violence. "Bullying should not be considered a normative aspect of youth development, but rather a marker for more serious violent behaviours." (Nansel et al., 2003: 348). A Google search of stories about school violence perpetrated by students in South Africa, or even Johannesburg brings up a high number of current results from 2019 alone. School violence in general brings up both violence against students and teachers. For bullying alone there are multiple articles and several viral videos just in 2019. One newspaper, the Herald Live had a girl in Randfontien and two pupils in Mpumalanga, all bullies in viral videos (Mabuza, Nov 2019, Gous Mar, 2019) and the suicide of a pupil in Pretoria due to cyberbullying (Gous, Feb 2019). "In 2012, 22.2% of secondary school learners… had experienced threats of violence, assaults, robberies or sexual assaults (including rape) while at school." (Makota & Leoschut, 2016: 18). In the same article the classroom was the site of most of these threats. Even teachers can be bullied by students or other teachers and experience different kinds of violence. This includes a Durban principal accused of raping teachers (Karrim, Nov 2019) and several students assaulting teachers. Furthermore KZN and other provinces have had multiple reports of teachers' sexually harassing and assaulting students.

In this context being a teacher in South Africa is an exercise in walking a tight-rope. In discussing hope and hopelessness in South Africa 'the teacher' is emblematic of the dichotomous approach most South Africans take to current events. We as a society simultaneously rest many hopes and expectations on teachers, while condemning the profession as a whole for the failings of the education system. There is a group of teachers that mostly escape our vitriol, most often these teachers belong to private institutions. Indeed the two school system of South Africa has begun to shift with the introduction of private schools offering lower fees such as the DigiEd (Curro schools), Advtech (Crawford and more) and Sparks schools. While the Centre for Development and Enterprise (CDE) defines a low-fee school as charging under R12,000 a year in 2015 (CDE website), most of the above mentioned schools charge more than that. Yet the way they have been depicted in the media is a place of hope, outside of the bleak educational reality of government schooling. Titles such as "South African private schools that are cheaper than public schools" (BusinessTech, Jul 2019) and "Investing in education: The case for independent schools in SA"

(Mupunga, Mail&Gaurdian Aug 2019) have begun to frame these schools with a saviour mentality. In the dichotomy of hope in our wounded national psyche, these schools represent hope not only for what they are, but for the children they teach. It was in this setting that the workshops took place.

3.4. Empathy

Google's definition for empathy is "the ability to understand and share the feelings of another". Yet in the literature the definitions are much more complex. They include various stages of empathic understanding, both evolutionary and psychological as well as aspects defined as Cognitive and Affective empathy (Krzesni, 2015, Marshall & Marshall, 2011, & Hoffman, 2001). Swan and Riley define empathy as essentially "a complex phenomenon composed of a variety of sub-skills and systems" (2015: 221) and it is this definition that forms my basis for a more nuanced understanding of Empathy. In this section the term Actionable Empathy will be examined. What forms of empathy are useful for teachers and which for students? How can empathy become action? And how is this is an effective intervention?

Hoffman (2001), one of the foremost writers on Empathy, focused on the moral implications of empathy as part of humans' automatic and learned responses. He sees empathy as the basis for human morality. He spoke about the 5 forms of empathy:

1. Mimicry, an automatic response where we mimic the facial expressions and posture of someone we are observing.
2. Classical Conditioning where we observe an emotion and associate it with our own memories.
3. Direct association, a person has experienced something similar to what they are observing. These first three are automatic responses.
4. Mediated association, were emotions are discussed and abstract thinking comes into play, and lastly
5. Role-taking, where one takes on the emotions and/or perspective of the other person (Hoffman 2001).

The last two, especially the last require an understanding that other people have complex internal worlds of their own; this is known as theory of mind (Marshall & Marshall, 2011). The implication is that as we develop as children we form an understanding of the perspectives of others through unconsciously behaving like them, associating their feelings with our own and by the age of 4 beginning to understand that they too have separate inner lives (Krzesni, 2015). This performance, association and conceptualisation form a vital part of what Applied Theatre work does, and thus is in many ways a rehearsal of empathy through a rehearsal of others' lives and internal worlds.

Hoffman furthermore "Conceptualizes empathy as a process of thinking, feeling and acting rather than a simple outcome." (Hoffman, 2000 in Krzesni, 2015: 39). This is backed up by Marshall and Marshall (2011) who talk about the empathetic process in adults (as opposed to development of empathy) their 5 steps are similar to Hoffman's model, but it is the last step that is particularly interesting, "the observer takes action to ease the distress of the other person." (Marshall et al., 1995 in Marshall & Marshall, 2011). Empathy is not just the ability to understand and share the feelings of another, but the action taken to support or help that person perhaps due to feelings of justice, sympathy or associations of guilt with previous actions (Hoffman, 2001, Marshall & Marshall, 2011, & Krzesni, 2015). That last step, of intervening or offering support as a result of Empathy is not always triggered.

Narrative and Role work form a way of understanding others more completely and rehearsing the act of action. These methodologies spark both cognitive and affective empathy. In summary, Cognitive Empathy is about being able to intellectually put yourself into the mindset and perspective of another person where as Affective Empathy is feeling the emotions of that person.

In working with teachers, it has been shown that cognitive empathy is more important. Teachers need to be able to control and manage the classroom while still expressing an understanding of the perspective and feelings of their students (Meyers et al., 2019, & Barr, 2011), especially in bullying situations. However it is

more important for students to experience Affective empathy with the aim of reducing bullying, followed by cognitive work (Stavrinides et al., 2010). Focusing then on working with teachers in this need for cognitive empathy begins to make sense, even beyond bullying situations.

> While teachers may have the capacity to understand students emotionally, they also understand the larger context of the school, have to balance the needs of all students collectively, and need to take swift action to stop unwanted behaviour. The balancing of these needs requires a more complex repertoire of responses than just emotional understanding. (Barr, 2011: 368)

Indeed a purely emotional understanding can in fact be damaging to a teacher's ability to intervene in problematic situations, including bullying. Krzesni (2015) speaking about compassion fatigue, mentions that if you are too often exposed to situations engendering affective empathy you can become fatigued and numb. Barr (2011: 367) also talks about teachers' Personal Distress being inversely correlated to their ability to relate well to students.

3.5. Bullying Context and Trends

My understanding of bullying is derived from multiple sources. Bullying is seen internationally as a problem faced throughout the world, with studies being conducted on every continent (Jimerson et al, 2010: 1-3). Jimerson & Huai define bullying as "repeatedly aggressive behaviour in which there is an imbalance of power between the two parties." They go on to specify that this violence can be direct, such as physical violence, teasing and threats or indirect such as rumours, lies told about the person and the sharing of private information and pictures. (Jimerson et al, 2010: 271). "Three criteria are relevant in order to define aggressive behaviour as bullying: (1) repetition, (2) intentionality and (3) an imbalance of power" (Menesini & Salmivalli, 2017: 240)

Risk factors for bullying are discussed extensively in several texts (e.g. Menesini & Salmivalli, 2017; & Pepler et al., 2008). Issues with self esteem, anxiety and depression are

common for victims both during and after being bullied (Cook et al., 2010; Hawker & Boulton, 2000 in Menesini & Salmivalli, 2017: 245). Aggression and bullying has a detrimental effect on all involved. In a summary of its negative consequences, Menesini and Salmivalli (2017) discuss the following for Bullied; lower school attendance and achievement, poorer healthy, greater levels of anxiety and depression which all increase in relation to the severity of the bullying. In their study these outcomes were visible during bullying and persisted after it had stopped to a greater or lesser extent.

While bullies are often viewed as lacking social skills and using bullying as a way to gain social standing, more recent studies have shown that bullying is more connected with narcissism (Pepler et al., 2008: 326). Bullies can be popular leaders holding power, and may be disliked by their peers despite their popularity (Vaillancourt, Hymel & McDougall 2003). There is a separation created in many contemporary texts between bullies and bully-victims, who experience both roles and both outcomes. "Research guided by the social cognitive framework has found that bullies thought processes characteristically support the use of aggression" (Toblin, et al 2005 in Menesinin & Salmivalli, 2017: 244). A tendency to bully is predicated on seeing violence as positive force.

Bullies are more likely to become 'delinquent' with Pepler et al (2010) quoting studies suggesting that bullies are also likely to have relational problems in later life. Bully-victims (people who fall into both the role of Bully and of Bullied), though a small percentage of all Bullies and Bullied combine these observed effects.

Bystanders can also suffer problematic effects. Lodge & Frydenberg (2005) found that peers who witness bullying expressed emotions such as fear, anger, sadness, guilt and disgust which leads to feelings of helplessness. It is not within the scope of this study to unpack these effects further, but they illustrate the importance of anti-bullying work. (O'Moore, 2010; Olweus, 1993 in Murphy, Tubritt & Norman, 2018).

Bystanders, those who are present when bullying occurs, have a choice to support the bullying, take part in it , or intervene (2005: 331), with Lodge & Frydenberg (2005: 331) finding that peers were present at 85% of bullying incidents. Peer to peer teaching is also a

successful way of increasing the chances that bystanders might intervene (Burton & O'Toole, 2008: 7)

In South Africa there is some difficulty in separating instances of bullying from wider issues of violence prevalent in society. South African statistics for bullying are somewhat difficult to find and there is no direct government policy that relates to bullying in particular, (Protogerou & Flisher, 2012: 120, 128). Applicable laws include the Child Care Act (where bullying is covered as part of Child abuse), the South African Schools Act of 1996 and amendments to the Department of Education's curriculum on safety (Protogerou & Flisher, 2012: 128). De Wet investigated the legal implications of harassment and bullying and where they might interact or differ (2016: 27-30). She found that while there were some differences, all schools needed to be educated about and have policies for such events.

Various studies have been conducted on a small scale throughout the country; The Centre for Social Justice publishes statistics for general violence in secondary schools and these are given at 22% of students interviewed experiencing violence regularly for 2012. In 2013, the company Pondering Panda reported the finding from its research that 57% of children felt they had been bullied (Ebrahim, Dec 20, 2016). The 2015 Trends in International Mathematics and Science Study (TIMSS) noted the finding that 44% of Grade 5 learners in South Africa reported being bullied weekly (the highest in the study) and 47% of Grade 9 learners reported being bullied monthly (Makou & Bourdin, 2017).

A summary of many smaller scale studies from various journals gives statistics ranging from 61% in Tswane High School respondents (Neser, Ovens, van der Merwe, Morodi & Ladikos, 2003 in Protogerou & Flisher, 2012: 120) to 11.8% in Mpumalanga's rural high schools (Taiwo & Goldstein, 2006). Liang et al found that "Over a third (36.3%) of students were involved in bullying behaviour" (2006: 161). These variations could be based on the framing of the questions around bullying and differences in definitions as well as differences in context.

3.6. Interventions and their Effectiveness

In terms of Interventions and their effectiveness there have been several studies. In studying a range of anti-bullying interventions, Menesini & Salmivalli conclude that good interventions

> should be intensive and long-lasting, and they should be implemented with fidelity. Involving parents seems to strengthen the effects, as well as the use of disciplinary practices with bullies. Raising awareness among students about the role of the whole group has an impact on maintaining bullying, and enhancing anti-bullying norms and responses within classrooms is crucial. It is also highly important that teachers clearly communicate their anti-bullying attitudes to students (2017: 249).

Protogerou and Flisher examine different forms of intervention "curriculum, multi-disciplinary or "whole-school", social skills training, mentoring, and social worker support." (2012: 123). Of those approaches the "whole school approaches" were the most effective but only with half the interventions yielding measurably positive results (2012: 124). Protogerou and Flisher argue that a limitation of most of these approaches is that they view bullying on an individual basis rather than as inter-group conflicts and that bullying interventions often miss out on the vital social aspects of bullying (2012: 126-127). This is perhaps why whole school approaches, which change the culture of the institution, are most effective.

According to Murphy et al "Young people are rarely bullied because of their sameness, rather it is because of their differences to their peers, even if these differences are positive" (2018: 2). Indeed these sites of difference become opportunities for oppression. Bullies use societal perception around appearance, weight, race, class, ability, gender or sexuality to increase their own status through oppressive violence toward victims. It is the community that needs to take action and the relational perceptions between the individuals involved that needs to shift. A culture of greater acceptance of difference and lesser acceptance of violence are vital.

3.7. Teachers' Views on Bullying

Teachers' views are examined in Yoon (2004) and Grumm & Hein (2012). Yoon shows the importance of teachers' views towards bullying, finding that many teachers overestimated how often they were able to catch bullying, how often they intervened as well as how often students were likely to report it, with a variance in some of these between student and teacher perception at over 30%. Yoon's study used several markers to predict teachers' willingness to intervene in bullying: **empathy, self-efficacy and perceived seriousness**. The perceived seriousness was found to be the most important factor, and while teachers might intend to intervene this did not mean they would. The study recommended education and recommended further skills training and education around bullying, which informed the work performed in my workshops. Grumm & Hein found that "If a teacher assumes that bullying is the result of a stable trait-like disposition the teacher might be less motivated to use active problem solving strategies in cases of bullying or might be motivated to ascribe greater responsibility to either bully or victim." (2012: 301). They also found that teachers who viewed aggression as unchangeable were less likely to intervene and used less adaptive intervention methods, whereas those seeking change were more likely to be proactive and thus more likely to intervene as well as to intervene in a positive manner. Thus we see that the effects of dichotomous thinking, of viewing violence as an immutable part of life can lead to more bullying. Both articles above show the importance of the perspective of the teacher in bullying, "teachers are the persons who are in the immediate proximity of bullying behaviours in schools. Consequently, they are the persons who have to act." (Grumm & Hein, 2012: 207).

De Wet's (2014) research is located in South Africa. She discusses much of what was discussed above and states that it can be extremely difficult for teachers to differentiate between bullying and normal school based conflicts, and that teachers may often not find fault in the bullies' behaviour. There were several instances of teachers wanting victims to stand up for themselves, ignore or find other friends to resolve the bullying. De Wet found that few of the teachers in her study advocated for restorative or adaptive practices and were mostly authoritarian in their approach, which has been shown to increase bullying (Swearer et al, 2010). De Wet (2007), in a questionnaire on teacher's perspectives on

bullying and intervention methods also found that educators felt that parents' interventions would be more useful than their own. Thus we see that often teachers choose to be uninvolved, select methodologies that are not useful or decrease their sense of their own ability to make a difference. This highlights the importance of teacher training in bullying, particularly in South Africa.

In each of the studies reviewed, recommended interventions for teachers focus not only on education and empathy, but also on the perception and behavioural choices of the teachers involved. All recommended the necessity of whole school approaches but emphasized the importance of having teachers who are committed to these approaches and invested in the changes. This supports my focus on teachers as the first step in bullying interventions as they are the closest to the events after their students.

The work of Murphy, Tubritt & Norman (2018) is important to my examination of empathy in teachers with regard to bullying. This questionnaire used stories and questions to measure teachers' empathy. They use two co*gnitive dimensions:* Perspective Taking (PT) and Fantasy Scale (FS) and two e*motional dimensions*: Empathic Concern (EC) and Personal Distress (PD)." (2018: 19). Personal Distress was a negative marker for bullying intervention, while the rest were positive. They concluded that while teachers have higher empathy than average citizens tested they can also support the bullied through these emotions and need to engage with bullying more actively.

