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NAME & SURNAME:

Mawande Mkhize

STUDENT NO:

1753888

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South African Drama Therapy spaces.

SUPERVISOR:

Linda (Mdena) Thibedi

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FACULTY: Humanities

SCHOOL: Wits School of Arts

STUDENT NAME: Mawande Mkhize

STUDENT No: 1753888

DEPARTMENT: Drama for Life

COURSE: Drama Research

COURSE CODE: WSOA7082A

LECTURER: Nondumiso Lwazi Msimanga

SUPERVISOR: Linda (Mdena) Thibedi

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Abstract:

The Anglo-Saxon word “plega” is the concept of playing which means battle, fight, game, or sport (Weiskopf, 1982). In most cases play is believed to have a biological, cultural, and psychological function that is seen as essential to the development of a person from a young age (Cohen, 1987). The founder of psychoanalysis known as Freud describes play as having an important role in the emotional development in people, development that is seen to take place from their early years of life and throughout their lifespan (Johnson, Christie, & Yawkey, 1987). Johnson (1987) states that in relation to Freud's view that suggests that play has its place that takes place mainly in childhood and is abandoned in adulthood, in the name of one being too old for playing. Evidence shows that playfulness in both children as well as adults plays a role in personality characteristics essentially for mental health, imagination, and creativity (Johnson, et al, 1987). Research has shown (Cohen, 1987) that play is not just activities done for fun, but rather there is more to it, it goes as far as having influence on the growth and development of those who choose to partake in the process of play.

People play in different ways, in most cases the environment(s) that they grew up in expose them to the way that they are familiar with or may prefer to engage. For instance, for the Black Indigenous community, indigenous games to many may seem more preferable than other methods of play because of their familiarity. According to Burnett and Hollander (2004) indigenous games are viewed as being recreational and characterized by organized play that follows a certain structure and works in accordance with the rules that those involved agreed on that reflect a socio-cultural dimension of reasoning and behaviour. The term indigenous has a strong connection to cultural and historical context (Burnett & Hollander, 2004: 11). Playing indigenous games has an influence on developing positive character traits from an early age by reinforcing African values such as cooperation, communication, strategy, and problem-solving abilities.

In South Africa, there are various people with varying beliefs and cultures, these differences are part of what makes the country unique (Gibson, 2003). I believe that none of these matters more than others, and they are all part of what makes it special. People's stories are affected by these differences (Gibson, 2003), these stories can be told based on how they were raised and

how they have experienced life. This study explores the various ways in which Black indigenous people engage with play, and ways in which it can be implemented in South African Drama Therapy spaces. Understanding the various forms and ranges of client experiences is very important in order to develop effective therapeutic skills (Elliot, 2008), this process can also help therapists improve their understanding of their clients.

Key words: Drama Therapy, Play, Indigenous games, Race, Culture, Diversity, South Africa

CHAPTER ONE:

Introduction

There have always been debates about the relevance of therapy in the South African context (Ahmed & Pillay, 2004). The debates emerged as a response to South African socio-political crises in 1980's (Ahmed & Pillay, 2004). Some of the key issues that have been raised over the years, are explored in this research, which are then used in the understanding of interracial therapy in the South African context. This study explores the factors hindering good and successful therapeutic relationship between therapists and Black Nguni clients in South Africa. This research aims to highlight that it is unethical for therapists to offer therapy to culturally diverse clients when the therapists are not competent in working with such clients. According to Ahmed and Pillay (2004) the lack of competence among health professionals in therapy working within a culturally diverse South Africa, where in each space it is expected to come across culturally diverse clients is a significant ethical issue. A good and successful therapeutic relationship in such cases is often blocked out by racial and cultural backgrounds that are presented in the therapy space.

In South Africa, from the apartheid era, most of those who racially identify as White therapists were exposed to values of traditional era from apartheid to democratic ideologies, racism, human rights, and humanist-based counselling (Strous & Eagle, 2004). During this time the issue of cultural diversity was not given much attention, or outright ignored, focus instead placed on ethical issues. Traditionally and culturally, different individuals were offered therapy if they were willing to abandon their cultural values. According to Gibson (2003) White culture was perceived as superior to other South African cultures, something that made most people who are racially Black in South Africa feel inferior and misunderstood. This has a negative

impact on psychotherapy, it contributes to negative racial and ethnic attitudes and limits the therapists' understanding of ethics within other cultures.

In the year 2021, I registered to be a Drama Therapy student at the University of the Witwatersrand. I completed my Honours degree and decided to further my studies by moving on to do my Masters in Drama Therapy in 2022. In that year we were afforded the opportunity to now put into practice what we had learnt during the previous year by engaging with the tools of Drama Therapy with clients in the therapy space. The more I engaged with these Drama Therapy tools the more I came to realize that the main thing that takes place in Drama Therapy spaces is play. In the Drama Therapy process playfulness is invited and created whereby the client(s) enters a space that Jones refers to as a playing state (Jones, 1996). The play that we experience is often embodied, symbolic, metaphoric, projective, and creative. I observed that this play is associated with positive outcomes in ones being emotionally and mentally in most cases. I then became curious about the possibility of facts that may present themselves as negative outcomes, since play requires one to recall certain parts of their pasts and relive some of those they want to deal with in the therapy space (Hinshelwood, 1989).

In my experience of engaging with clients, I have come to see that play contains an enjoyable and fun activity that individuals engage in. I have also seen that play is spontaneous, sometimes guided and structured by the rules. Theorists in education view play as something that is important for growth and development in people, involving factors such as emotional, physical, and social development throughout an individual's lifespan (Johnson, Christie, & Yawkey, 1987). I have come to see that *Ukudlala*, (to play) can be seen and described in various ways, however, Winnicott (1971:01) once said, "playing is itself therapy". Winnicott (1971) believes that by using play the aim is to encourage and motivate for a new experience and perspective to an individual's life or a given situation through reliving within the therapy space.

The psychological perspective of play includes an aspect of creativity, enjoyment, and pleasure, as Winnicott (1971) states and stresses in his articles that play and creativity are inextricably linked. In my perspective, play allows for flexibility; clients may choose how and when they want to play, as well as who they want to play with in the therapy environment. Play is viewed as uncertain, with unpredictable outcomes and a make-believe component (Winnicott, 1971). In the process of play, the clients take on roles that are transient, which means that after the clients leave the treatment space, they do not identify with the role outside of the space and time of activities (Johnson, et al, 1987). I feel that playing from an early age allows you to

connect with others, socialize, learn, express yourself, and, most importantly, have fun with others. However, the work of Jones (1996) and Winnicott (1971) demonstrates that play may and does serve therapeutic goals.

Looking into my research, what interests me is looking into cultural diversity in South Africa. I believe that language will or does have a significant impact on making sense of and understanding people's ideas, feelings, and experiences as individuals and groups in and out of therapy. Not only does one research and reflect, but one also strives to find ways in which people might be accommodated in therapy environments while taking into account their different experiences and cultures. I believe that one of the ways a Drama Therapist can work towards being culturally aware and diverse in their work is by acknowledging and making use of indigenous knowledge and games.

In exploring South African indigenous games, one of the games of interest is *Mmasketlane* (seTswana term), and in Sesotho it is called *Masekitlana* (Modikwe, 2016). The game in IsiZulu is referred to as *ukuxoxa* or *umaxoxisana* and other Black South African cultures have their own terms that they use to refer to the game above. This game is an improvised monologue, in which a person uses two stones of their choice that best suits their narrative. In playing, one stone is hit against another surface as the player narrates their story. The way in which the stones are hit against each other or on a surface differs in terms of the pressure, pace, and frequency used throughout the narration. This enables the teller to emphasize and emote at their own pace. The players' expressions play a role in the play when different emotions are expressed. Positive emotions might be expressed with light and soft pressure, in slow motion whereas the negative might be fast paced with more pressure involved. Games such as *Ushumpu* and *Mmasketlane* use the whole body, and according to Camilleri (2007), therapists that encourage using the whole body are best suited to working towards addressing more physical traumas in the therapy space, allowing for connection to take place between the mind and the body.

Background

It is very important to have awareness of transferences, counter-transferences and personal issues that may interfere with the process and progress of psychotherapy, so that the therapist can be aware of things that may arise for them in the space and be able to contain them or rather make use of them in a contained manner (Mahonay, 1993). Cognitive theories suggest that the

way we think affects our behaviour (Mahonay, 1993) and our intuition act as guide for responding to and actively manipulating the environment (Adams, 1971). This marks the importance of understanding the history, culture, and socio-economic dynamics of individuals of different cultures from that of therapists. According to Nutt-Williams and Hull (1996), therapists need to do self-evaluation to make sense of their environment and act accordingly. This can be argued because internal cognition can be negative and can affect the therapists' perception of themselves and the world around them. Self-evaluation may interfere with the therapists' ability to focus on the client's reactions. Therefore, we need to ask ourselves what are other factors that might be related to a successful therapeutic relationship. This is supported by Strous and Eagle (2004) study where they found that a therapist who works inter-rationally views themselves as lacking spontaneity, empathy, and incompetent.