Teacher professional development interventions on bullying, particularly those involving narrative and dramatic forms, provide examples of what research such as mine might look like. Beran discusses how preparation should involve three areas "**knowledge, skills, and confidence"** (2006: 123). This should focus on information, differentiating between tolerable and intolerable forms of aggression, identifying students who might be on either side of violent events, an awareness of different intervention effects. Beran's areas connect well with my own concepts of perception and intervention. Perception requires knowledge and understanding and the intervention in bullying requires the skills to intervene as well as the confidence to do so. On the school side, the Centre for Social Justice as well as many

other studies highlight the importance of an anti-bullying policy in schools. Both policies and training are vital for correct intervention strategies.

3.8. Narrative and Role in Applied Drama

A key text with a focus on teacher training and drama methodology is Eriksen, Larsen & Leming (2015). This text looks at the use of Applied Theatre methods, in this case two instances of roleplaying and one use of Forum Theatre (Where sepc-actors intervene in the performance they are seein), as a way to increase student-teachers understanding of praxis. Theories are connected to practice through the acting out of that practice, "The aim is not the acting itself, not the play or the experience of shifting between contexts, but to trigger reflections and reflective practice. Using theatre modes also provides an opportunity to try out and experience how different actions work" (2015: 74).

According to these researchers theatre becomes empowering as the teachers gain greater confidence in their ability to confront classrooms issues (2015: 76). This is essentially a core tenet underpinning the planned research project. Baldry & Farrington (2007) show that schools often use in-class interventions with curriculum based components. These are often found in Social Studies and English classes. Some intervention techniques included discussing plays and stories on bullying (Baldry & Farrington, 2007: 191). These often also included changes to policy, culture and rules in a school context.

Applied Drama centres on communities or educational spaces. Story and Embodiment are the central concepts on which the aesthetics of any drama or theatre-based work rests; they must work in conjunction. Within Applied Drama are various formats such as Theatre of the Oppressed (TO) and Drama in Education (DiE), which are linked within a Freirean framework in which "knowledge is not the property of teachers… but the end result of true teacher/student dialogue" (Freire in Flanagan, 2006) and in which thought and action, knowledge and practice are intertwined. Storytelling is a central part of the aesthetics of theatre and drama itself. Thus storytelling in the workshops forms a central way of supporting teachers in gaining knowledge about bullying, as stated by Beran (2006: 123).

Boal's TO, based on Freire's *Pedagogy of the Oppressed*, focuses on power relations between the oppressed and the oppressor and uses forms of theatre to reflect the stories of the oppressed back to them and to allow them to rehearse and unpack those reflections through active embodiment (Boal, 2002). Forum theatre generally has a set format with three scenes with actors where spectators become spec-actors and may stop and intervene through action in the scenes they are seeing.

DiE's focus is on more traditional educational settings. Process drama in particular has situations in which students embark upon journeys (story) in which they play the roles of various people (embodiment) as tools for educational understanding. Dorothy Heathcote, a well known practitioner speaks of Drama as 'living through', a mechanism for a teacher to "provide learning situations" (Heathcote, 1972: 157). Both methodologies often focus on the importance of role as a form of rehearsal and a way of engaging in learning which combines aspects of skills in the creation and rehearsal of possibilities. The confidence Beran mentions in giving opportunities for learning that precede real life situations. Thus Role-work through methodologies such as forum theatre and Drama in Education methodologies offers the potential to the stories of others through role-work and thus not only gain empathic understandings, but also rehearse the possibilities for change.

Storytelling as a mechanism is vital to us as humans; it is a way of knowing ourselves and our world. In many South African cultures, storytelling remains a way of understanding about the world and understanding the world. In writing about Stories as a Way of Learning (2002: 31-47) Lyons and LaBoskey state that "Stories generate rich and beneficial discussion" where a conventional critical analysis essay had been unable to do so (2002: 37). In just a single story offering, the concept of oppression (or the removal of one's agency) is discussed in three separate ways. hooks argues that "Sharing experiences and confessional narratives in the classroom helps to establish communal commitment to learning." (1994: 186). I suggest that drama as a participatory form has even greater possibilities for critical thought than storytelling in isolation. Bolton, a DiE specialist, argues that art, and in particular drama, is a way of knowing that "must be dedicated to bringing about change" through the

reflective processes (1989: 153). He encourages the integration of tacit forms of **knowledge** with the knowledge of each individual as change that is felt.

In this research, integration takes the form of roleplaying, with participants taking on the roles of teachers, students and parents as a way of accessing the. Various forms of roleplaying work, including more generalised roles and Forum theatre like interruptions to scenes as well as Process Drama-based role work were chosen. Morgan & Saxton discuss the two frames of drama as the expressive and the meaning frames. In discussing role through these concepts they examine the idea that the protection of a role will allow participants to express perspectives they would not otherwise (1987: 32). They are writing in the context of process drama, where roles are part of a larger process of make believe directed at critically embodied student **learning**. Through this process of learning knowledge and **skills** are gained. O'Neil supports this in saying "Actors undertaking a role become transparent inviting the spectator [or the actor] to look through them at the character or, as in a mirror, at themselves" (1995: 69). Theatre becomes a way of reflecting. Even in pre-designed characters our presence alters the roles and when we create a role as part of an exercise the opportunity for reflection is even deeper. It is this process of interplay between aesthetic and role that makes Process Drama so useful, yet while education is an aspect of what this research does, rehearsal of change in keeping with Boal's work is also vital. It is his theories of Forum theatre as rehearsal that support the value of roleplaying for creating **confidence** in seeking change in real world settings.

4. Research Design

4.1. Framework

In working with primary school teachers using Applied Drama methodologies I was focusing on exploring narrative and empathy. Qualitative data collection methodologies were therefore the most suitable as they would allow me to unpack the narrative forms and explore how Empathy did or did not exist within these forms. I used the Action Research method as I wanted to discover if Applied Drama based interventions would support teacher's ability to intervene in bullying situations.

My main research question and sub-questions were as follows.

- How does embodiment of narrative through roleplay increase Johannesburg primary school teachers' capacity to perceive and intervene in Bullying situations?
- In what ways can narrative through roleplay make empathy become actionable?
- In what ways does Applied Drama, specifically narrative through roleplay, affect perception and intervention by teachers in bullying?
- How will workshops using the above premise function practically?

4.2. Method

Due to the fact that this was an educational intervention, I worked with Action Research. Action Research uses cycles of planning, practicing, observing and reflecting (Kemmis, 2009: 464). These cycles form the basis of the technique. Yet in performing one set of workshops, and knowing that this was a Masters study with limited time, I planned to conduct one cycle only. To some extent these aspects are not as easy to delineate as they otherwise might seem. Tripp states that each aspect may contain part of the other aspects (1990: 160). Planning may occur before practice has begun, but it continues to change and alter as practice happens. Observations occur throughout and reflection often forms a part of this observational process.

Working with Applied Drama methodologies I found that there were many similarities to the Action research cycle; Applied Drama also works on cycles of what Taylor calls, in a book carrying that name; action, reflection and transformation (2000). Indeed drama itself becomes a part of this process. The act of doing and making drama is in itself a mirror upon the subject of the drama (Bolton 1982: 34). In doing drama we are already in an act of planning, practicing, observing and reflecting.

Knowing that I would only have one set of workshops with one group of teachers, I focused my work on these Applied Drama cycles. This Applied Drama cycle forms a smaller and self contained version of an Action Research cycle. Furthermore in conducting these workshops in my future endeavours I will continue the cycles.

Action Research methodologies of two varieties were present in this work. In my capacity as researcher I was utilising aspects of Practical Action Research and in my capacity as facilitator I was working with the teachers in Critical (or Participatory) Action Research cycles.

> *practical* action research guided by an interest in educating or enlightening practitioners so they can act more wisely and prudently; and *critical* action research guided by an interest in emancipating people and groups from irrationality, injustice and harm or suffering (Kemmis, 2009: 469)

Thus I was, by myself going through a process of learning more about my facilitation through cycles of planning workshops, putting them into practice, observing these in action and reflecting afterwards. While this is the basis for the Action Research cycle, Action Research should take place in a community of practice. As a single practitioner my cycle was more in keeping with Applied Drama cycles.

However in my work with the teachers I was using practice based methodologies to explore an injustice based in power and inequality in school settings, thus using aspects of critical Action Reseach.

4.3. Particulars

I ran a total of 6 workshops of between one to two hours with teachers during their Professional Development time. There were a total of six sessions and seven and a half (7.5) hours of workshop time.

I worked with a group of around 31 Primary school teachers from Grades R to Grades 6. Most of the participants were in their late twenties to early thirties, with several older teachers. The group shifted depending on the availability of the teachers, and some chose to not participate, to finish work instead, during some sessions. There were significantly more females than males, about a third of participants were male. In terms of observed race; most were black, with less than a fifth white teachers, one indian teacher and two coloured teachers. All of the males were black. There was one teacher with visible physical disabilities.

4.4. Data Collection

As a result of a qualitative research approach I needed to make sure I used multiple methods of data collection. I explored the idea of using interviews, participant observation, surveys, recordings, questionnaires and personal observations. In order to get a range of different perspectives I chose several different forms of data collection; I decided to make audio and video recordings. Several workshop activities included a written component that was then collected, in particular a drawing of a flower representing levels of privilege and a table of bullied, bully and bystander actions possible before, during and after an incident. Both of the above helped me record and collect data on the workshop process itself. I emailed reflective questions to five teachers post the workshops (See Appendix 'Post-workshop questions for teachers'). These were teachers willing to engage with the emailed questions. I had reflective questions that can be found in the workshop plans as a vital part of the workshop process, which were often recorded. These qualitative methods supported my understanding of the teacher's perspectives. There was a post workshop group reflection and questionnaire. I wrote reflective journals after each session. These helped me examine the quality and weight of the workshop process.

4.4. Data Analysis

As my focus was on empathy through roleplaying and narrative, I selected thematic analysis as the most appropriate way to investigate the data. "Thematic analysis (TA) is a method for identifying, analyzing, and interpreting patterns of meaning ('themes') within qualitative data." (Clarke & Braun, 2017: 297).

In this method the data is explored for particular coded themes or patterns of meaning. This technique is often used to interpret narrative or story based data sets. Drama is after all a form of storytelling, and as can be seen in my workshop plans a lot of what I ask the teachers to do is creating and narrating stories of bullying in order to examine those events.

> TA can also be used within a 'critical' framework, to interrogate patterns within personal or social meaning around a topic, and to ask questions about the implications of these. (Clarke & Braun, 2017: 297).

I wanted to critically explore the data in a way that highlights the social and personal experiences of the teachers, as Empathy remains at the centre of the work. Thematic analysis allows in depth readings of data and text that give place to social and cultural

aspects of experience as well as the personal and is thus eminently suitable for qualitative research such as my own.

4.5. Ethical Considerations

The Ethics Committee approved my application. I needed approval from the Vice Principal and the head offices of the organisation to work within the school setting. I had that approval, along with a time during the teacher's professional development. I was asked to keep the identity of the school confidential and have done so throughout this research report. Before the workshops started each participant received a workshop information sheet and a consent form (See Appendices pg 72-74). Teachers were told there was a counsellor they could call if they found any of what we did triggering or needed external support and the number was provided along with my supervisor's number. In the work my focus was always on keeping the teachers informed and aware of what data I would be collecting. A teacher occasionally asked me to not record their performances, which I was happy to do. My specific focus was on working alongside the teachers to try and find solutions, as that is part of Applied Drama's ethos.

4.6. Limitations

Before conducting the workshops I was aware of the following possible limitations.

Qualitative data, especially with large groups, results in multiple perspectives to truly engage with all the perspectives contained within. While part of my data collection was getting as many different perspectives as possible, it is still possible that some aspects of the process might not be recorded.

There is some tension between my role as facilitator and my role as researcher. As a facilitator I am working with the teachers to unpack aspects of bullying and find solutions. As a researcher I am simultaneously investigating the effectiveness of this workshop process. This duality could create tension. There could conceivably be some issue with the size of the group and my ability to collect data. Indeed problems with technical aspects such as he recording device or human error could form a part of the limitations of some of the data collection techniques.

Applied Drama cycles are often focused on the facilitator and are often more personal reflections. While a journal did form part of my data it was just one aspect.

The limitations of Action Research have to some extent been discussed in the section above. The workshop process uses aspects of Action Research, yet while this series of six workshops can be considered Action Research on the part of the facilitator, this presents some limitations for the teachers' ability to engage especially since some might not attend all of the workshop sessions. As this is a masters study a greater cycle of workshops was not feasible, but the combination of Action Research cycles and Applied Drama cycles helped to support this difference.

5. Findings and Analysis

The effectiveness of roleplaying and narrative techniques has been established through the literature review. Yet how effective were the workshops themselves and in what ways?

The format and plan for the workshops can be found in the appendix and will give clarity to the various aspects of these findings. Narrative of imagined bullying events and roleplaying these narratives were the central mechanisms of the workshops. The first section has been organised into themes to engage with the concepts, stories and thoughts that came out of the workshops and discussions within the workshops. I have also included sections of my own experience as researcher and facilitator and lastly a section critically engaging with the overall effectiveness of the workshop process. This division allows an examination of the process of the workshop itself alongside a critical analysis of its effectiveness, more closely embodying the Action Research cycle through both the process and this final analysis.

The first of the themes to emerge, when examining the findings, is Power and Identity. The power relationship is not only that between students, but also between teacher and student, parent and teacher, management and teacher. Identity is at the centre of these social contracts of power. The second theme is specifically that of Gender. In a South African context gender is a major issue and gender based violence is endemic. In the literature on this I explored how the underlying toxic masculinity and patriarchal views of South Africa contribute to disrespect and maltreatment of women, which extends to schools despite these being often more female spaces. This theme explores that particular context

in the space of the workshops. The third theme is that of the teachers' sense of Confidence and Self-efficacy. This part is split into three sections, one dealing with explorations of empathy and perceived seriousness, the second with perceptions of self-efficacy and the role that played in teacher's exploration of the workshops, the third was hope and hopelessness. Each section deals with aspects of how the workshops functioned in this particular space and with the facilitator and teacher-participants.

The second section provides findings and analysis of the method use. It looks at the used of applied drama methodologies through the lens of Beran's (2006) Knowledge, Skills and Confidence and Yoon's (2004) Empathy, Self-efficacy and Perceived Seriousness. These are combined into two sections; a section on Knowledge and Perception and a section on Skills and Confidence, both of which will examine how these ideas were experienced during the workshops.

The last section examines my own perspective and relationship with the workshops, my facilitation and my interaction with the participating teachers.

5.2 Power and Identity

> Young people are rarely bullied because of their sameness; rather it is because of their differences to their peers, even if these differences are positive (Murphy et al., 2018:2)

An examination of Identity was added into the design of the workshops from the start. With the Murphy quote in mind I used an Exercise from Khan & Marnell's *Creative Resistance: participatory methods for engaging queer youth* (2016), in the second workshop. This included an 'Identity flower', with each petal representing an aspect of identity and colouring in each petal based on how centralised or decentralised each participant felt their identity was as seen in Fig 1 and 2. Some of the results were then discussed. The petals, as can be seen, represented were Class, Ethnicity/Race, Gender, Sexuality, Body Image, Religion, Age and Ability. While those willing to talk during the discussion generally spoke on safer aspects of identity, some interesting reflections came up at the time and throughout the workshops. The flower focused on what identities were normalised (and centralised)

and what identities were seen as ‘different’ (therefore decentralised). An Indian teacher spoke about her Christian faith as central, but often decentralised in other’s perspectives of her, due to her race. A black female teacher spoke proudly about her straightness. A black lesbian teacher spoke about feeling outside, about persecution and difference.

Figure 1: Flower Diagram A

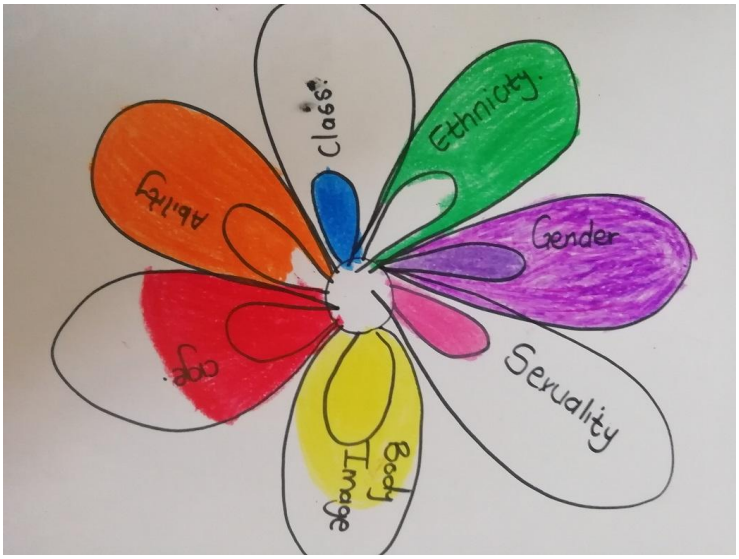
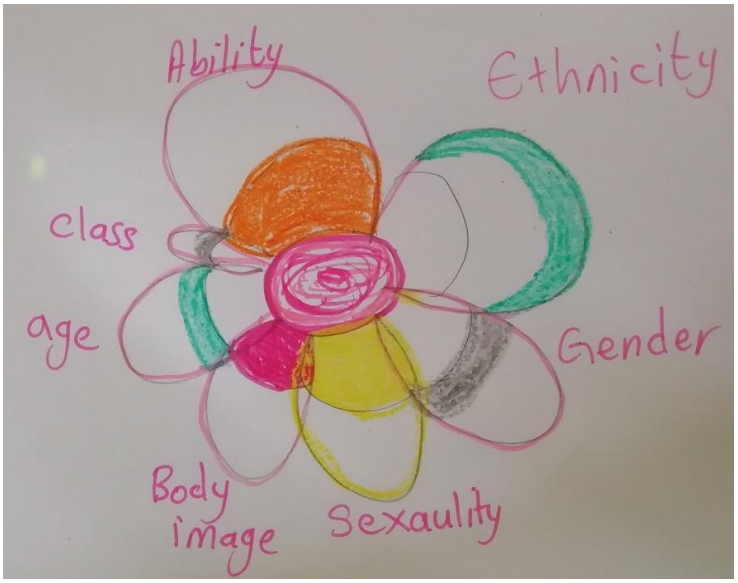


Figure 2: Flower Diagram B



These stories fed into the stories that teachers created around bullying situations. Differences in identity; in age, class and appearance were central parts of several of the bullying stories the teacher's workshopped together, as were differences in power. These did not always reflect what would be considered centralised or decentralised. There were a total of 6 groups of teachers for the creation of the characters that would later become the focus of our roleplaying work.

- Group 1: Had Glenrose, a grade 3 girl, who was wealthy being teased by a grade 2 boy, Jameson, who was jealous of her wealth and displayed a level of disrespect towards women, despite coming from a single mothered household. He based his bullying on appearance and only answered respectfully to male teachers during our discussion of his character.
- Group 2: Consisted of unnamed characters; a shy girl from a single family being teased by a rebellious male peer who had a physically abusive mother.
- Group 3: Had the only instance of the group choosing to do a bully and a bystander rather than a bullied person. The bully, Thabile was the daughter of a helper to a white family that had been 'adopted' into that family. She comes across as charming and manipulative and likes attention to be on her. The bystander, Nthabiseng, is similarly smart. Living with her grandmother due to her father re-marrying. Her perspective is squashed by Thabile's domination of the classroom.
- Group 4: had James, age 11, an overweight only child of a lower-middle class family who was bullied by Stephanie, 13, single mother household. Who is passionate about fashion and focused on James's weight. During the scene James goes to a teacher, but is ignored and told to sort it out himself. He tries but fails.
- Group 5 had Lazarus, overweight, wealthy and sensitive only child who is bullied by a younger single parent girl who has a crush on him. She is constantly in his space, asking invasive and often hurtful questions about his life, weight and family.
- Group 6 contained an overweight bully, Trevor, whose parents both work mostly overseas and who lives with his grandmother who he treats as a helper. He revels in his wealth and uses it to maintain social status and friendships. Benny the person being bullied is a shy twin with a strict mother and step-father, who feels that he is the least liked twin. Trevor tries to keep Benny from playing soccer and attempts to

wheedle his way out of punishment when confronted. In scene a strict male teacher is brought in to deal with the situation.

Gender and Sexism, which came up in several of the scenes will be dealt with separately. Two of the created stories had more wealthy students being bullied for their wealth, one had the inverse. Though for Group 5 it was mentioned that Lazarus had the potential, due to his wealth to become an even greater bully. There were two fat students as bullied and one fat bully. Smart students could be found in all three roles. These aspects of identity were built into creation, which asked the teachers to build in likes and dislikes, family situation, etc. Many of the created students had some kind of disrupted family situation. Single parents or step-parents were common, with 8/12 characters coming from single guardian households and two having step-parents. Race was never the focus, except for Group 3's Thabile. This is in schools that attract students, who are mostly middle class or above. Middle class encompasses a huge range of wealth levels, particularly in South Africa. The characters were majority black, both in the way they were drawn by the teachers, and in how who was chosen to perform them. It seems the main issues teachers were dealing with and engaging with in terms of identity in their students were the above mentioned issues of family, class, appearance and intelligence. One teacher (white female) stressed "I think this is why it's so important to know our kids before they come to us, because like, we only see them how they present themselves, and if you hear the back-story you can be like, no wonder you are like this in my class." (Group 3 teacher)

This need to understand the backgrounds and identities of the families and children in their classroom was an often expressed sentiment. Narrative empathy relies on understanding the narrative of the person you are meant to be empathising with, unpacking the narrative story of their perspective. Without data, the narrative empathy that is so important for teachers to practice is difficult to connect with. What ends up being needed is the kind of imaginative thought experiments similar to those practiced in the workshops. Thus imagination and supposition can allow for narrative empathy in situations that might otherwise not elicit that empathy. This can also be supported by what is known about the children in bullying situations, in all three roles.

> Our stories suggest that while acts of bullying are unacceptable, they are nonetheless reiterations of the dominant order, albeit excessive, rather than acts that run counter to that order. (Bansel et al., 2009: 66)

In examining the stories created by the teachers we can see aspects both supporting and undercutting the 'dominant order' expressed in the above quotes. The article from which the quote stems examines stories separated from narrator called a collective story. All of which reflect instances of taboo or behavioural management. A boy is teased for acting 'weak' by crying. A girl is punished for attempting to join older girls. A girl in a leadership role loses it by pushing over a boundary. However the reality shown in the characters and examples created by the teachers, which to some extent stems from their experiences at their school, is more complex. It is difficult to parse out if all of these instances support some kind of dominant way of thinking and what that way of thinking would look like. Yet one could easily say they are affected by the culture surrounding them.

My own experience of bullying certainly supports the above quote, my talkativeness and hyperactivity were central to why I was being bullied, though what I was being bullied about often did not follow these reasons. The focus was on appearance, exclusion and derision of my academic work. Yet the behaviours being punished were ones that fell outside the 'dominant order' of ways one should behave with classmates and fellow students. However the 'dominant order' does not necessarily need to be the general order expected of the situation, but can also be the personal order taken on by the child's perspective. This can include; not being paid attention to, in general or by particular people. Not having a care or love needs met and assuming power in order to compensate. Feeling irritated or intimidated by others abilities. In discussing each scenario with the teachers involved these sorts of narrative underpinnings, of history, family and the like became increasingly more centralised in teachers understanding of bullying.

"The question posed by disciplinary power is not who holds or exercises power, but what specific practices actualize relations of power" (Towndrow & Tan, 2009:292)

This need to know, to understand the perspective of the children they were working with often came into conflict with what the teachers felt was their role and in their purview within the school and with the guardians of their students. This will be discussed in the section on teacher self-efficacy in terms of the teacher's experience, for now I would like to look at the role of the teachers. The reason teachers were chosen for these workshops was because they sit at the fulcrum of the school experience, and as such have the most interaction with management, students and parents. Yet this is also an intensely challenging place to sit, a case of multiple roles and demands from a range of different sources. The identity of the teachers, what was at the centre of their job beyond the education of their students, beyond the performance goals met, was stretched thin. In working with the group chosen I in some ways created another demand on their various roles. My perception has been that as caretakers of their students wellbeing teachers often feel unsupported by parents and management. One teacher mentioned speaking to parents on multiple occasions with little change in the student's behaviour. Another said "We need to know these parents; they lie to us about what's going on…" There was also enough doubt around the support of management from all of the teachers I was working with that at the end of the fourth workshop I requested the presence of the vice principal to give the teachers and her some time to talk through how and in what capacities teachers would be supported in reporting bullying behaviours. Several of the teachers expressed a wish that I work with either parents or students, or often both, as they felt that these groups also held a responsibility of care alongside them. Beyond teachers, it is my opinion that the role of school counsellor or psychologist is one that is sorely lacking in most of SA schools, including the one I worked in, and would allow teachers to have someone more experienced or able to deal with these matters present in the school. A set of workshops including this one and beyond to students and parents, and would do a lot to create a greater sense of confidence and ease in teachers abilities to report and engage with issues surrounding bullying.

While the quote above is in reference to evaluations of teachers' performances and the power relations involved, this quote talks about Disciplinary power. This sort of power is not about who holds power, but how that power is enacted. In this instance who is enacting the anti-bullying strategies and intervention is in question, who holds power in this situation is

much more complex than just the teachers enacting disciplinary methods. Students and bystanders also need to be aware of their power, beyond the bully exerting particular forms, into the pressure that peers and shame can exert when one's actions are called out. Beyond activities in school the responsibility and power also rests on guardians to manage and engage with the appropriate or inappropriate behaviour of their children. Each group needs to identify as responsible participants in the culture of the school, rather than de-activated separate people. How much this changed over the course of the workshops will be addressed in the section on self-efficacy. Yet first a prevalent problematic aspect that came up in the workshops that of Gender, needs to be explored.

5.2 Gender and Sexism

The first inkling I had that gender would be a factor in the teacher's experience, outside of the wider South African context, was in the very first workshop. The ability for participating teachers to be honest open and safe within the space was also severely hampered by the size of the group and the fact that the teachers were often new to their roles, as this was a relatively new school, and new to each other.

The first workshop consisted of the facilitator in role as the three options in a bullying situation, that of bully, bullied and bystander. I had a monologue for each role (See appendix) after which each character was hot-seated (asking questions of that character in role). The bully role was a misogynistic young man who had, along with his 'gang' of friends beat up a young man for not being masculine enough and using 'their' soccer field/ball. In his schema of thought, there are those who are powerful and those who are weak and his friends were the most solid relationship. This schema of thinking appealed to several of the male teachers. One in particular exclaimed that his attitude would help him to survive in a difficult world. I rebuffed this perspective, stating that he was as a result more likely to end up in a gang and thus prison. It might have been better to question more gently the underlying suggestions and open up the discussion at this time.

This attitude, that strength and aggression were useful was something I encountered several times through the workshop process, along with stories about sexist bullies, bullying

staff members and general subtle misogyny. During the Equality flower exercise, described above, the difference between sexuality, gender and biological sex was one that I needed to explain repeatedly along with the concept of centralised and therefore privileged vs. decentralised and underprivileged perspectives. Most teachers, while exposed to general feminist concepts and being quite accepting of women in leading roles, were not at all educated outside of these ideas. During sharing one of our petals one teacher exclaimed how his masculinity was being decentralised by the presence of 'feminine' and gay men and leading women in the media. While he got critiqued/questioned about for this perspective, he felt in a position of enough power and support to share this perspective. When I asked him what made these men feminine, and why this stopped him from experiencing centralisation his dissembled, 'you know, like *feminine gesture, hand flop* and exclaimed that their presence in the media had a negative impact on masculine presentation in younger people. He was aware of a loss of privilege in the media of 'manly masculinities' and felt this as oppression. Furthermore he wished to police this 'feminisation' and one can infer that he might do so in the classroom.