Cultural and language dynamics continue to exist in multicultural therapy, and as a result, therapists must be multiculturally competent to perform their jobs successfully and efficiently. Therapist training causes tension due to conflicts between a continuous sense of selfhood, a position in a social order based on class, gender, sexuality, race, and culture, and the profession's demands and prohibitions on how relationships should be conducted (Kottler & Swartz, 2004). This process calls into question one's personal identity, sense of self, and worldview. The study conducted by Kottler and Swartz (2004) on the training of treatment experience revealed the possibility of becoming a type of identity transformation. Identity transformation may involve self-awareness, countertransference, and understanding other people's cultures and behaviours.

According to Kottler and Swartz (2004), individuals become conscious of their own culture in a variety of ways. Therapists are said to become aware of their culture through personal experiences and therapy. Culture, both consciously and unintentionally, influences one's daily life through culturally acquired laws and values. According to Kottler and Swartz (2004), White institutions that claim to provide the platform for multicultural counselling must undergo a transformational process. For years, these institutions have reflected the practices of the old apartheid regime, which were founded on a European-centred approach (Kottler & Swartz, 2004).

According to Strous and Eagle's (2004) study, which examined the ideas, emotions, and fantasies of White South African therapists practicing interracial relationships, therapists interpret reality through the lens of their own worldview, which they then anticipate their clients

will embrace. This might be because of the westernized training they've received, which disregards diverse cultural beliefs (e.g., indigenous cultures). When non-Western knowledge is shared, it is rarely shared extensively. Since non-Black therapists rarely demonstrate a commitment to learning Black languages and cultures, it is assumed that Black clients must be able to accommodate a therapist's Western practices, which implies that they must speak English. The findings of the 2004 study by Strous and Eagle also highlighted problems like White centrism, therapeutic complications, White ethnocentrism, hierarchical relationships, and the perception of therapists as victims.

In therapy, empathy entails being sensitively engaged in the subjective world of another person, according to Rogers (1951). Furthermore, comprehending the world of another individual necessitates an ongoing and dynamic process wherein one's attention is entirely directed towards the experience of the other, disregarding any other external stimuli. For a multicultural counselling relationship to be facilitative, the therapist must acknowledge and address any negative emotions that may arise. According to earlier studies, clients tend to view therapists more highly than they do when it comes to their interventions and usefulness (Elliot, Baker, Caskey, and Pistrang, 1982). These therapists might not acquire the skills necessary to establish a multicultural counselling alliance. According to additional research, therapists sometimes misjudge their clients' responses to certain stimuli, particularly when those reactions are negative (Thomson & Hill, 1991). Instead of concentrating on their clients' responses, therapists typically examine themselves.

Biased views about racial, ethnic, and cultural issues arise when therapists enter therapy with their own perspectives and without conscious awareness (Strous and Eagle, 2004). Culturally competent therapists need to possess the information, awareness, and abilities necessary to work well with individuals from a variety of backgrounds, perspectives, and values (Nutt-Williams & Hill, 1996). One could argue that therapists who are overly self-aware may become immobile and incapable of working with clients, or they may become distracted from them (Nutt-Williams & Hill, 1996). According to Pope and Reynolds (1997), a person never fully reaches cultural competence; rather, they continue to gain it throughout their life. It's critical that therapists recognize the racialized attitudes and presumptions they hold about their clients. Failure to do so, according to Strous and Eagle (2004), will reflect poorly on the profession

because clients' use of the service is primarily determined by the therapist's professional competence and attitudes, not just their compatibility with their culture, race, and language.

Strous and Eagle (2004) assert that culture is contextually specific, dynamic, and multifaceted. We think a lot of things about competence being subjective. Therapy sessions centre on issues that are important to clients, as well as their feelings and life experiences. We cannot deny that therapists' personal emotions have an impact on their work since they are human. It appears that this makes it challenging to see therapy as strictly objective. It's possible to argue that South Africa's democratic era is still not being lived out as it has been portrayed throughout the years, to the point where very little multicultural counselling has been achieved. The process of multicultural counselling places a strong emphasis on an individual's mentality and stage of development.

I was born and raised in a township known as Umlazi in Durban, where most of my childhood was spent playing outdoors with friends and family. I believe as people who were born and raised in the township, we made sense of our world as children through playing games, therefore the types of games that I'm interested in looking into for this research are South African indigenous games much like the ones I played in my childhood. Indigenous games, I believe, are an important part of people's identity, heritage, and culture. It has been said that indigenous games and their related indigenous body of knowledge may find meaningful expression when used in an appropriate manner and environment (Johnson, et al,1987). For the purposes of this report, I have done research on how these indigenous games (listed below) may develop a sense of community and therefore demonstrate acceptable social values, engage in social bonding, and interact with other people from other culture backgrounds.

I have come to understand that indigenous games are a significant part of people's culture as well as heritage, their history dates to age-old traditions and stories to the group of people that they originate from (Odendaal & Moletsane, 2011). It can be said that when people participate in these games, they start to understand the social constructs of a certain culture and history. In my opinion indigenous games play a huge part to the Black community within townships and rural areas. I explored indigenous games such as *Mlabalaba*, *Diketo*, *Intengo*, *Dibeke*, *Ntimo*, *Ushumpu*, and *Mmasketlane* (more information on indigenous games can be found in appendix C, pg. 51). These indigenous games in my experience involve running, skipping, catching, balance, speed, role-play, tolerance, different forms of individual abilities, trust, negotiation and create a sense of safety.

I believe that as Drama Therapists in training we could have benefited a lot from learning about indigenous philosophies, worldviews, and practices since we live in a diverse South Africa that holds an intense history of racial inequality.

Rationale

One of the goals of this work is to encourage the possibility of a new experience for an individual, given the important role that play plays in therapy (Winnicott, 1971). Through utilizing the freedom and distancing afforded by play, individuals can view life and the circumstances they encounter from various angles. In my opinion, allowing a client to express themselves in a way that they are most at ease and familiar with increases the likelihood that they will feel safe and comfortable while they are playing. According to Loza (2017: 1), "allowing the client to play and recreate what lives in his imagination with total freedom, and with the assurance that he will not get hurt in this process" is another meaning of the safe space concept. Play has proven to be a much lighter and safer way to revisit and renew one's past experiences, based on my experiences playing in the drama therapy space. "During play, the child transitions from a passive to an active agent role" (Burton, 1986: 129). When it comes to one's own well-being, play is viewed as an opportunity for people to experiment with realistic thinking and behaviour that they can then apply to other situations. This is a process of understanding object wholeness and constancy, in my opinion, as well as how to lessen the fear of object loss.

My investigation into the safety of Drama Therapy settings has led me to discover that the comfort and safety of the therapy process are influenced by the techniques and or rather tools utilized in the therapy space, as well as the familiarity and unfamiliarity of the space itself (Hunter, 2008). Since most of the tools, techniques, and methodology I was taught were unfamiliar to me and some of them I was not completely comfortable with when they were first introduced because they were different from the playing that I had experienced growing up. This led to me questioning a lot of things that we are taught in the Drama Therapy space. As a result, I began to become interested in how South African indigenous games could be incorporated into Drama Therapy sessions. These games are a form of play that most Black people who grew up in townships may be more familiar with.

Based on my experience and what I have learnt thus far in the Honours and Masters Drama Therapy programme, I believe that there is not enough indigenous knowledge and familiar

forms of playing used in practice and training that racially Black clients from townships can relate to in the therapy space. Lack of documentation and research on indigenous African knowledge has made White people impose all their approaches and methods based on objectivity and universality (Indilinga, 2004). Having looked at the above, this research paper seeks to highlight that it is of vital importance that multicultural heritage be observed in the process of training. In doing so it ensures relevant and accurate interventions and good therapeutic relationship as well as preservation of enhancement of cultures. These are factors that are brought about by diverse cultures operating in the therapy space.

Psychological service delivery is faced with a crisis of language diversity and its related social and political issues. Language is one of the most important means of everyday communication, which is often ignored in mental health (Strous & Eagle, 2004). South Africa is a population of over 40 million people, with 90% of Blacks as majority group (Statistics South Africa, 2002). It is a country with twelve official languages, and the South African constitution states that everyone has a right to a language of choice. Despite that there are discourses of language. In South Africa English is often taken as the common language and is a disadvantage to those who use it as a second language in expressing their feelings, emotions, and their psychological constructs that cannot be directly translated to indigenous language (Raval & Smith, 2003). According to Strous and Eagle (2004) in situations like this if a therapist works with an interracial group of clients, he or she needs to be equipped enough to find a way to be able to communicate with their clients.

One of the most critical ethical issues that the therapy profession must face is the maintenance of multicultural competence. According to McFadden and Harper (2003), the ability of therapists to effectively implement multicultural counselling can be compromised by their own ideologies. In order to effectively work with diverse populations, psychotherapy professionals should follow certain guidelines. These guidelines cover a wide range of subjects, such as client's culture, beliefs, and language (Pope & Reynolds, 1987). This study aims to highlight the significance of this component in building and strengthening client relationships. It enables individuals to explore new ways of telling their own stories and gives them more room to express themselves, as well.

Research Aims

Play can be healing itself (Winnicott, 1971), and it also comes with a lot of freedom and fun.

This research aims to:

- Discover if South African Drama Therapists are aware of the role of culture and diversity in their therapy spaces.
- Explore the role of culture and diversity, unpack if they can develop a sense of community and therefore demonstrate acceptable social values, engage in social bonding, and allow clients to interact with other people from other culture backgrounds in South Africa.
- Discover if indigenous games have an impact on the therapy process.

Research Questions

In trying to achieve my research aims above, there were a few questions I had to ask to assist me in finding the answer to the curiosity I had towards indigenous games as playing tools in Drama Therapy.

Key question:

- To what extent does culture and diversity influence or aid the therapeutic process or the way a client and therapist engage in therapy in the South African context?

Sub-questions:

- Are the tools and techniques used in Drama Therapy when playing, culturally appropriate for a diverse group of clients?
- Are Black clients' cultural differences in the therapy space accommodated when playing?
- What does the training instruction of South African Drama Therapists have to be mindful of when teaching in the South African context?

Conceptual Framework

For the purpose of this research, I have chosen four concepts, namely Drama Therapy, culture, play, and indigenous games for framing.

Drama Therapy: According to Landy (1994), The goal of drama therapy is to provide a space for people to express themselves and set goals. It is an active and experiential method of therapy that helps people manage their stress and other emotional issues. According to Langley, this type of therapy is also used to help people with disabilities and emotional upheaval. Through various techniques and processes, such as improvisation, play, storytelling, and projection, drama therapy can help people improve their lives. In 2006, Langley explained that this type of therapy uses games, props, and masks to help individuals develop their thoughts and behaviours.

Culture: In traditional Western cultures, the self is regarded as a bound entity that can be defined in terms of its internal attributes. This concept is commonly referred to as self-contained or independent (Mook, Mkhize, Kiguwa, & Collins, 2004). The belief that people should be self-reliant promotes self-interest. Positivism, on the other hand, overlooks the meaning and experiences that people have with the world. In contrast, indigenous cultures consider the self to be linked to one's relationships with other people. According to Kruger (1988) the meaning of life depends upon participation in the community and the quality of human relationships as conveyed in the idiom "Only through you do I become an I" (Burber, 1958). It considers cultural beliefs, and the knowledge that holistic views cannot look into one in isolation from their context. In order to understand something or rather a certain context a person must understand the connection between all of the parts that make a whole.

Play: The term play originated from the Anglo-Saxon term "plega," which literally means "game, fight, or sport" (Weiskopf, 1982). Play is regarded as a vital part of a person's development from an early childhood (Cohen, 1987). Freud also stated that it has a significant effect on the emotional growth of children (Johnson, et al, 1987). Contrary to Freud's belief that play is only played in childhood, evidence shows that it can have a significant effect on the development of children and adults. Johnson and colleagues also stated that playing is associated with various personality traits essential for mental health, imagination, and creativity (Johnson, et al, 1987).

Indigenous games: In 2004, Hollander and Burnett stated that indigenous games are regarded as recreational activities that follow a certain structure and are characterized by rules that are based on the sociocultural elements of the participants' behavior and reasoning. The term indigenous has a strong connection to cultural and historical context (Burnett & Hollander, 2004: 11). Indigenous games can help children develop positive character traits from an early age by reinforcing African values such as cooperation, communication, strategy, and problem-solving abilities as explained by Modikwe (2016).

CHAPTER TWO: Literature Review

In this chapter there is literature that has been found for the purposes of exploring and answering the research questions. In this chapter I speak more in depth about the relevance of my topic within a South African context, Drama Therapy, traditional and indigenous approaches, play, the role of self in community and therapy, mental health and African Culture, performance, and race.

There have always been debates about the relevance of therapy in the South African context (Ahmed & Pillay, 2004). The debates emerged as a response to South African socio-political crises in the 1980's (Ahmed & Pillay, 2004). Some of the key issues that have been raised over the years, are explored in this research, which are then used in the understanding of interracial therapy in the South African context. This study explores the factors hindering good and successful therapeutic relationship between therapists and Black clients in South Africa. It is unethical for therapists to offer therapy to culturally diverse clients when the therapists themselves are not competent in working with such clients. Lack of competence among psychotherapy professionals in therapy diverse clients is a major ethical issue. In this section of the research some important factors of therapy will be defined, more specifically the importance of the awareness and consideration of culture in therapy spaces.

Drama Therapy

According to Snyder (2019), drama can help people connect with their minds and bodies and develop new perspectives on their lives. It can also help them come to terms with their own holistic self. In addition to entertaining an audience, Snyder (2019) claims that it's a way to express and heal. According to Jennings (2009), drama therapy can be utilized in various

settings, such as schools, hospitals, nursing homes, and prisons. Through creative processes, people may explore their feelings and find new ways to heal themselves.

According to Burton (1986), children transition from being passive to being active agents in play. This concept is regarded as the test of action, which involves investigating the use of realistic actions and reasoning in future scenarios. Aside from being fun, games and activities can also have a significant impact on children's development. For instance, according to Burton (1986), a hide-and-seek game can help children develop a sense of belonging and bring them back together whenever their mother is not around. This is because, as the child brings out the separation, she can bring it back. Another important aspect of this concept is learning about object wholeness and how to prevent the fear of loss.

Performances can be defined as processes of struggle or intervention, which can be described as a group or individual breaking free from their socio-political breaking and remaking themselves. According to Conquergood (2002), performances and events become incendiary achievements that break through established conventions and sedimented meanings. Performances involve actors, stories, stages, objectives, and interaction. They can be expressed in various forms, such as poems, plays, improvised readings, and excerpts from daily conversations. According to Conquergood (2002), performances are embedded in culture and language, and performativity refers to the meanings that are related to culture.

Traditional and indigenous approaches to therapy

Traditional Western approaches to therapy are based on certain assumptions about the person and the world (Mook, et al, 2004). Western oriented theories have been employed universally to western and non-western communities, whilst indigenous theoretical framework's that are more relevant to non-western communities have been ignored and even seen as not significant (Mook, et al, 2004). It is known that people use different interpretations to explain what they are experiencing, things that are happening around them, and they also give their own meaning to reality and the world. According to Mook (et al, 2004) people develop their own assumptions to be able to explain reality and their place and things such as their purpose in the world. These worldviews, values, and opinions shape our attitude and the ways that we think and believe as people. Through these worldviews and philosophies people start to make sense of themselves and the world in their own way.

According to Nsamenang (1992 in Mook et al., 2004) psychological worldviews are White middle class orientated and the worldviews of people in developing societies are ignored. He further states that therapy and mental health facilities are mostly situated in urban areas and a significant number of people in rural areas are excluded. Rural communities that are excluded from psychological studies rely on indigenous theories of illness and interventions. In therapy settings, and more specifically in the training there is little attention given to the African indigenous related techniques that may accommodate those who are excluded in the rural areas. According to Mook et al., (2001) western psychology should include indigenous languages, philosophies, and worldviews in their approaches.

In 1981, Lock noted that historical and social development often brings with it challenges for various groups of people. Governments have tried to address these issues. Likewise, indigenous groups must develop their own systems and practices to deal with issues they encounter in their daily lives. According to Lock (1981), indigenous psychologies are focused on the forms of knowledge that come from the cultural and social realities. Instead of relying on natural sciences, they investigate every day. These approaches aim to help the people address their needs. Due to the complexity of social change, mainstream practices and theories were challenged.

According to Seedat, Duncan, and Lazarus (2001) traditional methods are timeless and universal, but they have faced challenges and transformations in non-western societies. The western world had moved away from its religious and community orientation, and it adopted scientific positions. Traditional therapy, on the other hand, regarded collectivists as threats to freedom and individualism. According to Seedat, Duncan, and Lazarus (2001), the individual is independent of social knowledge, traditions, and customs, and it neglects aspects of selfhood. In contrast, the traditional approach goes against collective ideas and is regarded as a capitalist system that values individual freedom.

According to Seedat (2001) modern approaches used in therapy are seen to be of western product. The positivist approach is known as the dominant and oldest approach. Positivism holds the view that the practitioner is a neutral individual whose role is to gather information based only on facts and knowledge. The knowledge that can be achieved through following standardized procedures (Seedat, 2001). In other words, the practitioner is seen as objective and unbiased. The practitioner's subjectivity is not considered. On the other hand, the

indigenous views individuals as influenced by the environment. Objectivity is influenced by values; therefore, it is not easy to ignore culture or other worldviews.

The conventional methods of science do not rely on people's personal beliefs or feelings. Instead, they are based on the collected facts and evidence. They can be reached by carrying out the necessary procedures and thought processes. According to Mook and colleagues (2004), natural science is the only method that can properly assess and construct new knowledge. There are various debates about what constitutes change and knowledge. Indigenous approaches believe that people, objects, and environment work together to make up the totality of knowledge. According to Shweder (1991), the process of meaning creation is very important in human psychology.