Figure 3: Character A

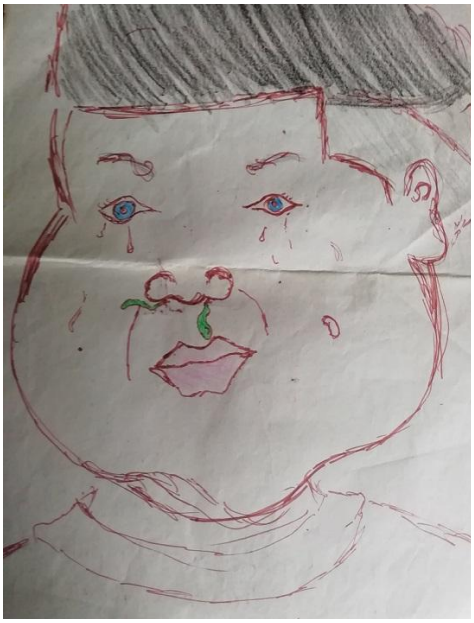


Figure 4: Character B

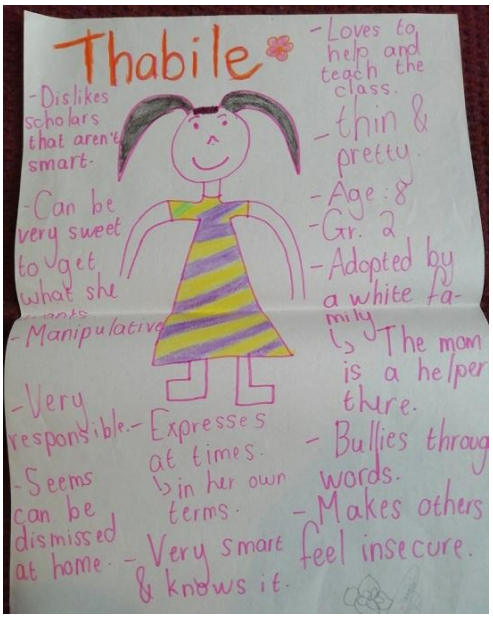
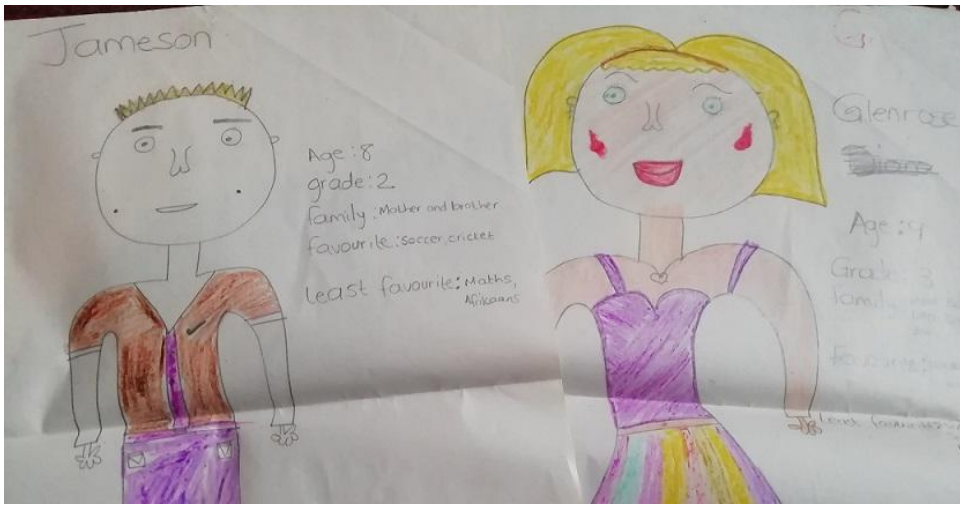


Figure 3: Characters C and D



Furthermore in the above pictures (Figures 3, 4 and 5) one can see that gender played a role in the examinations of various characters. All of the girls were shown wearing dresses, perhaps an easier signifier for gender in drawing or something more complex. Uniforms still often conform to skirts for girls, but mostly student were not shown in uniform. Boys who were being bullied were often shown to be small, or effeminate in some way. Such as Fig 3, who is snot-nosed and crying. An exception to this rule was Jameson (Fight 5, left) who was being teased by an older girl because she liked him rather than the other males being teased for shyness, or sensitivity. Gender roles and perceived keeping with masculine and feminine

norms are a part of bullying. Often if this is the centre of the bullying it has been my personal experience that teachers will attempt to correct the child's gender presentation rather than the bullying itself.

Haase's article titled 'I don't do the mothering role that lots of female teachers do' (2008) was reflected in the attitudes of many of the male teachers, though not all. This idea that it was the job of the male teachers to uphold masculine norms, to treat the boys differently to the girls and to not be as 'emotional' as the female staff was borne out in my observations. In my classroom observation I saw a young boy being told by a male teacher to 'be a man' when he was close to crying and when male teachers intervened in the bullying skits it was often either through a quiet, reasoned strength (one that was approved of by all parties.) or through a more aggressive and dominant discipline style than that chosen by the female teachers.

Group 1's Jameson was framed as disliking females and female teachers, and as being disrespectful towards them, despite growing up in a single mother household. The teachers had a brief discussion of the presence of boys who would not listen to female staff members and Jameson's behaviour was explained as a result of not having good masculine examples, only those in the media to listen to. This was in some senses a more nuanced debate than those that had been held before, yet the discussion did not extend past the media having impacted Jameson's view of women.

This clash in gender was borne out in writing I received from a female teacher which talked about a male teacher present at the workshops who had belittled her, held her hand in class and thrown objects at her to decrease her power and thus increase his. She had subsequently had a great deal of problems with a student who belittled high achieving female scholars, and several scholars with whom she had discipline problems who would say "it is because you are kind" or " I am scared of the male teachers**."**. This aspect of gender disparities and toxic masculinities which contributed to bullying amongst both teachers and students as well as to a lack of discipline was worrying but not within the scope of the workshops to address directly, which I regret. The teacher did not want to engage further in the workshops with her experience, nor were the participants open to

exploring these issues outside of generalised statements about them. There was a level of discomfort and recognition of the issue of gender in that school which combined in discomforting ways for both facilitator and participants. In future workshop plans, these issues will hopefully be addressed through work and questions focusing specifically on them.

Indeed in the future I feel that there should be more education on gender based topics for student teachers and teachers in general, as the lack of knowledge and biases that were found needs to be addressed on a much broader scale.

5.3 Confidence and Self Efficacy

5.3.1 Empathy and Perceived Seriousness

Empathy has earlier been shown to be complex set of cognitive and emotional processes whereby an individual comes to understand and feel with a person, with this possibly leading to a resulting action. Cognitive empathy was shown to be more important for teachers, who have a range of issues to manage outside of a specific event (Meyers et al., 2019 & Barr, 2011). Yet I do not want to underplay the value of affective empathy, which is feeling as the people involved are feeling. While affective empathy is coded more feminine, cognitive (as the more intellectual and 'reasoned' function) is coded as masculine. To overstate the importance of one, to say that cognitive empathy is the only important kind of empathy for teachers is to lose sight of the way in which we expect more male coded teaching behaviours despite most teachers being woman. Furthermore I think it undercuts the value of affective empathy, as something visible to the children involved and important is their feelings of being seen and understood. When Yoon (2004) talks about Empathy, perceived seriousness and self efficacy as the central mechanisms that encourage teachers intervention in bullying situations Yoon is talking about affective empathy. Teacher's empathy was measured by the statement "I would be upset by the student's behaviour and feel sympathetic to the victim." (Yoon, 2004:40). Indeed while cognitive empathy allows the teacher to understand a bullying situation and manage it in the greater context of the school and the classroom, it is affective empathy that allows teachers to understand the seriousness of bullying and predicts likelihood of intervention. However as Murphy et al demonstrated, while Empathic concern is useful, Personal Distress on the part of the

teacher has a negative effect on a teacher's willingness to intervene (2018:19). This personal distress in then something that was managed by the participants and facilitator.

How effective were the workshops at each type of empathy? Cognitive empathy is certainly easier to measure in the context of the workshops. Each group created in-depth characters that had relatively complete lives and stories. Indeed it was through these stories that the teachers often connected to the lives of the characters. Furthermore their conversations after the scenes held a great deal of cognitive empathy that went beyond the history and situational experience of the characters involved and into the environmental events that might have had an effect on the students. During Group 2's discussion, a participant asked "What if the bullying is caused by the teacher always picking the female student, always paying attention to her?" This goes beyond the behaviour of the students and shows a reflection on how the behaviour of the teacher involved might affect the students. The cognitive empathy thus does not remain surface deep, but extends to an understanding and cognitive processing of the way in which the school environment and the teachers themselves might have an effect on the students involved. Despite this positive use of cognitive empathy teachers were often extremely frustrated by their inability to know more about their students and their family. There were several incidents of teachers exclaiming that parents lied to them or dissembled on the truth, which lead to an inability to manage the classroom situation and the children involved. They mentioned that it was often only after the fact, days after the death of a family member, or a large life event, that they even became aware that something had happened beyond a change in behaviour from the child involved. This shows that the parents or students do not see this as part of the teacher's role, or do not trust the teachers, or that teachers are not asking about students' home lives. After observing classes, I suggest that is a combination of all three.

Affective empathy is more difficult to measure, but also the more uncomfortable to experience, even without the experience of personal distress. Affective empathy is not necessarily required in merely performing a character, but only in 'acting' a character. Yet in creating the characters themselves and coming up with the situation and reactions of each bully, bullied and bystanders there was a level of affective empathy automatically built into the workshop model. Morgan and Saxton talk about building belief in the situations and

characters as part of the process of Drama in Education (1987: 29). Building belief is about preparing participants to engage further and more deeply in the work involved. In the moment of the work it also includes pausing the action and examining the feelings of the people involved. Furthermore feeling is located within the body. To perform and do the role of a person, to strut like a confident bully, or hunch like a scared bullied, is inherently to begin to feel the emotions of the characters. This was born out in the experiences of the teachers, who began to see other perspectives.

In terms of emotional distress, this too is to some extent built into the work itself. This was done by first of all creating distance by using characters and situations invented in combination with others and hopefully fictional to some extent. Secondly there is an automatic distance created as a defence by many of the teacher participants. This was often seen in the form of humour. For the fat bully in group 6, a mean character and humorous stereotype created distance in a scene containing a level of seriousness in terms of the bullying action, of taking away and belittling a much smaller boy. Similarly in group 3, Thabile as the bully was obvious and extreme to the point of humour in her need to gain and keep the attention of the teacher to the detriment of her classmates. The seriousness of these situations, Thabile's need to belittle her classmates and Trevor's underlying unhappiness and that of his bullied counterpart, were not undermined by the humour. Indeed the humour supported and highlighted the situations and led to fruitful discussions of each characters situation in response. In the use of Forum Theatre methodologies, of allowing the teachers to interrogate and unpack each situation by re-playing it with different results and different interventions, these understandings and reflections at both a cognitive and affective level could be deepened.

It is in the deepening of understanding through these theatrical techniques that we find Yoon's concept of perceived seriousness. The greater the levels of perceived seriousness the greater the likelihood of intervention, with perceived seriousness being of more importance than self-efficacy or empathy (Yoon, 2004: 41). The perception of seriousness of an event is affected not only by the teachers' understanding of the bullying event, but by their understanding of the experiences of the bullied person. This requires a level of not only information, but also cognitive empathy. It is through the process of performing various

characters and their emotions, or watching these being performed as an audience member, that the teachers began to truly tap into how seriously they needed to take the event. In speaking about Group 4's performance, where James (11) was being bullied by Stephanie (13) one of the participants said "I think sometimes as teachers we hear someone come up to us and say, this one is teasing me and we are like, 'go and sort it out'. We aren't actually attentive to what they are saying and we can be dismissive of kids sometimes." This, for me exemplifies the shift in perception that took place throughout the workshop process. Thus the teachers had the information required, through earlier workshops, to understand how bullying affected children. The cognitive empathy to deeply understand how seriousness those results could be and the affective empathy to perceive the level of impact these events might have.

Goroshit and Hen talk about this mixture of cognitive and affective empathy in terms of Emotional Self-Efficacy (ESE). The confidence in a teacher of their ability to recognise, express and regulate emotions, both for themselves and others (Goroshit & Hen, 2016: 806) and includes facilitating social exchanges, such as mediating a disciplinary event amongst students. In Goroshit & Hen's study they explored the many ways in which ESE lead to more confident and better teaching, "Empathetic teachers serve as a model of morality for their pupils, by engaging them in positive interaction. Such interaction enhances the quality of teaching and learning, contributes to better behavior and fosters sharing." (2016: 807). This is part of the last section of work I did with the teachers, where we examined how to model good behaviour for students through our interaction with each other as well as students themselves. Several of the teachers found this section their favourite, as it helped them to critically reflect on behaviour.

Yet while ESE did have an impact on empathy amongst teachers it was actually teacher's self-efficacy that was the greatest predictor for teacher's empathy (Goroshit & Hen 2016: 813). This leads us into our next section. For if teacher's ability to express empathy is based on their sense of self-efficacy, what does that self-efficacy look like?

5.3.2 Teacher Self-efficacy

Self-efficacy amongst teachers is a complex concept. While it has been found to mean a more understanding teacher, more confident in giving students autonomy, it has also been

shown to mean a more inclusive and less authoritarian discipline style (Goroshit & Hen, 2016: 806). Yoon talks about the sense of agency that is a central part of self-efficacy (2004: 39). Beran does not speak about self-efficacy but does talk about the teacher's sense of confidence in their ability to intervene in bullying situations (2006). This confidence is not only one of the teacher in isolation, but of the teacher in the system of management within a school. "Teachers need reassurance from administrators" in terms of dealing with bullying, intervening in official ways and seeking support from administrators (Beran, 2006: 125). I found this very much to be the case.

During my fourth workshop with the teachers I was hearing a great deal of objections from the teachers about whether they would have support of the administrative team in dealing with bullying situations. Many of the teachers felt they did not know the correct procedure, or would not be backed up in their efforts by administrators. One participant mentioned that no one ever gets expelled, generally it is the bullied person that goes; "The measures you are talking about, they are not happening, and like, that's just so sad." There was a sense amongst the teachers, that they had no power, so sense of self-efficacy to deal with these kinds of discipline events. Eventually I asked the vice principal, who had agreed to have me come do the workshops, to come in and discuss this with the teachers. Clarity was provided on the particular steps that needed to be taken, from filling in the discipline events booklet, to raising a more serious issue, to what would happen in the case of a serious bullying event. Beran (2006) demonstrates, and my workshops supported, that the systematic aspects of self-efficacy, are often underappreciated and overlooked.

Beyond the systematic aspects, teachers engaged with their own sense of the process. Throughout the workshop process, from the first workshop where the teachers often expected to sit back and be educated, to the last workshop where participation and discussion was high, there was a shift in how the teachers articulated their personal confidence and self-efficacy. From low experiences of self-efficacy, to a sense of confidence and purpose, a big part of that was not just the teachers in isolation, but their sense that the system in which they were working would be supportive. Even in the face of uncooperative or uniformed parents. The teachers, like many South Africans had placed themselves along the dichotomy of power and powerlessness, of hope and hopelessness, and it was a struggle

as a facilitator to bring these concepts into a sense of dialogue similar to what Duggan & Muñoz (2009) speak about. Duggan & Muñoz talk about a negative versus positive versions of hope, one that is inert versus educated, as well as an angry, and therefore useful hopelessness. "[T]he opposite of hope is *complacency* – a form of happiness that will not risk the consequences of its own suppressed hostility and pain." (Duggan & Muñoz, 2009: 280). The second workshop in some ways set the tone for this sense of complacency. The teachers were disruptive, and actively disengaged from the workshop process during this time. I wrote my journal that I felt frustrated by their unwillingness to commit to the process. Some of the participants did not want to interact with the complex dialogue of bullying situations, the social and systematic backings, and the need for each intervention to suit the particulars of a situation. Some of them instead wanted easy solutions, a way to solve bullying. One teacher stated in her feedback, "I can define bullying, I know what it is, I can minimize it in class by creating a safe space and using all the other strategies but I am not really sure if I know how to solve it. I don't have solutions." Though the workshops took place on a Monday afternoon, teachers were tired and drained by their work and often saw my workshops as an opportunity to relax rather than engage. In some ways the pressure shown, for teachers in these kinds of schools to perform very highly by articles such as "Investing in education: The case for independent schools in SA" (Mupunga, Mail&Gaurdian Aug 2019) as mentioned in the context was visible with the teachers. One teacher in particular stated she would not have time for over half the interventions we had mentioned, she could not leave her class alone and the curriculum goals she needed to meet were more than enough.

However by the Fifth and Sixth workshops this had shifted for many of the teachers. In order to substantiate the **information** they had learned, show their **skills** and boost their **confidence** (Beran 2006: 123) I used a sheet of actions that could be taken before after and during bullying situations, as seen in Figures Six (6) and Seven (7).