In contrast, non-western and indigenous cultures and societies consider themselves to be interdependent or collectivists (Mook et al., 2004). Western theories, such as psychoanalysis, behaviourism, and humanistic approaches, tend to focus on the individual's traits and origins. However, these methods do not consider the various cultural and historical factors that affect people's lives. Behaviourism refers to the idea that the relationship between responses and stimuli is influenced by the individual's inner growth. On the other hand, humanistic and psychoanalytic methods help people realize their inner potential by helping them develop their self-actualization.

African people view health and well-being holistically and collectively. The family, community, and the society are important to the African people. Therefore, it is important to know the dynamics of its interrelationship (Burber, 1958). Indigenous communities' action towards the prevention of illnesses or health promotion is determined by what is believed to be the cause of the problem. Edwards (2000) believes that maintaining harmonious relationships is essential. This will lead to a positive balance between illness and health.

The role of indigenous games in therapy

There are various cultural dimensions to the relationship between place and health, but these are typically overlooked when it comes to indigenous people (Wilson, 2003). In addition to being able to identify the individuals' cultural backgrounds, therapy spaces also need to be made more inclusive. For instance, they should be able to consider the values and beliefs of the clients. Research has mainly focused on the Western and Eastern settings and materials of

healing. Whereas less on the traditional and cultural that is known to us as Africans, which also have an impact on the therapy space (Wilson, 2003; Odendaal & Moletsane, 2011).

Modikwe (2016) believes that the inclusion of indigenous games in therapy spaces would make therapy culturally more appropriate and relevant. Camilleri (2007) emphasizes on the resilience that she refers to as moderating factors. Moderating factors, according to her, are elements that form a sense of protection from stressors and harm for people from a very young age. In cases where these factors may be present, people seem less likely to develop negative outcomes despite being exposed to these stressors (Camilleri, 2007). According to Camilleri (2007), these factors have a huge impact on people's lives and whether or not they will succeed in their communities. Modikwe (2016) stated that play is a moderating factor that can exist within communities. She also claimed that some people use it therapeutically even without being aware of its psychological value. Ntsihlele (2003) supports this belief, she states that although people view their forms of play as recreational, it is extremely valuable to their health and development.

Theorists defining play

Various sources provide evidence of play behaviours and games that were prevalent during pre-historic periods. Rock engravings and paintings show scenes of combat and various sporting activities during early civilizations in Africa. These early findings have contributed to the development of the academic field of social historians. Anthropological researchers were able to identify the patterns of acculturation and diffusion across different historical periods and continents. Historical historians and anthropologists then generalized about the origins of games and the cultural interactions between people from different regions.

The structural and functional approaches used by anthropologists helped them develop their analyses and comparisons of cross-cultural games. This field has been regarded as a worthy subject of scholarly study. An understanding of the various behaviours associated with play dates back to the contributions of Stewart Cullin and Edward Burnett Tylor. The classification and analysis techniques utilized by anthropologists set the stage for the study of cross-cultural play. They also helped social scientists and folklorists develop their understanding of the various cultural aspects of games.

Play is regarded as the highest form of human development, as it allows children to express their souls. According to Froebel (1887), children are naturally curious and can be fascinated

by things. Huizinga (1955) states that play is a free activity that can be performed outside of one's normal life. It is also absorbed completely by the player. According to Huizinga (1955), play is considered to be an activity that involves nothing but the enjoyment of playing. It unfolds within its own limits and according to the rules established by the rules. Freud (1961) also believed that children repeat things that have made a significant impression in their lives so that they can recreate the strength of those experiences.

According to Bruner (1972), play is a way for people to connect with their surroundings. Piaget (1962) claims that it is a happy display of actions, actions that have been lived by the individual, and Lifter & Bloom (1998) state that play is the expression of conscious representations of ongoing events that are made from what children are aware of. It consists of spontaneous and natural activities that are designed to stimulate the interest of the players. The concept of play is related to the feelings of joy and tension that people feel when they engage in it. It is a type of voluntary and spontaneous activity that involves the use of various body, objects, and relationships. According to Smith (2013), play behaviour is unorganized and tends to be done for its own sake. The end of the game is not the most important aspect of the experience.

According to Johnson (1987), playing in therapy is a collaborative act that occurs between the participants. It represents a representation of the real or perceived reality. The play space becomes the container of the entire therapeutic process in the developmental transformation (Johnson, 1987). This play space consists of three components, which is the restraint against harm towards those in the space, communication, and the mutual agreement created.

Types of Play

Exploration play is a type of play that involves using various physical skills to explore the properties and sensations of materials. For instance, one can feel and create something using dough or clay (Hughes, 2002). This type of exploration is not usually associated with an intense personal or social nature. Role play, on the other hand, explores the ways of being (Hughes, 2002). Communication and language play is a type of play that involves playing with words, gestures, and sounds. It can be spontaneous and involves the use of repetitive and rhythmic elements (Miller & Almon, 2009). The concept of socio-dramatic play refers to the act of enacting real-life experiences that are intense in a social, personal, or interpersonal manner. This type of play combines the elements of social and dramatic play (Hughes, 2002). In social play, the rules, and criteria for interacting and engaging are revealed and explored through play. It is structured and can incorporate elements of imagination or pretence (Hughes, 2002).

Children develop their small-motor skills through play, such as by playing with puzzles. This activity also helps them improve their hand coordination and dexterity. Miller & Almon (2009) state that in symbolic play, an object is used to create a prop or toy, and this is done through a process of imagination or fantasy. Therefore, for children, mastery play refers to an activity that involves intentionally or simply enjoying a certain skill (Hughes, 2002). It can be challenging for them to master a particular skill, so they tend to repeat the action until they master it. A recapitulative play session displays the various aspects of human evolution, which can be accessed through our genes (Hughes, 2002). It can be stimulated by nature's elements, such as rivers, forests, and pools. Digital play, on the other, involves using technology and playing with electronic toys and games.

The role of playing in therapy

The concept of creativity is not limited to the creation of an object outside of the subject. It can also be applied to the transformation of the person. Playing is a type of experience that is considered to have a therapeutic power (Lenormand, 2018). It can help people heal themselves, the process of playing is a real-life experience. The difference between the terms "play" and "playing" is that the former refers to the process of playing, while the latter refers to the play's content. According to Winnicott (1971), playing has a place and time in which it takes place. Winnicott (1971) argued that the issue with play is not about the content of the play, but rather, it is about the virtue of the play itself (Winnicott, 1971). According to Jones (1996), in Drama Therapy, a state of play is created for the client as they enter a special playing state in the therapy space. This concept is regarded as a part of the therapy, and it can be used to describe the various emotions that the participants experience during the course of the session (Jones, 1996). In this type of therapy, the participants are able to set their own goals and develop their own ideas about their own problems.

Instead of having one-on-one therapy sessions, Drama Therapy is commonly done in groups. This type of therapy focuses on creativity. During this type of experience, the participants can develop their own ideas about their own problems and then come up with a solution through play. According to Seymour (2009), the clients are able to receive a deeper understanding of themselves through the process of playing. Therefore, through the use of theatrical elements, Drama Therapy can help people heal. Seymour (2009) claims that this type of therapy doesn't expect the patients to perform in a certain way. Instead, it focuses on the patients' ability to

express themselves through their own stories. This type of therapy is also beneficial for people who are suffering from depression and anxiety.

Instead of focusing on the clients' performance, Drama Therapy uses theatrical elements to help them heal. According to Seymour (2009), this type of therapy doesn't expect the patients to perform in a certain way. Instead, it focuses on the patients' ability to express themselves through their own stories. This type of therapy is also beneficial for people who are suffering from depression and anxiety.

In a context such as Africa, Drama Therapy can make people part of a larger community view things in a different way, it can help them see their challenges from a more human perspective (Modikwe, 2016). According to Hinshelwood (1989), play is a type of projection or defence that aims to provide relief to those in distress. It is regarded as a grim and pessimistic process that only serves to bring about positive outcomes. However, it can additionally lead to negative results as it can trigger a reflection. In this process, people are opening old wounds. Although the play may have initially resulted in a negative impact, it could also lead to solutions being formulated (Hinshelwood, 1989). The playing styles and methods used in different environments in South Africa vary. Therefore, this is one of the important reasons to why therapists should be flexible in the way that they work in their therapy spaces especially if they work with culturally and racially diverse groups (Gibson, 2003).

The role of the self in community and therapy

In her book entitled "The missing links," Makanya (2014) discusses the various roles that people can take on and the skills that they can develop in order to become more effective in their roles. She also states that humans are made up of multiple selves that are constantly evolving. This emphasizes the point that one's health is not solely determined by science. According to Makanya (2014), in the African culture, the concept of health is more than just about an individual. It also involves various aspects of a person's environment. Being in a community is regarded as the first constituent of one's well-being, and it can help one develop a sense of belonging and generosity. In terms of treating illnesses in Africa, it is important to note that the treatment of these conditions is not only about strengthening one's individual self but also considers the health of the entire community. Although one can seek solutions to their personal issues, the process of healing also involves the entire community. This allows for a deeper understanding of one's environment, which can help one transform their lives.

According to Makanya (2014), a drama therapist is expected to help a client develop their repertoire and take on various roles. This can help them find balance in their roles and avoid confusion. In an African context, people are constantly evolving and carrying multiple selves. The therapist helps the client identify their roles and guide them in their journey. One of the main concepts of developmental transformation is the flow between the self and the other. According to Johnson (2009), the moment one loses touch with one of their sources, they are bound to get sick. This is why it is important for people to maintain a balanced relationship with their bodies. In this case, the therapist helps the client keep in touch with their sources.

Mental health and African Culture

Over the years research has shown that there has been a huge increase in the number of studies showing that certain interventions work in other nations, but there is not a lot of evidence in South Africa for their effectiveness and efficacy (Sorsdahl, Stein & Lund, 2012). When it comes to treating mental disorders, the use of both therapy and medication can be more effective than one treatment (Sorsdahl, Stein & Lund, 2012). Although these kinds of treatments are commonly used for mental health issues, research has shown that traditional healers can also play a vital role in helping individuals in South Africa. They can provide culturally appropriate therapies (Sorsdahl, Stein & Lund, 2012).

According to a study conducted by Soldahl, Stein, and Lund in 2012, African individuals typically associate mental disorders with witchcraft and ancestors. They also believe that traditional healers can help them manage these issues. A national sample of adults was then gathered to conduct a study, which revealed that 11% of the participants sought spiritual or religious advice, while 9% turned to traditional healers (Sorsdahl, Stein, Grimsrud, Seedat, Flisher, & Williams, 2009). In 2009, Williams, Sorsdahl, Stein, Grimsrud, Flisher, and Seedat stated that training traditional practitioners in how to diagnose and treat mental disorders could significantly improve the quality of mental health care in their communities.

Performance and the use of language and culture

Performances are long-term and continuously changing events. They can move with time and language, and they can alter the body and the behaviours that people experience. According to Conquergood (2002), they allow people to play with their behaviours and identities.

Performance, as well as one's language, experiences, and culture, can influence an individual's preferences when it comes to how they want to live their lives. This can be expressed in various ways, such as verbal, physical, and creative. The representations and performances of people are inextricably linked to their lived experiences. This implies that every expression is original and derivative.

According to Conquergood (2002), experience is studied using the performative method instead of directly. It implies that an individual's beliefs and culture play a role in their understanding of something. Although people may have experienced similar situations or experiences, the differences in their culture and language can make the meaning of their words and actions different. Since the concept of performance is linked to both culture and language, the way individuals perform or structure their performances will depend on their experience and their goals.

Aside from being used for entertainment, drama and its techniques also has educational and awareness-building capabilities. People have long used it to share their problems and criticisms with the society in order to address the issues they encounter on a daily basis (Prentki & Preston, 2009). Through drama, people can express themselves in a safe and non-judgmental manner. It helps one connect with their inner self and their bodies. According to Snyder (2019), using theatrical tools can help people develop new perspectives on their lives. In Africa, Drama and its techniques, and theatrical tools have been used as a way to address the various issues that society has been experiencing (Prentki & Preston, 2009). In Prentki and Preston's (2009) work it is shown that drama and its techniques can be therapeutic and can help people transform their lives. Drama within therapeutic spaces aims to help clients explore their inner conflicts and feelings through things such as taking on roles and using objects.

The role of race: race theory

People have their own definitions of what Africa is and what it means. Between 1818 and 1914, the continent went through a period of division, invasion, and occupation by European powers. This affected the region greatly and continued to shape it over the succeeding years. For a long time now, Western countries have been mistreating and stereotyping the African continent. This has resulted in its well-documented history. According to Campbell & Power (2010), the portrayal of Africa is often a combination of contradiction, illusion, and magic.

The portrayal of Africa through performance has been carried out in a way that makes it seem like it is a mystery and an unknown entity. This is done without any knowledge of what it truly means. In 2010, Campell and Power stated that over half of the stories about Africa are written by individuals who are not from the continent. This is problematic since the narrative of the continent is not told by people from the continent. This is evident in the various approaches used in therapy settings to help individuals with psychological issues.

According to Strauss (2003), there are two different images under the revealed image. The first is a more faithful depiction of reality, while the second is a lost one that nobody will ever see. There is more to what people have experienced and believe. In spite of being equal in God's eyes, people are legally and socially unequal. According to Erasmus (2008), being a slave or a member of a lower order was regarded as a religious or legal status rather than a biological one. Race is a social construct that can be considered a natural part of people's existence. There was a time when it didn't exist until there was a need to separate people based on their skin tone. In South Africa, the apartheid government classified the country's people into a hierarchy of races. There, they had varying rights and freedoms.

Race played a significant role in the development of colonialism and pre-colonialism. During the 1500s, Europeans subjugated people in various countries, such as Australia, Africa, and Asia. According to Erasmus (2008), those who were considered to be white were considered to be full citizens, while those who were regarded as coloured were partial citizens. The apartheid government of South Africa used to classify its citizens into a strict race hierarchy, granting them different rights and privileges.

Studies in social psychology have shown that intergroup contact can reduce prejudice. However, these strategies can be very challenging to implement. Most of the approaches that have been proposed to reduce discrimination and prejudice are based on the interactions between people of varying racial backgrounds. According to Allport (1954) intergroup contact can reduce intergroup conflict and prejudice. He also noted that the interactions between people of varying social backgrounds can have positive effects. These effects can be attributed to four key factors: equal status, cooperation, support from the institutional and social authorities, and common goals. These elements are important when it comes to minimizing racial prejudice and granting greater equality in South Africa.

CHAPTER THREE: Methodology

In this section I will demonstrate my methodology, the process I went through in answering my research question, collecting data, and analysing the data.

Methodology

This study is conducted through a qualitative method, which allows researchers to collect data in a deeper way. According to Butina (2015), a qualitative method allows them to study complex issues with a lot of data collected through open-ended questions. For this research, I used the Google scholar, the University of Wits library, and the university's website to search for related materials.

Method

The research for this study was conducted using the literature review method. This process involved gathering information of existing literature and information acquired from one participant. In addition to collecting qualitative data, I also used thematic analysis to explore the various experiences and meanings of South African indigenous games. The information collected during this study was mainly gathered by means of reading and making sense of the literature about cultural awareness (Green, Johnson, & Adams, 2006). To ensure that I fully understood the subject that I was researching, I used the internet to look up other concepts related to the topic and to discover other concepts that might link to the topic of culture and diversity within Drama Therapy.

To get a more in depth understanding of my research questions from a South African perspective in this research, the initial plan was to interview three Black South African Drama Therapists who have been trained in South Africa. These three therapists needed to be registered with the HPCSA (Health Professions Council of South Africa) and needed to have been practicing for longer than 5 years privately or within an institution (School), NGO, etc. I sourced these research participants by making use of a non-random sampling process (purposive sampling) from the HPCSA website, making sure they are registered.

I reached out to seven qualified Black South African Drama Therapists via email in June 2023, sending out my interview invites and sent follow up emails in July. However, through this

process I got the opportunity to interview one qualified Drama Therapist. A consent form and participation information sheet was made available to the potential research participant after they had emailed back and shown interest in participating. The interview was conducted online via Zoom for forty-five minutes. The semi-structured interview questions (research instrument) that were used allowed this research to explore a Black South African Drama Therapist's point of view of play and indigenous games without predetermining their perspectives and opinions. In interviewing the one participant, I did not only get the opportunity to have my questions answered but came to the realization that my biggest problem and topic of interest is multicultural competence, the importance of being aware of clients' cultures and being able to work within the diversity of South Africa. In results to this there was a change in route and focus, the focus was therefore no longer on indigenous games but rather on diversity and culture, indigenous games now being used as a way of showing the importance of being culturally aware.

Once the interview and literary research had been conducted the information collected was thematically analysed (Butina, 2015). Thematic analysis is a process utilized for analysing qualitative data. It involves searching through various sources to identify correlations and patterns, and then reporting the results (Kiger & Varpio, 2020). Although thematic analysis is primarily focused on describing the data, it also involves the interpretation of the data in the creation and identification of themes. According to Kiger and Varpio (2020), this type of analysis is useful in comprehending the various thoughts and behaviours exhibited in the collected information.

Ethical Considerations

Getting informed consent is very important when it comes to conducting research. Only once the researcher has received consent a person can be referred to as a participant. The Constitution of the Republic of South Africa states that "everyone has the right to bodily and psychological integrity, which includes the right not to be subjected to medical or experiments without their informed consent" (Adams, Adeleke, Anderson, Bawa, Branson & Christaffels, 2021: 2). Therefore, ethical compliance is extremely important for the safety of the research participants and the researcher. I had a set of semi- structure questions prepared for the online interview. In going into the interview process, I had prepared myself, if at any point the expert was not comfortable in answering any of the questions, I was prepared to pass that question, and I also

informed the participant that they have the right to withdraw from participating at any point of the interview process if they felt that they cannot continue with the interview.