Figure 4: Table A

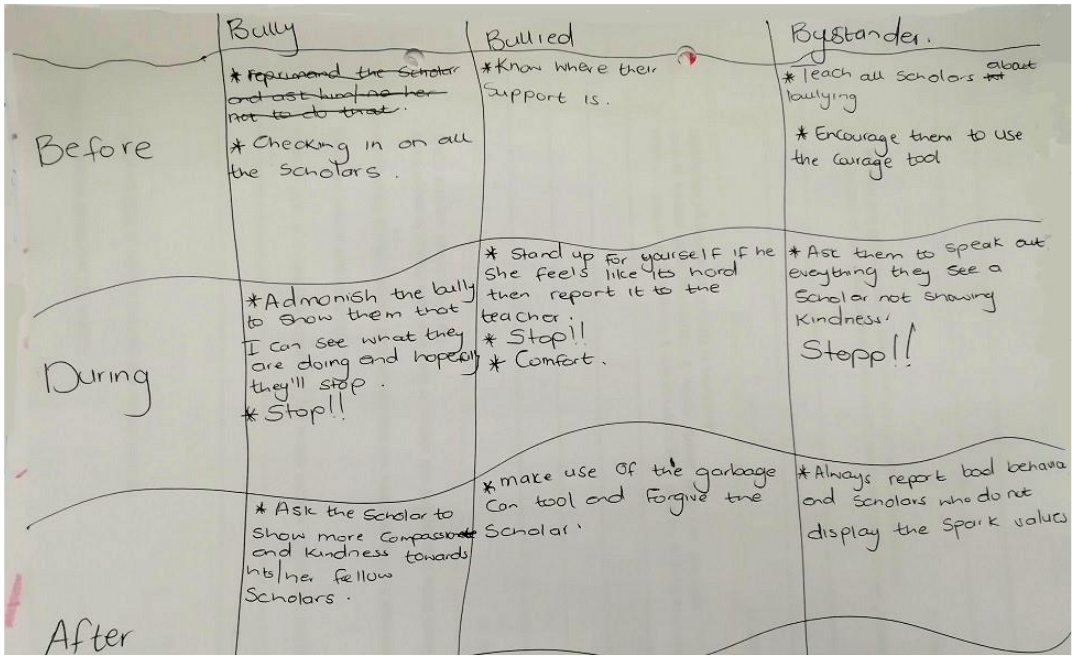
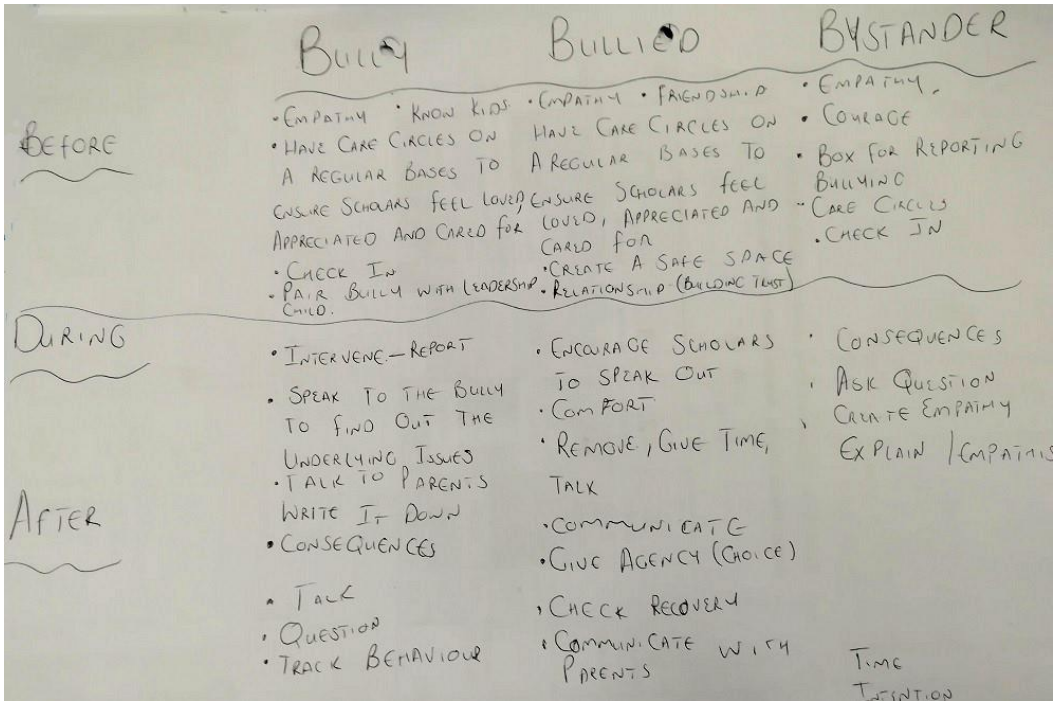


Figure 5: Table B



The two above images are some of the more complete tables that were available and provide examples of suggestions made, many of which are in keeping with the aims of the workshops, such as empathy for the various parties and giving agency to the bullied. Similar suggestions came from multiple teachers, and while Bullies and Bullied had many suggestions several teachers either ran out of time or had few suggestions for bystanders as

can be seen to some extend in fig 7. This is something that could be improved in the workshop process. Bystander input and interruption of bullying situations is a vital part of anti-bullying work (Lodge & Frydenberg, 2005).

Here we start to see that "the people, with whom we regularly interact, determine the types of behaviour that we will observe and emulate." (Baruda in Murphy et al., 2018: 19) and how teachers can interact in a classroom situation to alter the realities of bullying situations. The final workshop explored this concept of behaviour, and settled the sense of confidence that many teachers had in the workshop process and their ability to not only practice, but engage in strategies that would support and help with bullying.

Self- Efficacy does not stand on its own. Teacher self efficacy is needed in order for teachers to express empathy. It is the combination of the two that leads to action and change.

5.3.3. Hope, Helplessness and Self-Efficacy

> I am making a distinction between a mode of hope that simply keeps one in place within an emotional situation predicated on control, and, instead, a certain practice of hope that helps escape from a script in which human existence is reduced. (Duggan & Muñoz, 2009: 278)

In discussing violence and trauma in the literature review we have examined how South Africa as a whole and its citizens often process issues such as hope, helplessness or change in terms of very black and white thinking. I found this reflected in the thinking of myself and the teachers I was working with. We struggled to allow space for grey, for dialogue between hope and hopelessness, between self-efficacy and helplessness. Therefore I would like to examine the workshops themselves and the teacher's responses throughout to the work. My own responses will be examined separately.

Teachers were often coming from a full day of work, and had other aspects that sometimes stopped them from fully participating in the workshops. Not all teachers attended all workshops. Answers might also not always have been accurate due to teachers not wanting to write or speak about concerns or criticism due to personal or environmental

considerations. Yet I will work with what information I had from the teachers and my own observation.

Workshop one was the first time I was introduced to the teachers and the time I think the most teachers were present. Teachers were interested and engaged in a new subject being introduced. They enjoyed my performances and were engaged in hot-seating the bully, bullied and bystander. The discussion centred on introducing basic ideas of bullying. When divided into groups to form their own definition they worked well together. The session included a worksheet with basic bullying information (see Appendix), which was not disused in great detail. Teachers did not know each other as well as I expected and were not willing to share experiences of their own. While the workshop was engaging, teachers seemed reluctant to spend any outside time researching or thinking about questions posed. Very few were open to journaling and when asked to do research almost no one did. This trend persisted throughout the workshop process.

The second workshop was meant to be about power and explorations of it, as that was an area of the definition of bullying that was often missing. It started off with the wrong warm-up; I indented to do a check-in and build trust, but with the energy of the teachers very high and this warm-up further encouraged a very chaotic energy. This continued into struggles to engage with the next exercise which explored power through having one person lying, one sitting and one standing, each able to change their position at any time. The workshop became extremely loud and there was a loss of ability to instruct and discuss, discipline through shouting, settling and reprimanding was used by me in conjunction with the vice principal. This managed to calm the room down that enough that the flower of power section was engage with in a useful manner; through once again trust between teachers was an issue. In this second workshop we see a kind of overt joyfulness and stress relief that was not useful to engaging with the workshop material, in my experience second workshops are often the most difficult to balance due to expectations already being in place combined with the loss of newness

In the third workshop we went over some ground rules, which should have been done with the first workshop. I had assumed rules were already in place as the teachers had been

doing the Professional Development (PD) sessions for most of a year already. They were in place, but the shift in action during PD caused a shift in behaviour. In the third session we started on creating characters and rehearsing those characters. This saw teachers being put into groups, many with teachers they may not have worked with before. At this time I was wary and the teachers had begun to shift into engaging with the work enthusiastically. They felt in control of what they were creating. This would begin to change as we moved into the Forum Theatre-like section, which only began in the fourth workshop. This workshop focused on teachers rehearsing scenes of bullying, which often ended with teachers engaging or intervening in the bullying by the end.

After using some games to get them back into theatrical modes of thinking, we worked through the various group's performances. While teachers were happy to sit and discuss these various performances it was much rarer for them to want to come up and perform their own intervention. In this mode of critiquing each other's intervention strategies the teachers began to be static and objections such as "we do not have time for most of these.", "I don't think I can do it, you do it" began to come up. These kinds of suggestions of helplessness often contrasted with engagement in the work and were often present simultaneously. Despite some very useful discussion I noticed a tendency towards wanting an easy or simple solution for all bullying situations. Asking for a different and unique solution to each bullying problem, regardless of the bullying policy put in place by the school was difficult. Teachers felt helpless because they did not feel backed up to make these decisions with management. Eventually I called in the Vice principal for the last section of the workshop and facilitated a discussion between her and the teachers around what they could expect and what would be needed to deal with a bullying situation. (This included reports at the time of incidents.)

In the Fifth workshops we continued to work on some of the groups that had not had time to perform previously, and also moved on to exploring other situations that might or had taken place in the school. While teachers engaged in extremely useful and nuanced discussions relating to power between children, what constitutes bullying and what options they have for intervention many were still dissatisfied. How could they enact a solution without leaving their classrooms? How could they do any of these and still continue

educating their classrooms? What if the parents/guardians refused to acknowledge what their child was doing? There was a constant struggle between acknowledging their own place in bullying intervention and engaging with a sense of helplessness at their lack of control of these situations. The dichotomy was already, by its very nature, in constant dialogue. To try and solidify the learning that had already taken place, the knowledge gained, I created the table of bullied, bully, bystander in times before, during and after and asked teachers to fill in what could be done for each group in each situation. While some teachers struggled to formulate plans, or were distracted by conversation with other teachers, most teachers produced a complete table. These remained extremely useful.

I acknowledge completely that the pressures on teachers are immense and they are often not only expected to teach, but to mentor and emotionally engage with their students as well. Finding ways of integrating anti-bullying work into the curriculum, and into every day moments in the classroom can seem extremely difficult.

In the sixth workshop I therefore tried to focus on small changes in behaviour, such as modelling behaviour patterns through one's own actions. At this point teachers were comfortable with drama as a medium and with the format of discussion this gave them. The last workshop felt particularly useful in showing that even small actions could change the culture of a classroom. I think it helped to bring a sense of greater self-efficacy to the teachers along with greater trust of management.

Hope as a practical thing "is not about announcing the way things ought to be, but, instead, imagining what things could be." (Duggan & Muñoz, 2009: 278). Boal has used the word praxis to talk about this mixture of theory and practice, and he sees it as a defining trait for theatre of the oppressed (Boal, 2008: 57). In engaging with the performance and practice of interventions, the teachers explored the limitation and freedoms of their roles. They saw both what made them hopeful, a concrete hope of action and what made them helpless, the community which they were a part of. These practices allowed them to explore a dialogue between these extremes and find the way through to meaningful change in their choices in the classroom.

5 4. Knowledge and Perception

Through watching and performing Drama "We are offered…opportunity for insight into human actions and feelings and some of this which we share is brushed off onto our own lives though we may not fully understand this." (Heathcote, 1972: 158) Drama provides tacit underlying understandings and makes them visible, if not always known. It holds a mirror up to the world and asks you to reflect. When we talk about knowledge as it applies to these workshops this knowledge must be separated into different parts. There is knowledge of the facts; the groups of bully, bullied and bystander, the family situations and characteristic that increase likelihood of becoming bully or bullied, the statistic around bullying and the different forms, physical, verbal or social (Farrington, 1993; Pepler et al., 2008; Dillion 2012). These facts can be conveyed easily through worksheets (See Appendix; bullying information) and throughout the workshop process. The definition of bullying was explored through groups writing down their own definition, and all of us sharing to come up with a group definition.

However facts are not the whole of knowing, as seen above. Drama provides more tacit forms of knowing. During the workshop process the teachers were involved in a number of narrative and dramatic exercises. These exercises engaged and helped the teachers to understand bullying at a much more personal level and therefore to perceive it more easily. It is often a lack of consequences that reinforce bullying behaviours (Huesman & Eron, 1984 in Yoon, 2004: 38). Through the dramatic situations teachers practiced these consequences with each other, discussing appropriate measures in their school and enacting them. Furthermore many of the teachers personally engaged bodies and minds, in the process of being bullied, bullied or bystander. This personal action, not only mirroring, is what allows Applied Drama to bring out more diverse and tacit forms of understanding (Bolton, 1982: 33). In examining the stories and choices made within those stories, I found that teachers often demonstrated the seriousness of more social forms of bullying in a tacit manner. Bullies teased, cajoled and socially isolated bullied characters in ways that went beyond what a simple explanation could impart. Creating and taking a role requires reflection, information from previous experience and a new understanding (O'Neill, 1995: 79). In doing so the teacher-participants embody several of Hoffman's 5 forms of empathy (2001),

1. They mimic,

3. They associate their characters memories with their own in order to perform and

5 they take on the role of this character.

In audience members we can see the other two forms of empathy

2. Observation and association with one's own memory and

4. Mediate the emotions through the discussions that took place during and after the performances.

The participants as audience members were also engaged in empathetic experiences, "there may be a gradual increase of involvement for audiences from projection through identification to empathy" (O'Neill, 1995:77).

The teachers had begun to realise the part that their attention, behaviour and actions had in creating or dispersing bullying situations, this teacher had projected an idea on to the work of her fellow participants. In this we see that the workshop process, the activities of understanding power, of creating and becoming children began to open up teachers knowledge and understanding in a more complex way, and thus allowed more complex acts of perception. In the 5th workshop, near the end, a teacher asked us to work on a personal power problem between children in her class. We interrogated ways we could get a child to understand that her anger should not fall on other students, that it was her own emotion. The teacher herself suggested the use of stories and drama methodologies. She understood, as the vice principal put it, the usefulness of "Seeing the situation from all sides and internalising how that person can feel (is feeling) and why that person will act in a certain way."