CHAPTER FOUR: Findings

In this chapter there will be the discussion surrounding the findings from the interview and the theory found throughout the research process.

White therapists in South Africa have been exposed to various values related to the country's transition from apartheid to democracy. These include human rights, democracy, racism, and humanist-based methods of therapy (Strous & Eagle, 2004). There has been an increase in cross-cultural psychotherapy, wherein the clients communicate through Black African languages whilst the therapists are from a different racial group. Considering that psychotherapy is known to be based on Western principles and ideologies, this study aims to address the complex issues that come with cross-cultural therapy, specifically the impact of these on the therapeutic relationship between White and Black individuals (Strous & Eagle, 2004). It also investigates the factors that influence the development and maintenance of this therapeutic relationship.

In South Africa, historical, class, and political factors that could contribute to racism have not been considered in psychotherapy (Strous & Eagle, 2004). During its early years, the profession did not pay much attention to cultural diversity. Instead, it focused more on ethical issues. Multicultural competence is regarded as one of the most critical ethical issues that counselling professionals have to face in today's diverse society (Harper & McFadden, 2003). These factors have been shown to affect the therapeutic relationship between people of varying ethnic and racial backgrounds. Training therapists on how to address these issues is not enough. In 2004, Eagle and Strous stated that racism could potentially affect the way therapists view indigenous people. This is why it is important that the training of therapists begins to place more emphasis on cultural diversity and indigenous knowledge.

African, Indians, Europeans and all other groups have a few cultural characteristics that distinguish them from each other (Aponte, 2000). Within these cultural groups exists cultural differences that also need to be acknowledged and understood. There is no sameness, with differences rooted in age, culture, health status, gender, ethnicity, sexual orientation, and experience in life (Kavanagh, 1992). Cultural differences involve a couple of things, they are not limited, they involve things such as lifeways, practices and ideal beliefs, and values. People

position themselves in their environment according to their cultures, which implies that adaptation is cultural. Therefore, in results to common cultural orientation people within a society are most likely to share a common worldview which are in most cases differentiated by people's individual experiences and personalities (Fernandos, 2003). In South Africa all societies have more than one culture, over the years diversification has been increasing to a point that mental health professionals encounter client groups and individuals who are different racially, ethnically, and culturally. The question then mostly lies on how one hopes to offer or rather work towards offering competent services cross culturally when one may lack in cultural and linguistic knowledge and understanding of the people one hopes to serve.

The indigenous African culture of South Africa recognizes everyone as a tradition bearer, and those yet to come are also expected to follow in their footsteps. South African indigenous communities have established strong bonds with their traditions, customs, and languages. According to Indilinga (2004), the cultural mind is considered to be polluted, and the South African child has lost the traces of their original identity hormones (Indilinga, 2004). While therapy is often viewed as a liberal form of treatment, it has a problematic past in South Africa. There were a limited number of mental health practitioners who could provide culturally appropriate care to the citizens of the country. Most of them were White, and they failed to cater to the varying cultural and racial groups within South Africa.

Therapists who are culturally encapsulated contribute to the oppression of certain groups by failing to acknowledge their clients' varying needs, that are influenced by cultural norms and diversity (Edwards, 2000). Most Black people were not exposed to therapy, and some individuals avoided it in order to preserve their cultural identities and values (Seedat, 2001). Not only did therapists fail to acknowledge their clients' cultural backgrounds, but they also developed their own theories without being able to properly interpret the language, religious practices, and other traditions of the Black people. Seedat (2001) claims that this led to therapy being regarded as culturally irrelevant. Being aware of cultural issues that affect clients is very important, as it can help prevent interventions from being ineffective. Edwards (2000) and Seedat (2001) state that failing to acknowledge cultural differences can have a significant impact on the effectiveness of psychological therapy and the development of interventions.

Mental health care practitioners, service providers and clients from culturally different backgrounds do not just meet on common ground, but each brings into the space with them a certain amount of baggage about the ethnicity of the other. Given the situation, clients may feel

mistrust, suspicion, anger, fear, or defence in the presence of a culturally different health practitioner, who might also in turn respond with the feeling of inadequacy, fear, superiority, or discomfort (Diller, 1999). According to Pederson (1996) the greater the cultural differences between the therapist and the client, the more visible is the role of culture in the therapy experience. Then there is an increase in the potential of clashing of expectations, misunderstanding of the meanings and intentions of the therapy process.

One of the most important things in a therapy space is to seek to understand behaviours of individuals and that of communities as it happens within their cultural confines. This requires that therapists be culturally sensitive in their approaches and must prepare to learn the community's cultural practices and ability to deal with those differences without compromising the quality and value of the intervention. According to Dalton (2007) this means that therapists must be culturally competent which is described as, having knowledge of characteristics, experiences, beliefs, values, and norms of the cultural group with whom one is working with in the space, having respect of these cultural elements without assumptions of superiority or inferiority. A therapist must have interpersonal behaviours skills for working within cultures. A therapist must have humility and curiosity and must be willing to learn more about both the clients' and their cultures. Having a deeper understanding of one's own experiences and culture can help one develop a more balanced worldview. A viewpoint that development of cultural competence is an ongoing process, not a simple achievement. balanced worldview.

I think that becoming an effective therapist involves learning how to recognize diversity and shaping our counselling practice to fit the clients' world. An important aspect of providing effective therapy is to fit the world of the client. Another important aspect is to develop sensitivity to cultural differences if there is hope to make interventions that are congruent with the values of the clients (Pedersen, 1996). The social and cultural context of the clients should always be taken into consideration, even though it may be difficult to appreciate the nature of their struggles. Therapists need to determine whether the assumption they have made about the nature and functioning of therapy are appropriate for culturally diverse populations. Culture does not refer just to an ethnic or racial heritage but also includes age, gender, religion, lifestyle, physical and mental ability, and socio-economic status. Pedersen (2007) states that therapists have choices, to ignore the influence of culture or to attend to it. Whether there is a choice made or not, culture will continue to influence both the client's and the therapist's behaviour, with or without an awareness.

In working towards providing better inclusive therapy, therapists need to demonstrate skills that are useful to the diverse society, in doing so including things such as research, advocating, clinical helping, consulting, and leading workshops. Therapists need to incorporate indigenous worldviews and indigenous knowledge systems in their practice for them to acknowledge and understand the nature of human relationships in traditional African societies (Mbigi, 2006). Therapists must understand indigenous knowledge systems which are seen as a form of human perspective and behaviours (Mbigi, 2006). Therapists must enter the field with a strong sense of their identity as helpers and with a clear awareness of their goals. They must have inner strength to show and support their attitudes and values and their true selves, and direction. The inner strength will then hopefully further enable them to face the pressures that mediate against changes that may occur in the therapy processes and environment.

Therapists must learn to adapt to and embrace diversity through the power of relating to people who are different from oneself and understanding how those differences are resources for the community in times of conflict. In addition, they need to understand how the same community can have different preferences, cultural and belief systems (Mbigi, 2006). Becoming an effective therapist involves learning how to recognize and acknowledge diversity and shaping the therapy practice to fit the client's world. Fitting in a client's world is an important aspect of therapy, since it allows you to see and understand the client's world in their view, which will then lead to a process that will be helpful for the client. An important aspect for therapists is to develop sensitivity to cultural differences if they hope to make interventions that are congruent with the values of the clients (Pedersen, 1996). Amongst many things in therapy, the social and cultural contexts of the clients should be considered even though it may be difficult to fully understand and appreciate their struggles from the lens of the therapist.

According to Wilson (2003), there are a lot of things that are not commonly discussed in Drama Therapy spaces about culture and play. Therefore, through the work of Wilson (2003) it is evident that they tend to be overlooked, especially when it comes to indigenous people. More spaces should be explored that are focused on the values and beliefs of people. In 2014, Makanya stated that in African culture, health is not just a concept that refers to a single person, but rather it points to various aspects of a person's surroundings. According to Makanya (2014), being in a community is very important to a person's well-being. It allows them to feel valued and contribute to the development of their own health. In addition to being able to feel good about themselves, being in a community also helps people develop a sense of belonging. While one can try to resolve their own issues, participating in a community healing process can help

the entire community transform. Since the environment is very important to everyone, this process can lead to various changes.

In understanding multicultural competence and through conducting an interview, I have learnt and believe that a person's skin colour and the cultural group that is associated to it are not always the identity of the individual. In result to an individual's background and the environment that they grew up in, the dominating culture within the environment they grew up in might have a huge influence on how they identify themselves and their preferences. For example, with language, some people prefer speaking English more than their home language, which may also result in them going to a White therapist than a Black therapist. Earlier on in the report I also spoke about my experience with playing, how I grew up in the township playing indigenous games some of which are mentioned in the background. In most cases one would naturally believe that all Black South African people are familiar with such, but some Black people did not grow up playing indigenous games. Things that I spoke about as the unfamiliar may be the familiar to them in result to the environments that they were exposed to in their life.