Yet there were aspects of the workshop that could have been improved and might have added to the reflexive knowing of the participants. In my work with role-play and some aspects of forum theatre the concepts of a formalised system and structure of either process drama (which uses a whole group in an act of dramatic play) or forum theatre (which has actors, and a particular event that audience members can then intervene in) was lost. In talking about process drama O'Neill says the most important guide is "a strong sense of dramatic form." He is talking here about the internal aesthetics of drama, change, inquiry,

games, the plot (1995). In terms of choosing where the drama would take place (in the moment of bullying and afterward), and the seriousness of the dramatic experience, I did not emphasize the importance of keeping those intentions clear and clean. Perception of role-work can either be functional (based on the events) or aesthetic (abstracting and crystallising of action), it is through aesthetics that an experience can be felt more deeply (Bolton 1979: 147), and this would have only benefited the workshops. While the centre of the workshops was dramatic role and narrative, there were not enough exercises that worked to get the participants comfortable with drama as a form of reflection and understanding. The design of the workshops could be streamlined and care could be taken to be more reflective of more established drama processes such as Process Drama or Forum Theatre.

Lastly comes the idea of what Neeland's calls "a Subtle Tongue" (1984: 33) which talks about skilful questioning that can include multiple forms of questioning for specific purposes; Seeking information, containing information, provoking research, controlling, branching, seeking opinions and encouraging reflection (1984: 37-39). An instance of this was when the male teacher expressed support of the bully's perspective in the first workshop, a question prompting reflection would have been much more useful than my initial dismissal and explanation of the damage this perspective would do the bully.

5.5. Skills and Confidence

With narrative and role were at the centre of my workshop methodology how did they promote skills and confidence and in what ways did this lead to intervention? Skills for bullying intervention are complex and often not explicit, even in the documents talking about intervention. An awareness of difference and power was necessary (Menesini & Salmivalli, 2017: 243-245; Murphy et al, 2018: 2) of inequalities such as race, gender or body shape. Furthermore there must be an anti-bullying policy in place (de Wet, 2016) and the teachers must know this policy and be confident in implementing it (Beran, 2006). There need to be consequences for students who bully; however a positive teaching environment, one that rejects bullying is also vital (Goroshit & Hen, 2016).

How can these various skills be trained? Drama provides an effective mechanism. Whatman compares teaching to performance, “In summary, the essential ingredients for effective teachers are for the most part personal attributes or skills which include the ability to communicate effectively as well as the capacity for self-awareness and reflection. These characteristics are inherent in good performing artists.” (1997: 182). Eriksen et al (2015) also see that Drama can provide a framework for reflective practice. It is here that we find the reflective cycle of performing that was part of the workshops. In bringing the Teacher-participants into the bullying situation my intention was “to place the group in an active relationship with the learning material so that [I could]…help them to make sense for themselves.”(Neelands, 1984: 47) Drama provided active reflection as well as communication and empathy.

Yet to some extent the focus on roleplaying work rather than a complete dramatic design, meant that this reflective cycle was not as useful as it could have been. In separating the groups with five or so members, with only two characters, and having them rehearse for a short amount of time, the process was not aesthetically maintained as well as it could have been. A shift to more personal experiences of character for all the participants might have been more useful.

Despite this, the cycle of reflection was still maintained through the performances, combined with the reflective discussions had during and after each performance. The forum theatre-like improvisations that took place afterwards were also of benefit. These moments where participants external to the original performance were able to come in and perform skills and possibilities allowed the practicing and observing of possible intervention strategies. The participants were “encouraged to adopt roles which deliberately challenged and extended their social roles” (McGregor et al, 1977: 13). In discussing Empathy we saw that acts of empathy and a perception of the seriousness of a bullying situation can lead to direct action. Indeed out of the 20 participants who filled in the final anonymous questionnaire 13 said they would be more likely to intervene and 4 much more likely.

Interestingly many of the teachers stepped back from their own involvement in bullying situations at first and often saw parents as the main people able to stop bullying. This is

consistent with de Wet's findings that teachers saw their own interventions as less effective than parents (de Wet, 2007: 204). My own focus was much more on the experiences and perspectives of the children. Navigating these as a teacher is a vital part of the multiple roles that teachers must play, and more cognisance of the multiplicity of expectations needs to be engaged with as part of the workshop format.

5.6 Self and Facilitation

My own experience of the workshop as not only researcher, but also facilitator was complex and played inevitably on the same dichotomies of power or powerlessness, hope or hopelessness. Working with a topic and area that has been a site of personal trauma is always difficult. My personal journey at the time was one that was grappling with my past and living in the swing of depression and effort towards my goals as facilitator and researcher. My expectations were at times those more as an insider of the children's experience, than an outsider to the teacher's perspectives and experiences.

It was in some ways my hopelessness, my anger at the teachers and adults who had failed me, my awareness about the violence in South African schools, which prompted this paper's topic. "'Bad sentiments' can be critically redeployed and function as refusals of social control mandates that become transformative behaviors." (Duggan & Muñoz, 2009:278). Yet simultaneously it was this sense of hopelessness in my personal capacity that prompted a negative view of the workshops during the time that I conducted them. Teachers were, in the words of my journal, "not asking 'how could I improve', but expecting answers and solutions from me." The second workshop was a "disaster" because the teachers' were excitedly disengaged during the session and distracted. In perpetuating this thinking I narrowed the potential for reflecting in the Action Research cycle of individual workshops for myself. I limited my ability to change my own practice, my understanding and the conditions of my practice (Kemmis, 2009: 463) and in doing so limited the externally reflective capacity of the participants. Despite this in my revised opinion the workshops succeeded in several ways, but this sense of powerlessness that permeated my experience

curtailed some aspect of reflection that could have improved workshops from session to session.

As this is a masters there are certain limitations on the project. It remained a set of workshop with one group of teachers from a school, rather than a more expansive study, or one with teachers from multiple schools as I had initially intended.

On a more practical level, there were a large number of participants, 30, and only one facilitator. I had originally intended to work with a much smaller group, and managing the workshops for a larger group likely caused changes in the way workshops could be facilitated and data recorded. Indeed the workshops themselves are most similar, in terms of usual qualitative methods, to a focus group. In this they had the potential to have similar issues, such as certain voices superseding others or a strong group dynamic coming forth (Atkinson 2017: 76)

Technological problems including weak microphones, which combined with the large group size, meant these vocal recordings were often unusable. Power issues with the recording camera lead to spotty recording of various aspects of data, and created a limitation in direct quotes from participants. My expectations and the reality of the workshops caused further tension in my perceptions of them.

Furthermore there was a split in how the workshops functioned and thus a conflict in my perspective on the workshops and the teachers' own perspectives. This is embodied in my attempts to combine Kemmis' Practical Action Research and Critical Action Research (what might be called Participatory Action Research by others.

In combining the two I bridged what I would call the roles of teacher (as purveyor of knowledge in guiding students) and the role of facilitator (as supporting participants in the act of discovery). While these definitions are highly debatable in combining these roles confusion was created for the teacher-participants. They saw me as conducting a Workshop that would help them to recognise and engage with bullying, a practical action. Whereas I saw myself not only as that, but beyond that in the Applied Drama sense as a facilitator, as working in combination with them, not for the research, but in critically engaging with their own thoughts around power, equality and the *culture* of bullying in their school. My

expectations were unclear by being multiple, and while this altered over time, it did initially lead to conflict within the workshop process.

While I now see the usefulness of both approaches and understand the need to clarify the multiplicity of my process, multiplicity and change (which the workshops required) are always a challenge and require effort on the part of both facilitator and participant. Holding these dichotomous systems and perspective in mind, that of hope and hopelessness, that of teaching and facilitating is part of the strength of Applied Drama techniques.

6. Recommendations

These workshops were intended as a first foray into the field of anti-bullying and as part of a whole school project designed to help schools deal with bullying. The workshops themselves and various changes that could be made to them will first be addressed. This gives an idealised view of possible alterations and will need to be managed based on the situation of the work. Then possibilities for expansion will be examined.

While the original workshop intention was to work with a small number of teachers 'specialising' in anti-bullying work, the reality of 30 teachers changed the design. Both kinds of workshops might be useful in a school setting. With shorter more generalised workshops for larger groups of teachers, and longer more focused workshops with smaller groups.

Several concerns came up through the workshop project along with some suggestions from participating teachers and the vice principal. The vice principal mentioned that she felt these workshops would have been more effective if spread out throughout the year. "In order for teacher (or extended school staff) to have the support and an 'adviser' as cases present themselves". Several other teachers mentioned time as an issue, some specifying that these workshops (which were conducted in 4th term of 2018) would have been better at the beginning of the year. Gender in a school setting also needs to be addressed more explicitly during the workshop process, with some specific exercises dedicated to examining it's functioning in a school context, particularly as it relates to bullying. GALA's (Gay and

Lesbian Memory in Action LGBTIQ Archive) booklet on LGBTQ and Gender has a range of useful exercises (Khan & Marnell, 2016). The scenes were also often focused on the immediacy of interrupting a bullying situation. More attention needs to be given to how teachers can maintain cultural anti-bullying strategies and include non-hierarchical structures in their classroom (Pepler et al., 2008).

Furthermore the concept of bystander students as a useful mechanism for changing the culture of a school alongside teachers needs to be more heavily emphasised. The focus on interventions at or after the time during workshops, while useful, left something out, which was altered by the last workshops focus on modelling behaviour (which should be moved earlier in the workshop process.) There needs to be a delicate balance between changing the school's culture around bullying such as empathy training and open communication, and practical skills associated with more direct intervention, such as conflict resolution and child management.

The workshops could have also done a better job in creating a safer space for the participants. Indeed one teacher mentioned that she felt the group of 30 teachers was not familiar enough with each other and exercises such as more icebreakers might have been beneficial. More through line from workshop to workshop with a stricter focus on aesthetics of the dramatic form along with subtle reflective questions will improve the reflective quality of the workshops.

This stricter focus may have also helped with creating a more in-depth line of questioning around such matters as violence, gender and power. Towards more nuanced understandings of social norms, complex power differentials in the school and the teachers understanding of their own power versus management and parents was something that could have been unpacked more deeply. Similarly what was considered impactful to students beyond physical violence could have been engaged with in more detail.

I think it is vital to be aware that each school and situation under which workshops take place will be different and require a level of presence and reaction vital to Applied Drama work. Various times, attentions and school settings will alter the workshops themselves.

Particular attention might need to be paid to the socio-economic circumstances of the school and surrounding community, as our section on violence has shown; bullying behaviours might often be seen as less serious in an environment of high crime and violence as well as leading to a more numbed community. Social or relational bullying might also be seen as harmless when violent or sexual bullying is more prevalent (de Wet, 2007).

Beyond working with teachers, working with management would be an important step in a wider school programme. A review or creation of the anti-bullying policy of the school might be a vital part of this work, along with supporting communication between management, teachers and parents so as to better manage bullying situations as they arise. The importance of a school community, extending to parents, community members, law enforcement and so on is vital for management staff in particular. Another aspect that management might need to engage with is in adding anti-bullying to the curriculum. Integrating anti-bullying stories, conflict resolution and other such skills into English, social sciences and life orientation can make a huge difference to school culture. Having management on board is vital for whole school work and would improve any programme.

Communication with parents, with the inclusion of a workshop or two, especially establishing lines of communication between parents and teachers is another vital aspect. While this is true it is often the case, especially in South Africa, that parents are unable or unwilling to participate or support the school lives of their child (de Wet, 2007). A general meeting with large groups of parents to examine bullying identification and behaviours as well as school policy might be useful.

A more whole school approach would also include further opportunity for more complete Action Research cycles. Which would add further legitimacy beyond the Applied Drama cycles used as part of the original workshops. These techniques allowed me to navigate the dichotomies of the initial workshops with teachers, and in the future could be a vital part of my continued practice alongside larger Action Research cycles.

The scholars are also a vital part of this process of holistic workshops. Working with older students to create workshops or performances for younger students, through peer

mentorship has been shown to have good success (Burton & O'Toole, 2008). Educating younger grades allows students to feel a sense of agency and empowerment, while asking them to reflect on and teach anti-bullying ideas. Defining and rejecting of bullying is a vital first step along with setting up ways of engaging with and reporting bullying within the school. Furthermore Drama processes with children are not only enjoyable, but also reflective. There is a wide body of literature on process drama and forum theatre as educational tools for children. Examples of which include anti-bullying programmes, Burton & O'Toole (2008) and Mavroudis & Bornelli (2016). This area is a lot more studied than working with teachers and these studies offer great examples on which to begin designing South African specific programmes.

7. Conclusion

While my aim was to address teachers' empathy and understanding of bullying through the workshops, it became clear that peer bullying was the main form of violence that the teachers sought to address through the workshops. This is reflected in the work of Mensini and Salmivalli, "In the school context, peer bullying is the most common form of violence among children and youths" (Menesini & Salmivalli, 2017: 240). If Empathy is a sight of action (Hoffman, 2000 in Krzesni, 2015: 39), then I sought to bring the teachers to a state of empathy with peer bullying.

For bullying there are no easy solutions, but as a society and within a school, changes are possible that make bullying less likely and deal with any bullying observed. In order to enact change Actionable Empathy is required. Actionable empathy is possible through the use of Applied Drama techniques. Use of these methodologies for anti-bullying has been seen in research (Burton & O'Toole, 2008; Mavroudis & Bornelli, 2016). Drama techniques have also been used for Empathy and teacher training (Eriksen, et al., 2015, Whatman, J., 1997). Yet using Drama techniques for teaching training in anti-bullying is not something I could find any information on beyond whole school programmes in which teachers were trained in Drama in Education such as in Burton & O'Toole's whole school programme (2008). Thus this work was unique particularly in a South African context.

Applied Drama techniques such as roleplay allowed teachers to observe each other performing bullying situations and unpack those situations. It allowed teachers to explore and reflect on power, difference and bullying through drama games, observation and critical evaluation of their own performances. Theory and practice were simultaneously explored in the praxis of anti-bullying interventions. In doing so a mirror was held up to not only bullying, but to the space the teachers were working in. Thus critical reflection, the perception of bullying and a level of practical empathy needed to intervene were found. Teachers would be able to better perceive and intervene in bullying situations. Indeed seventeen (17) of the twenty (20) teachers who took the final anonymous questionnaire stated they would be more or much more likely to intervene in bullying situations. Teachers interrogated when it was right to intervene, what constituted bullying verses teasing and explored how they might respond. Thus the workshops found ways to increase empathy and confidence, to impart skills, knowledge and the ability to act.

In exploring the Praxis of Empathy for teachers as researcher I encountered various complexities some I suspect are unique to the South African context. The first is one I defined of hope versus hopelessness. Teachers are affected by the mindset of our country and the mindset surrounding the work that they have chosen to do. This is often seen as one of an exhausting fight against our past and our present. Negative versions of reality were often seen as more true, as in Baxter's work (2013) which held up well for the bullying performances but lead to a struggle in finding valid and 'true' solutions. This furthermore impacted the sense of Self-efficacy of the teachers. Teachers began to understand the importance of anti-bullying work, but felt it should also be the responsibility of students and parents, emphasizing the need for whole-school programmes. "Eventually it became clear that solutions to their problems were perceived to lie outside of them" (Baxter, 2013: 263). Baxter is here talking about young people post 1994, but the idea that solutions are external to the self resonated with my experience of the teachers. Thus myself and the teachers remained in constant dialogue not only about bullying itself, but about the 'aesthetics of hope/hopelessness' and the draw of the tragic. Tragedy is something Boal would call an oppressive force designed to induce passivity (Boal, 2008: 31). In exploring a site of tragedy (a bullying event) through methods meant to spark action, the teachers often expressed an inability to believe or trust that a solution was meaningful or practical. It will be important

to make explicitly and confronted through workshops, these various kinds of negativity and bring them into dialogue. A greater focus on shifting culture would furthermore be useful in shifting a narrative that lacks agency. I suspect this mindset might also be present with other groups one might do workshops with, such as parents and students.

Furthermore understanding bullying in a school setting, against pervasive injustices and violence was a process of understanding the importance that power and inequality at play in bullying situations, particularly the power surrounding gender. I found power and inequality one of the more difficult aspects of bullying to unpack, despite South Africa's focus on addressing inequalities. While there was a deep intuitive understanding seen in the scenes created, vocalising these understandings beyond "he has power because he is wealthy." Teachers often evoked the power of others at the expense of their own, yet were still willing to see themselves as interveners if perhaps underpowered ones. This is something that was not made explicit in other research, but in a South African context holds importance in anti-bullying work that might be done in the future.

Research is in some ways a very personal journey. This work has helped me to confront my own sense of negatives and positives, of hope and hopelessness. Applied Drama allows for a nuanced structure and exploration of themes through narrative and aesthetic as well as the practical. The facilitators' perspective, ability to ask questions of depth and mindset are a vital part of the process, and something I must continue to work at into the future. This work and the work of Applied Drama remains a constant reminder of the need for dialogue between dichotomies, both internally through reflection and within the work itself.

This research raised questions about methodologies for confronting violence and our perspective on it in a South African context. How do we confront violence (and bullying)? What can we change within ourselves and our environments that might help? In terms of anti-bullying, it raised the point that this form of violence always takes place in the context of the societal norms and pressures of environment. Thus it makes us aware that bullying is not external to culture, but part of it. This supports the research that whole school projects, that involve the various stakeholders in school culture, are more effective (Pepler et al.,

2008; Dillion, 2012; Menesini & Salmivalli, 2017). While bullying falls under the Child Protection Act (de Wet, 2016), teachers are not trained to recognise or deal with bullying.

More anti-bullying resources, workshops and training are needed in Gauteng and in the rest of South Africa. Many schools need to bring anti-bullying policies into place. Resources and projects need to be aware of the background of violence (particularly gender based violence), the overall mindset of dichotomous thinking and the need for a change in culture. There are a multitude of gaps into South African research on anti-bullying. Studies on country-wide trends are needed, as are questionnaires on various forms of violence and their relationship to bullying in a school setting. There is a great deal of opportunity for change and growth in the anti-bullying sector in South Africa in order to protect the future of children in this country.

Overall the ways in which embodiment of narrative increased the teachers' capacity to perceive and intervene were multiple; thematic aspects of anti-bullying work and the complex strategies needed in school came to the forefront. The rehearsal of these strategies and audience participation in observing and discussing these events were central in bringing about an empathic and layered understanding of bullying in the teachers' school. This work supports teachers in understanding and building confidence around bullying situations, in perceiving and intervening. Further work needs to continue to use empathy and bring about changes in school culture towards safer and more supportive environments for students, no matter their context.

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Appendixes

Consent Form

Consent Form

Title of research – Actionable Empathy: How does embodiment of narrative through Roleplay increase Johannesburg primary school teachers' capacity to perceive and intervene in Bullying situations?

Name of Researcher – Rosa Brandt

I _____ agree to participate in this research project.
Please tick all applicable boxes:

- ☐ The research has been explained to me and I understand what will be required of me as a participant in the research.
- ☐ I agree that any ideas I share or come up with through the research based workshop process may be recorded and used as part of the research report.
- ☐ I agree that any research based workshop discussions and activities I take part in may be audio recorded.
- ☐ I agree that any research based workshop discussions and activities I take part in may be photographed.
- ☐ I agree that any research based workshop discussions and activities I take part in may be video recorded.
- ☐ I understand that my participation and name will remain confidential in the research report and I will be acknowledged under a pseudonym.

Name: _____
Signature: _____
Date: _____

Participation Information Sheet

Participation Information Sheet

To whom it may concern

I am a master's student at Drama for Life, The University of the Witwatersrand in the field of Applied Drama & Theatre. My master's thesis is titled **Actionable Empathy: How does embodiment of narrative through Roleplay increase Johannesburg primary school teachers' capacity to perceive and intervene in Bullying situations?**

As part of this research I am hoping to work together with primary school teachers using storytelling and roleplaying as part of the workshop process to find ways for teachers to both learn more about bullying and to create useful ways to intervene in bullying situations. No drama experience is necessary. I look forward to engaging with those of you who would like to participate.

Involvement in the research will consist of attending and participating in the workshops and discussions that take place as part of the workshops, reflection on your own practice as a teacher and working on your own in your school to implement some of ideas created through the workshop process. There will be photos, videos and/or audio recorded. Volunteers will be asked to write a journal alongside the work. There are no certificates or remuneration for taking part in the workshops.

These workshops will be taking place at your school over the course of 6 (six) of your professional development slots each between one to two hours depending on the slot. I will always make participation voluntary, and while am using your space, you are free to concentrate on your own work if you do not want to participate.

Your participation in this research is entirely voluntary and you may choose to drop out at any time. Your level of involvement in the workshops and what questions you choose to answer and to what extent are entirely dependent on your level of comfort. If at any time you are feeling discomfort please feel free to mention it to me. Alternatively Drama

therapist, Linda Mdena, has been made aware of the work. She has volunteered to be available should you need support. She can be contacted at 078 285 8174 or twinkletoesmdena84@gmail.com

You, your students and the school you are working at, while known to me as researcher will be a confidential part of the written document, no names will be mentioned. The document is free to the public and therefore may be used in research beyond its publication.

Please feel free to contact me or my supervisor at any time should you have questions. The write-up of the research report will be available online through the university library website. If you have any queries, concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (non-medical), (telephone: + 27(0)11 717 1408, email: Shaun.Schoeman@wits.ac.za)

Sincerely,

Rosa

Researcher contact information:

Rosa Brandt

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Supervisor Contact information:

Dr. Lucy Draper-Clarke

Cell: 071 419 8816 Email: lucyheartmind@gmail.com

Provisional Workshop Overview

Provisional Workshop Overview

Section 1 (about 5 hours – theorised as one workshop)

This section will contain

- An icebreaker and introductory games.
- A summary and overview of the first workshop as well as ones to follow, a description of applied theatre work and the reasons behind the use of these tools in order to get the buy-in and a sense of preparation for participants.
- Eliciting of the participants own memories of powerlessness as an empathetic link to bullying.
- A discussion around bullying, differentiating it from teasing and harassment, seeing what system is available for teachers in their schools, a working definition for us as a group.
- Performance of facilitator in-role as three children, a Bullied person, a Bully and a Bystander. The teachers then have an opportunity to talk to each of these characters and engage with each of their perspectives
- Participants play a game suggested by them that their students might play, to connect them to the perspectives of the children.
- Teachers now spend some time writing down their own memories of bullying situations,, things they had been involved in, had seen at their schools or if none of these (however unlikely); then a story that they have heard. Those stories are shared.
- In three groups each group, with paper and colors, create a fictional child (Grade 5-7) who falls into one of each of the bullying role mentioned. A story for each child is created in the groups.
- Warm-up with groups, creating sound-scapes of environments.
- Choral emphasis of words, to enhance meaning from a poem.
- Characters created in the groups are presented, with stories narrated by a member of the group with other members adding sounds or choral engagement.
- Discussion and reflection around the work, what was useful? What knowledge was gained? What kind of skills do you think you could take from this?

- At the end of each workshop a discussion about things to observe, research, or reflect on within the participant's individual practice will take place. Participant-teachers will be paired up with another teacher in their own school to observe positive gains; if no other teacher is available they will be asked to observe themselves.

Section 2 (about 5 hours – theorised as one workshop)

This section will contain

- A reflection around their time since the last workshop, what they have observed about themselves (and each other), what are some questions that they have coming into the second section/workshop?
- Do they have any narratives from their time since the last workshops? Things they have noticed in their schools, stories they would like to tell.
- Physical check in, showing where you are though your bodies.
- Warm up activities around performance of characters, including engaging physically.
- We engage with what stories we would like go more deeply into, focusing on where in the story we would like to engage.
- A participant is enroled based on a story they have told, other participants volunteer to intercede in the story (this practice follows forum theatre methodologies, but is not forum theatre as it does not have the intervening practice behind it.)
- Depending on the length and depth of the enrolment, stories and discussion that comes out of these, further depth and questions will be asked.
- Ending discussion will focus on changes in practice teachers can implement in their schools in-between this workshop and the next workshop, their continued self reflection and observation on self. Including suggestions for the last workshop.

Section 3 (about 5 hours – theorised as one workshop)

This section will be very contingent on the previous two workshops/sessions. Action research requires that the workshops change based on practice observed in the environment. The participants will have experience using applied drama methodologies and have more information on their own school environment and their needs. This workshop/session will reflect the same workshop pattern as the previous two but will be designed around the needs of the participants.

Bullying Information Sheet

Definitions

- Olwen's defines Bullying as "A person is bullied when he or she is exposed, repeatedly and over time, to negative actions on the part of one or more other persons, and he or she has difficulty defending himself or herself."

- Repeated emotional and/or physical **abuse** committed **over time** against one person creating an imbalance of **power**.

The three main roles in bullying are **The Bully**, **The Bullied and the Bystander**. Some children are at risk of being both bullies and bullied. **The Bully Victim**

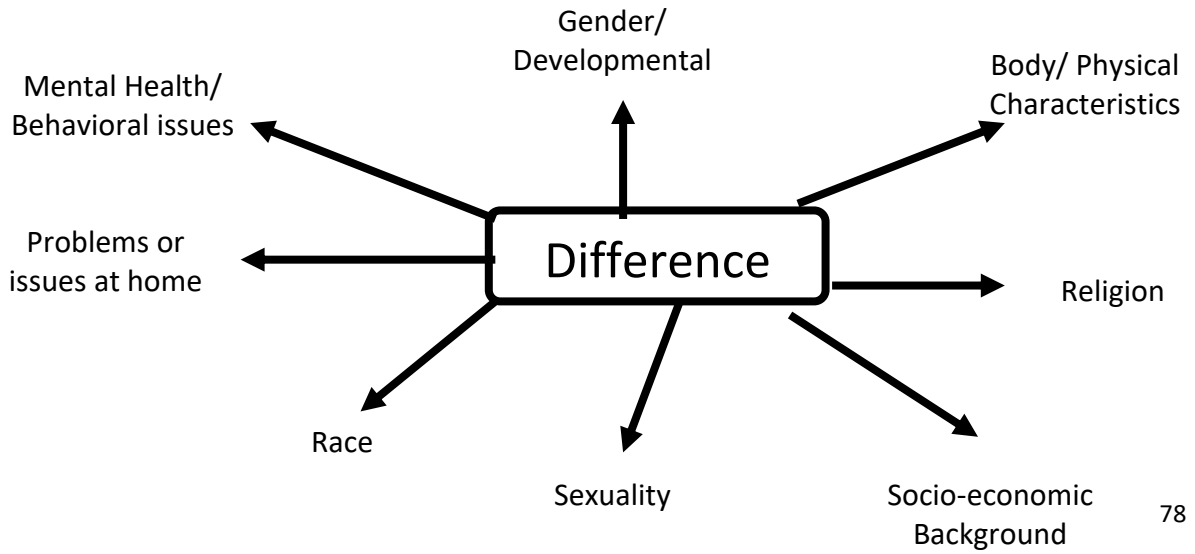
Bullying is Abuse

It is included in the Children's Act (SA, 2005: Section 1) which includes abuse by not only adults but other children as well
Bullying in **South Africa** combines with other social factors and can be difficult to separate from other forms of violence.
Statistics for South Africa are generally **around 40-50% of students** experience bullying on a weekly basis. Late primary school and Early High School are the highest danger times. Particularly **Grades 5 and 9** (based on recent survey)**.**

Kinds of Bullying

- Verbal/Put-Downs – teasing, making fun of, and putting down the person, generally in front of others.
- Exclusion – excluding from games, activities, events and groups
- Relational – Starting rumors, spreading lies, bullying of friends of main Bullied person
- Material – Stealing, destroying or defacing of bullied person's personal property.
- Threats – Threatening violence or destruction of property as a form of control and fear.
- Physical – Hitting, kicking, pulling of hair, intimidating physically, punching.
- Sexual – use of sexual means and harassment as a form of bullying.
- Cyber – Using Instagram, Whatsapp or other social media platforms, the internet/ Cellphone communication forms to add widespread negative pressure to the Bullied person's communicative interactions.

Risk Factors for Being Bullied



Risks and Outcomes

<table>
<tr><th>Bully</th><th>Bullied</th><th>Bystander</th></tr>
<tr><td colspan="3">RISK FACTORS</td></tr>
<tr><td>Neglectful or Absent home environment – especially physical ‘discipline’ or abuse</td><td>Overly Attached or Neglectful home environment</td><td rowspan="5">Anyone can be a bystander, choose to watch and not intervene. Choose to encourage the bully, laugh at the victim.

Feelings of fear, guilt, anger or contempt are common for bystanders</td></tr>
<tr><td colspan="2">Challenge in socio-economic circumstances</td></tr>
<tr><td>Lower impulse control</td><td>Difference to norm of school(see above)</td></tr>
<tr><td>Higher levels of frustration, anger markers or/and agression</td><td>Low social status in school environment.</td></tr>
<tr><td>Lack social skills (Bully-Victim)
Or
High Social Skills.</td><td>Shy or dislike of conflict situations</td></tr>
<tr><td colspan="3">OUTCOMES INTO ADULTHOOD</td></tr>
<tr><td colspan="2">Higher Rates of Depression, Anxiety and Suicidal thoughts</td><td>Increased feelings of apathy or helplessness</td></tr>
<tr><td>Increased chance of violence, criminal activity in later life and arrest</td><td>Increased chance of physical ailments, Migraines, Stomach issues and Cardiovascular problems.</td><td>More likely to not intervene or speak up in unethical situations.</td></tr>
<tr><td>Decreases empathy</td><td>Continued low self-esteem</td><td>Decreases empathy</td></tr>
<tr><td>Relationship conflict and problems</td><td>Still has an effect years afterward on levels of trust and mental health</td><td></td></tr>
</table>

Role of Teacher and school

- Every school needs to have a **Bullying Prevention Policy** in place.
- Schools should have positive discipline models (Respect, tolerance, positive reinforcement) and speak about anti-bullying as part of their **school culture**.
- Include all Staff, Learners and Guardians in communication and agreements around anti-bullying interventions.
- Teachers need to keep themselves **informed** and **have a plan** for Bullying Intervention
- Invest in Training for leadership staff and teachers.

Responses to Bullying [See Addressing Bullying Workbook]

- Should be backed by School Policy.
- Should not force Bullied person to confront Bully as this can further traumatize.
- Should involve parents in serious cases.
- Should only involve police if absolutely necessary.
- Should be consistent.
- Should check in after intervention to assure behavior does not continue.