The theory of multicultural counselling aims to recognize the varying perspectives and cultural backgrounds of people while working with them. It does not focus on a single worldview, but rather it explores the various social contexts that people are familiar with (Corey, 2013). The theory encourages individuals to take responsibility for their lives. Some of its key concepts include being aware of one's connectedness to the community and being part of a social worldview. It also states that one should be able to identify with and contribute to the wider community (Corey, 2013). Through the use of the multicultural counselling theory, everything that the client brings with them during the therapy process is acknowledged and valued.

Differences in worldviews can affect the interactions between the clients and the therapists. According to Sue & Sue (1990), cultural differences can create tension and cause issues between the therapist and the client. As Makanya (2014) explained that in African culture, the concept of health involves more than just a person's physical condition. It also encompasses the various elements of a person's life. According to Makanya (2014), being in a community is very important to a person's well-being. It can help them feel more connected to their own health and contribute to the development of a stronger community. In African culture, it is also important that individuals consider the health of their whole community (Makanya, 2014). Although one can try to resolve their own personal issues, the community's involvement and impact during the healing process can lead to a change in the environment.

In playing when working with clients it is important to also study the therapy experiences of clients. The study of client experiences is important for the purpose of advancing theoretical understandings of mediational processes in the therapy space. For instance, how the therapeutic processes can be translated into real objects. In some cases, one might believe that one of the most important things in searching for a therapist is finding a therapist that shares the same racial identity in the belief that Black therapists can relate better and understand their values, experiences, and culture. Especially those that relate to systematic oppression, intergenerational trauma, and racism.

According to a study conducted by Spivak, White, Graham, and Juvonen (2015), the extent to which people tend to engage in pro-social behaviours is influenced by various factors such as their personal characteristics and social environment. The way in which an individual was raised plays a huge part in their identity. Once they are old, their perceptions of the world and other races will likely be vastly different. Within the different societies in South Africa people live in they see themselves as being different, since they are born in different skin colour, they are driven into believing that there's a thing called race and that it's biological. Race is a social construct, and it has been said that there was a time when it didn't exist. However, since people were starting to separate those who are of different skin tones, this concept has now changed the way people interact with one another.

According to Brown (2006), connection is the most important thing that makes people human. In connection Brown (2006) makes an example of how people from different spaces define love. Brown (2006) in her work stated that people tend to talk about negative things when they are asked about love. They will often talk about their past experiences when they are asked about connection. It is as if they have allowed themselves to get exposed to negative situations. In connection to how people view and define love, one could look at the Drama Therapy process in the same manner since one has to experience and relive in working towards change and transformation. Within Drama Therapy, we find that just the consideration of culture alone is important but the awareness of both the client and the therapist's identity or rather the sense of their identity also has a huge influence on the flexibility and comfort of both parties, and the extent of the effectiveness of the therapy process.

Based on the findings of my study, I believe that therapists should be flexible when it comes to their approach to therapy, and they should also be able to accept their clients' varying cultural backgrounds. This will allow them to create a good relationship with their clients and make

them feel at ease in the space. According to Brown (2006), many people believe that they are worthy of belonging and love. It also showed that they have the courage to acknowledge their imperfections and have compassion for themselves. They are kind and loving towards themselves before others, and they're willing to let go of certain things that no longer benefit them. This is done through being vulnerable and accepting the fact that things may not work out. They also tend to invest in things they love.

Being vulnerable is part of being able to accept yourself. It also involves being willing to put in the effort to find something that you are passionate about. Being human comes with various forms of fear, including shame, guilt, and vulnerability. We learn to experience things through these experiences. For instance, shame is a powerful feeling that people have when they perceive themselves to be flawed (Brown, 2006). In terms of shame, various terms such as rejection, devastating, and confusing are used to describe it. However, in relation to the concept of guilt, it is a feeling that stems from a behaviour that society considers to be bad or flawed instead of being a reflection of the self. It is regarded as a psychological construct and is related to the way people think and behave. The social component of shame is related to the experience itself. It can be triggered by the feelings of inadequacy or by the failure of an individual to meet the expectations that society has for them. According to Brown, if an individual does not experience shame, they would not have empathy.

CHAPTER FIVE: Analysis

Once the interview and research had been conducted, the information discovered and collected was thematically analysed (Butina, 2015).

Thematic analysis is a method for analysing qualitative data that involves searching across data to identify, analyse and lastly report the repeated patterns and connections that have been discovered in the information (Kiger & Varpio, 2020). This is a method that describes data, but it also involves interpretation within the process of identifying, selecting, and constructing themes. Thematic Analysis is an appropriate method of analysis in seeking to understand behaviours, experiences, and thoughts in the data that has been collected (Kiger & Varpio, 2020).

In starting off my research I was mostly interested in the use of South African indigenous games in therapy because I believed that this would be a way of accommodating those who are racially Black in therapy processes with what may seem to them more familiar. I understood that not all racially Black people have been exposed to indigenous games, however I wanted it to be an option added to the therapy space. The concept of the familiar and unfamiliar stuck with me a lot when I did my research on safety. In my training journey I learnt the importance and the influence that the level of familiarity has on people's comfort and how they might feel about new or old things that may be presented in their spaces. Hunter (2008) touches on the familiar and unfamiliar space, whereas people are more likely to feel comfortable in spaces that they are familiar with than those that are foreign to them. In this case, a safe space is only considered safe if the space is known by the individual. In building on my research whilst making connections to my experience as a Drama Therapist in training, the term familiar kept coming up since there are some things in the training space that I was not familiar with, so it felt like another process for me to find comfort in those activities or games. This then led to the interest of indigenous games and indigenous knowledge within the Drama Therapy training and sessions.

In having interviewed my participant, I got reminded that the most important thing is what the client brings into the therapy space. A therapist may have a session plan but in result to what the client brings into the space the whole plan may change, hence why it is important for the therapist to be flexible and have multicultural competence. As mentioned in the methodology section I had an interest in interviewing Drama Therapists that identify as racially Black, so my participant was a black lady who, in the interview, referred to herself multiple times as a "coconut". Coconut is a term usually used to refer to black people that behave like White people or rather conform to White culture, such as a coconut that is brown on the outside but White on the inside. The conversation was followed by the point that because of the schools, the environment, and her background she never feels like she is Black enough. She even went as far as telling me a story of one of her experiences during her training. She described to me how she was part of a group in which she was the only Black person while working with a group of Black clients. The other group members trusted her the most in the process since she was also Black, but she says that she was as clueless as them on where to begin and believes that working as a team with what the clients brought into the space, and letting the clients lead the therapy process made the session a success.

The use of safety and comfort to create a client-therapist relationship

One of the most important things in the therapy space from the beginning is to create a foundation to build on a good client therapist relationship (Loza, 2017). It is in this process where both parties learn about each other, find comfort within each other, and for the therapist to not generalize based on the social group in the space but rather to learn and be aware of their preferences based on what is presented by the client(s) in the session. In the interview another thing that I learnt is that not every person who identifies as Black will find familiarity and comfort in indigenous games.

In Drama Therapy what is referred to as the safety and comfort within the therapy space is found in the relationship created between the therapist and the client, and this relationship is mainly built through play (Loza, 2017). The concept of safety and comfort also means “allowing the client to play and recreate what lives in his imagination with total freedom, and with the assurance that he will not get hurt in this process” (Loza, 2017: 1). In Drama Therapy, the idea of playing is a therapy on its own, through the play the aim is to promote the possibility of a new experience for a subject or rather an individual (Winnicott, 1971). In considering the foundation that has been created within the therapy space. the therapist needs to be aware and understand the client’s world since it may be of different shape, colour, and language to what they may expect or be familiar with in their space.

Compassion as a foundation to build trust

One of the aspects of creating and maintaining safety and comfort in the therapy space, is compassion. Compassion is one of the most important factors that a person needs to acquire (Brill & Nahmani, 2017). Compassion means to suffer with, through compassion a person becomes a part of the suffering of the other. According to Brill & Nahmani (2017), this emotion is used to motivate action to help the distressed individual's mental and physical health. It can also strengthen a close relationship between the two parties. Although this concept is not related to the client's emotional state, it is still an emotional component that can be triggered by the other person's suffering. Being able to share this emotion with the therapist can help build a trusting relationship between the two parties. It can also help the client develop a sense of authenticity in their therapy sessions. According to Nahmani and Brill (2017), this emotion can

motivate people to take action to help those in need. In addition to inspiring action, compassion can also strengthen the connection between the client and therapist.

One of the most significant concepts that a therapist can consider when it comes to building a good relationship with their clients is empathy. According to Nahman and Brill (2017), this concept is a tool that can help the therapist gather information about the client's inner world. It can also assist the therapist in providing effective and compassionate support. The concept of empathy and compassion is focused on the ability to think critically instead of solely on the client's problems. Nahmani and Brill (2017) explained that the focus of a therapist is not on the client's issues but rather on understanding their perspective. This involves being able to identify their various behaviours, emotions, and experiences.