Links and Resources

http://www.childlinesa.org.za/educators/for-educators/issues-affecting-educators/bullying-in-schools/
https://www.jozikids.co.za/zaparents-blog/?s=bullying

Great PDF resources for Teachers

http://www.cjcp.org.za/uploads/2/7/8/4/27845461/addressing_bullying_in_schools_reader.pdf
http://www.cjcp.org.za/uploads/2/7/8/4/27845461/addressing_bullying_in_schools_workbook.pdf
https://www.bssd.net/cms/lib/MO01910299/Centricity/Domain/2951/OlweusFactS_What_Is_Bullying.pdf

Post- Workshop Questions for Teachers

Questions A
When was the first time a peer used power over you?
What does positive power use look like? Negative power use?
In what ways are your students recognising and using power in your classroom with both, each other and with you?

Questions B
Was the performance of bullying situations useful for your understanding? Why or why not?
What ideas do you think might be useful for the situation you and your group were dealing with, both before, after or during the bullying event?
What kind of interventions do you suspect would be most useful, more small scale or big scale and why?

Questions C
What do you feel is your responsibility in terms of bullying as a teacher?
What is the responsibility of the child, parents, management staff and community outside the school?
Do you think there are situations were children's behaviour cannot be altered?
What do you feel has been the most useful part of the workshop process so far?

Final workshop Plans 1-6

Anti-Bullying workshop 1

Time: 14:00 – 15:00 (1 hour)

Theme: Bullying intro
Aim: Introduce Bullying and connect Teachers to concepts involved.
Objectives: 1. Situate workshops and set expectations. 2. Introduce the concept of bullying and its seriousness. 3. Define bullying

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Introduction	-	Introduce myself and summarise the overarching plan for these workshops. Teachers sign consent form, get information form.	5	Introduce facilitator and summarise workshops	Consent form, Information form.
Role-play monologues	Facilitator in role	Three roleplaying monologues, with Bully, Bullied and Bystander are given names performed by the facilitator	10	Show possibilities of perspectives, use of characters.	Chairs, monologues.
Hot-seating	Facilitator in role	The teachers are given an opportunity to hot-seat and question the three characters about their motivations and choices.	20	Give teachers a possibility to participate. Invest in different roles and their perspectives.	Chairs, someone to field questions
Experiences of bullying		Group as a whole has an opportunity to share their own experiences of being a part of or witnessing bullying situations	8	Give opportunity to connect self to work done so far, and share as part of creating a safe space.	
Definition of bullying		Teachers are divided into smaller groups and asked to come up with their own definition of bullying. We then come back and each group shares their definitions. A final definition is settled on.	12	Chance for discussion and own input and understanding of what bullying is. Find group definition for bullying.	Paper and writing implements. Whiteboard and markers.
What this is going to look like		The facilitator explains the process and need for critical examination and engages with teachers on questions.	5	Create expectation and understanding of future workshops. Give opportunity for questions .	Bullying info sheet.

Monologues

Bully

You know, I don't stay at home much. Things are loud and full, there's not much space. But at school, yah, at school everyone knows me. I got my gang, my boys and we have a good time.

There's always a soccer ball when we need it. We always fooling around, I mean sometimes the teachers shout, but they like us really. I'm going to be the best soccer player there after Vusi leaves

You know the other day we found that moffie Tembalani trying to play on our field. Vusi said he know by now he can't be changing how things work. Of course he was playing with some girl, he's just like them. sissie. I started things with him, for my boys. After that he didn't come to school for three days.
My gang, we laughed… his leg was still green when he came back you know. I got space there, with the boys. We make that space.

Bullied

I thought in high school things would be different. Rachel's not going to the same school as me anymore and I though, she can't get me here. I mean I got a new uniform and everything, even though there's not much money with my aunt now.

But Rachel knows some of the girls in my school. First week I saw people whispering and looking at me, it had already started. There was a girl in my maths class who stopped talking to me.

One of the boys came up and leaned over me during break. I could feel his breath. He said, "I'll give you a iPhone if you let me fuck your face, like you let that boy from NT Currie." That's Rachel's school. I didn't look at him. "Everyone says you'll do anything for a bit of cash, there's even a whatsapp group with stories". He put his hand up my skirt where the scars are and smiled.

Bystander

She's so weak, Aviwe. Such a teacher's pet. I mean last week some girls in class were teasing her about Ms. Bacela, saying she is a suck up. That she is only nice to the teachers because she wants good marks. She isn't even that clever, but she is always helping the teachers and cleaning their classrooms and she doesn't even go to church like the rest of us. Ag, it's gross, pretending to be good. One day this girl Babs, you know her right? That one. She slapped Aviwe so hard because that girl snitched and told a teacher she cheated. Babs got suspended. But Babs' friends, oooo they scary.

They didn't like hit her or anything, you can't do that here. They were just poking and prodding and calling her names. She never fights back. Every week, smaller and smaller. I found her in the bathroom crying once. Ms. Bacela was so disappointed when her marks went down. Honestly, there's no space for cowards and liars in this life.

Anti-Bullying workshop 2

Time: 14:00 – 15:00 (1 hour)

Theme: Power Differences
Aim: To make teachers more aware of and engaged with the possibilities of various forms of power in their environment.
Objectives: 1. Look at the emotional sensation of various statuses. 2. Engage with various forms of societal power they may or may not have. 3. begin to craft characters based on these experiences.

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Check in		In last week's 5 groups of 6, Give a movement that exemplifies your days so far (or your feeling right now), the movement is repeated back to you. You can use your hands, feet, whole body, just face. You can have a sound as well.	5 mins	Participants have a chance to engage with where they are and see each other.	
Discussion		I ask the participants if they have noticed anything in the week since our last workshops, are there any questions or reflection that this brought up for them? I ask if there are any participants who would be willing to journal their experiences inside the workshops and in their classrooms, with reflective questions each week.	10 mins	Reflection on what has or has not changed, observations of teachers on self and others.	
Lie, Sit stand.		In groups of 3 the participants are asked to at all times have one person sitting, one person lying down and one person standing. The first time there is no designated leader. The second time, someone is randomly designated. What changed when someone had the control vs when you were working together? How did it feel from either end?	10 mins	Participants examine differences in power through this game and the various aspects of status.	
Flower of power		Participants draw a large flower on a page, each with eight inner and outer petals. Each of the eight petals is ethnicity, class, gender, sexuality, religion, body image, intellect, age. They are asked to colour in based on their perceived level of power for each, the inner petal represents power, the outer less power	8 mins	Participants engage with their own power and positions, as a way to tap into aspects of power and how they interact with bullying	Blank papers and colouring utensils.

		(like a city, with CBD and more rural outskirts.) They can colour areas of both, or however they like		situations.	
Presenting flower		In their usual groups, participants can choose to share a particular petal of their flower.	8 mins	Participants share their perspectives	
Creating Characters		The groups are provided with paper and are asked to create three fictional children of the age group found in their school, one of each roles. They must draw the student as well as have their age, grade, family and siblings, favourite and leas favourite things etc.	15 mins	The participants are working to elicit stories and characters they can connect with who are connected to bullying situations.	Paper with stick figures, various colouring utensils.
Reflection		There is a short discussion of what will happen next week as well as reflective questions they can engage with. What are different ways we give and receive power, personally, with friends and family, in communities, in society? What does positive use of power look like? Negative? When is the first time you remember a peer using their power over you? What did that feel like? How are your students giving and receiving power between each other and with you?	4	To engage with concepts of power, to begin reflecting on how it behaves in bullying situations.	

Anti-Bullying workshop 3 (incomplete, last section in 4)

Time: 14:00 – 16:00 (2 hours)

Theme: Creating Characters
Aim: To start embodying children and engaging with practical ant-bullying interventions
Objectives: 1. To empathize and create children who might exist in their context. 2. To engage with forum theatre as a medium. 3. To begin 'rehearsing' change.

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Discussion		Disappointment; What are the rules for this space? Why do they not apply to my engagement? Importance of work, need to engage seriously and thing beyond just the surface level. Discussion about questions from last week Data collection issues.	10 mins	To engage seriously with the participants about their rules in the space.	Last week's questions
Kids game or song		The participants are asked to suggest a game or song that their students play together or one that they played when they were their students age, which we will play.	5 mins	Participants are engaging with their emotions and perceptions at that age, connecting with their student's experience.	Keep game simple, look at focusing games to keep attention
Creating Characters		The groups are provided with two sick figures on a paper and are asked to create two fictional children in their student's age group. These children can be any of the three roles. They must draw the student as well as have their age, grade, family and siblings, favourite and leas favourite things etc.	15 mins	The participants are working to elicit stories and characters they can connect with who are connected to bullying situations.	Stick figures on paper, drawing materials.
Getting into character	Participants in role	Participants are asked to walk around the space, first in neutral then as their characters. How would their characters walk? How would their characters interact with and say hi to peers? To a teacher?	5 mins	Participants begin to inhabit the characters they have created.	Clear instructions around spatial movement.
Creating a scene	Participants in role	Working together in groups the participants create a scene in which their two characters interact, they need to decide how each would react to the other. The scene should be focused around a bullying situation, and can have other group members as characters in the scene. Scenes should be about 3 mins.	20 mins	Participants engage with creative storytelling around bullying	Basic Drama things: Where is audience?
Viewing the	Roles and	We create a space for performance; the participants show their	20	Participants engage with their	

Scenes	audience	scenes individually. THREE TWO ONE ACTION. There are then questions and challenges from other participants in the audience.	mins	performances and reflect on them.	
Discussion		With the people sitting next to them, audience members begin to plot out when, before, after or during the scene they might want to intervene and in what ways. They then present some of their idea.	5 mins	To begin engaging with ideas and options for anti-bullying interventions.	Scrap paper for writing ideas.
Break 5 mins					
Improv Game	roles	Yes and game, Participants in groups of two, work anywhere in the room. Starting with one concept or idea, they must always say "Yes and" To whatever concept they are given by their partners.	5 mins	To get the participants more used to engaging with improvisational performance styles.	
Stop Starting	Roles and Spec-Actors	Now we work with a forum theatre concept, groups will be working with their scenes again. Explain to audience that they can come into the scene to try and alter it. (They cannot replace the bully or bystanders supporting the bully.) One group goes, we see their scene again. Joker: Who has idea's for the bullying situation talked about in this scene? Do they take place before the bullying, before this scene? After? What characters do you need? Scene plays out. Was this realistic, would it work as an active solution? What other things at this or other times might work? See suggestions. Let's try and get through at least 3 groups in this way.	30 mins	To begin introducing the concept of anti-bullying interventions as well as to give a introduction to forum based theatre and how it may be used to actively interrogate situations of oppression and power.	Paper for looking at important points that might have been brought up through this work.
Discussion		Was this exercising a useful way of rehearsing ideas for anti-bullying? Why or why not? What else can you do in your every day class environment to encourage positive behaviour? Find one idea on the internet that another teacher has used and explain how you can use it in your class room. What is more useful big interventions in serious situations or small every day changes, why?	10 mins	To reflect on the work done so far and engage with the concepts and ideas around what teachers can begin to do to change cultures in their school.	

Anti-Bullying workshop 4

Time: 14:00 – 15:00 (1 hour)

Theme: Exploring Solutions
Aim: To begin suggesting and rehearsing possible solutions to bullying situations
Objectives: 1. To become more comfortable with improvising 2. To engage with forum theatre as a medium. 3. To 'rehearse' change.

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Discussion		Are there any questions, recommendations or suggestions? What did participants find after doing their research? Have they been observing anything differently in their classrooms over the three weeks we have been working? Noticing anything new?	5 to 10 mins	To reflect on the last few weeks and begin to open up suggestions for the future.	
Improv Game	roles	Yes and game, Participants in groups of two, work anywhere in the room. Starting with one concept or idea, they must always say "Yes and" To whatever concept they are given by their partners.	5 mins	To get the participants more used to engaging with improvisational performance styles.	
Stop Starting	Roles and Spec-Actors	Now we work with a forum theatre concept, groups will be working with their scenes again. Explain to audience that they can come into the scene to try and alter it. (They cannot replace the bully or bystanders supporting the bully.) One group goes, we see their scene again. Joker: Who has idea's for the bullying situation talked about in this scene? Do they take place before the bullying, before this scene? After? What characters do you need? Scene plays out. Was this realistic, would it work as an active solution? What other things at this or other times might work? See suggestions.	40 mins	To begin introducing the concept of anti-bullying interventions as well as to give a introduction to forum based theatre and how it may be used to actively interrogate situations of oppression and power.	Paper for looking at important points that might have been brought up through this work.
Discussion		How was this exercise useful? What else might we be able to do? Next week, laying out particular situations and possibilities? We may only have gotten through some possibilities, so next week we work n other possibilities eg, focusing on interactions with parents.			

Anti-Bullying workshop 5

Time: 14:00 – 16:00 (2 hours)

Theme: Enacting Solutions
Aim: To unpack the teacher's ability to enact solutions.
Objectives: 1. to build the teachers confidence in coming up with and enacting solutions. 2. To practice these solutions through roleplaying.

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Discussion		What have you thought of the solutions we have worked on so far? What ideas do you have for other options? Discuss with someone next to you. What are some situations you might like to see us work on further?	10	To engage with their reality in the school and ask the participants to stretch their understanding	
Forum Theatre Pt 2	Facilitator as joker and in role.	With the facilitator the participants select situations that they might like to work on or through, people who make suggestions may also participate or the facilitator comes in role. Each situation is interrogated for realism and if it provides a solution or not	50	To explore possible issues in the school and to go more in-depth than the scenes, which often already had some kind of solution attached.	
Tables of options		In a 4 by 4 grid with bully, bullied and bystander offer solutions for before, during and after a bullying incident for each of the parties involved. Then the tables are shared, through the whiteboard	20 20	To solidify the information gained and share it with each other.	Whiteboard markers, papers, pens
Discussion		Do they feel more confident about providing solutions? Is there anything else they would like to address in the last session next week?	10	To make sure they know next week will be the last session, to discuss this workshop .	

Anti-Bullying workshop 6

Time: 14:00 – 15:30 (1.5 hours)

Theme: Modelling behaviour and conclusion
Aim: to look at modellingthe participants own behaviour in the school and to have the final discussion.
Objectives: 1.to discuss and engage with the concept of modelling behaviour. 2. To summarise and conclude the workshop process. 3. To have a reflective discussion with feedback on the workshops.

Episode	Roles	Activity	Time	Motivation	Resources/ comments
Modelling Definition		What is modelling behaviour? How does the way you behave in the classroom affect the students you are working with? If you belittle another teacher in front of your class, what does that mean for the students?	15	To engage the participants in becoming more aware of their interactions in class	
Examples of, examples better	Participants in role	In groups of two come up with a short presentation of a negative modelling behaviour you might find in your school and a more positive version of this behaviour.	20	To explore, embody and practice positive modelling behaviours.	
Showcase	Participants in role	Show the other participants your idea, give time for some discussion	25	To perform these roles for eachother.	
Closing discussion		What has been useful and effective about this workshop process? What was the main issues you had with the process itself? Do you think you and your fellow teachers a	25	To close up the workshops and gain feedback as to participants experience	
Anonymous Feedback option.		Blank paper for anonymous feedback for anyone who would like to say something they have not been able to.	5	To give participants an anonymous way to share.	paper