The therapist and therapeutic spaces play a significant role in the process of therapy. Yalom (2001) explains that allowing clients to feel valued and included is very important in the process of treatment. In doing this research I have been able to thoroughly understand the importance of compassion in a therapeutic setting. He explains that it does not only allow for the therapist to build on a relationship with the client, but it also serves as a tool that can help the therapist gather information about the client's inner world. According to Yalom (2001), this skill is not a cure-all, but it is a prerequisite for the successful delivery of compassionate care.

Instead of focusing on the client alone, the therapist should let the client be a part of the whole therapy process, including the selection of activities being played out in the therapy space. This allows the therapist to think about and play with the client throughout the session. According to Yalom (2001), people should create new forms of therapy for their clients. In most cases, therapists tend to generalize when working with individuals with similar conditions. They assume that the same treatment will work for a new client without considering the differences between them.

In addition to being able to create an accommodating and successful therapeutic space for the client, the skill of compassion should also be taught in order to help individuals develop their sensitivity to the other person's suffering. According to Brill and Nahmani (2017), this is because the goal of compassion is to connect on a genuine level with clients. Being able to empathize with another individually helps a therapist connect with their client and provide them with the necessary help. Aside from being able to understand the individual's situation, the therapist should also be aware of their culture and history.

Using our difference to bring us together

In addition to the content of the therapy session, the reactions of the client and the therapist are also influenced by the individual's various differences. These include their backgrounds, culture, race, and language. Recently, a study conducted on the use of racial microaggressions in therapy revealed that there are various ways in which practitioners can unconsciously convey negative messages about racial issues (Chang & Berk, 2009). For instance, they can minimize the significance of certain cultural issues for people of colour and normalize practices that go against their cultural beliefs. According to some studies, multicultural competence is very important for therapists to effectively work with individuals of colour more specifically Black clients for the purpose of this research. This finding suggests that a significant portion of the variance in the satisfaction of clients is due to their perceptions of the competence of the general therapist. On the other hand, racial prejudice and cultural insensitivity can also have an impact on the experiences of minority clients (Chang & Berk, 2009).

Through the years, various cultural competency workshops have been conducted to help therapists develop effective relationships with their clients from different backgrounds (Dileo & Magill, 2005; Kim, 2013). Having a cultural understanding of their clients is very important to ensure that they can effectively work with them. Magill and Dileo (2005) emphasized the importance of cultural competency workshops for therapists. They noted that it is important for them to learn about the clients' cultural preferences and needs, as well as their own cultural values. They also encouraged them to develop effective multicultural empathy skills. As one is emphasizing on the importance of therapists being culturally aware, it is also important to understand and acknowledge that people have preferences regardless their skin tone and the environment that they were raised in. The methods and theories used in therapy are mainly focused on the upper-class population in Europe (Magill & Dileo, 2005). Westerners value autonomy, verbal assertiveness, verbal clarity, and separation individualism. These values are easily assimilated into our cultural frameworks in South Africa due to its diverse population.

Multicultural competence

According to Sue (1990), multicultural competence refers to the level of awareness that psychotherapists and counsellors have of the various skills and knowledge that they can use to work with individuals from varying cultural backgrounds. This concept has been proposed as

a way to address mental health disparities and address the diversity in society. In doing so in therapy space, therapists do not work based on assumption but rather they work with what the client brings into the therapy space. In addition to the usual cultural competency models, the multicultural competence framework has also been expanded to include other types of client diversity such as sexual orientation, age, gender, and religion (Sue, 1990). This concept is in line with the increasing number of studies that explore the concept of culture in the context of mental health (Bowleg, 2008). In correspondence to the most recent version of the DSM-5, Moleiro, Freire, Pinto, and Roberto (2018), state that the concept of culture has been redefined to include the formulation of cultural cases. It is no longer associated with group membership. Instead, it is regarded as a process that involves the multiple facets of an individual's identity.

In 2004, Kim and Whitehead-Pleaux (2004) noted that if the client's cultural values and beliefs differ from those of the therapist in the therapy space, then therapy programs should be designed based on these values. This concept has significant implications for the treatment of mental health. Since all therapists strive to improve the client's quality of life, the reality of cultural diversity can have a significant impact on the development of therapy. In 2004, Eagle and Strous (2004) noted that subjective definitions of a person's quality of life are the basis of cultural diversity. Another factor that has been shown in studies related to cultural diversity is the increasing number of clients who do not speak English as their primary language. This suggests that a therapist's approach to developing a relationship with their clients might be affected by cultural diversity and they would need to find alternatives to communicating and connecting to their clients in the therapy process.

Similarities between Drama Therapy and Music Therapy

In other Arts Therapies, Music therapy has an intrinsic connection with culture, which has been a topic of interest in the Music Therapy space (Stige, 2002). According to Stige (2002) the interconnection of Music Therapy and culture has raised a few significant questions. For example, what type or form of music and interventions would be more effective in treating clients from diverse cultures? Stige (2002) went as far as stating examples such as that Western classical music is usually used in guided imagery and music, and has proven to be an effective medium. According to Burns (2000) although Western classical music has shown to be effective in guided imagery, the question still stands if this would still be the same case when

a therapist is working with a client coming from a different space such as America, Asia, or Africa.

In my research process in understanding the influence and impact of cultural diversity in therapy spaces, a research paper written by Kim and Whitehead-Pleaux (2015) came up. I believe that this paper creates a great image on how culture, individuals' backgrounds, and the instruments and or rather the interventions that therapists may decide to use might impact the therapy process and therapeutic relationship. According to Kim and Whitehead-Pleaux (2015), the meaning of improvisation may not be as relevant to clients who are not used to Western European and US music. Since Westerners are more knowledgeable about harmonic structure, they may find it hard to understand music from other cultures. Music differs in different spaces such as indigenous games, music also holds meaning and culture of the creator and its audience. During her 2004 music therapy trip to Africa, Pavlicevic (2004) observed that the musicking of the Africans was going on and on, with slow buildups of intensity over time. She attributed this to her familiarity with Western musical techniques and her expectations for improvisation. According to her, this response might have been influenced by the idea that the client's music might help enhance their own emotional state.

In result to Pavlicevic (2004) practice, there is a possibility that the effectiveness of the intervention may not be the same in terms of the Western European and American music to a client from India, and she finds that a sense of discomfort is created in a space where a person is expected to improvise with music or instruments that are foreign to them as clients. Pavlicevic (2004) believes that in cases like this a client would expect the therapist to display full command and supply comprehensive instruction in the therapy session. This then may result to the client interpreting this approach as a sign of weakness or a lack of preparation. Music is a form of art that people are fond of, music is both instrumental and vocal, and is seen in most cases as a platform that creates an opportunity to express one's emotions for its creator and the audience. This form of art differs in environments and lands in different ways within people. In my experience through Drama Therapy training, I have seen that music and instruments are commonly used in Drama Therapy spaces mostly as warmup tools as well as in later stages of the therapy process based on the interests of the clients and most importantly the goals and session plans.

The use of improvisation is one of the main forms of drama that Art Therapists use in their therapy sessions. As much as there is a connection between music and therapy, there is an

expected possibility that there may be a certain level of discomfort and lack of effectiveness when an unfamiliar tool is brought into the therapy space for clients. However, in the process of going through some theory and having been given the opportunity to interview a qualified Drama Therapist in summary of what the participant said, I found that what may seem familiar to a therapist for a client or clients from a certain social group may not be familiar to them in regard to the clients' background and preferences. For example, an Indian immigrant who has lived in the United States for more than 20 years may enjoy jazz more than what may seem closer to them, such as ragas Indian traditional improvised music. Another thing to consider is that music and dance are inseparable for some cultures. Some people may feel more natural making improvised movements through their body with music rather than just improvising solely on musical instruments. For them, it is natural to use their body as the main instrument in their lives and in the therapy session.

Language and identity influence on Drama Therapy

Identity and language are important factors that affect the therapy process. Identity helps us identify ourselves and determine what kind of person we are, more specifically personality wise. Woodward (2004) explained that identity refers to the similarities (those of the people that are more alike) and differences (those who do not have similarities) between people. As individuals, we have varying identities and behaviours that affect how people perceive us. For instance, teenagers may act differently when they are with their parents compared to when they are with their friends.

One of the most important factors that people consider when it comes to their identity is language. According to Ngugi (1986), the introduction of English has affected the way people view themselves. He said that people have started to forget who they truly are due to the effects of this cultural phenomenon. Although his article doesn't discuss the negative effects of English on literature and African identity, Ngugi (1986) does talk about the various facts that can be used to address these issues. He claims that English isn't an African language, but it's dominating some of the languages used by people in the continent. He also believes that African writers shouldn't use it to dominate their mother tongues.

The use of language is a vital part of therapy, as it allows clients and therapists to communicate effectively. Unfortunately, there is a lack of common language between therapists and clients, which can lead to issues when it comes to diagnosis and treatment. When it comes to identity,

people can have different identities based on how they may prefer to present themselves in certain spaces. A person's identity entails what people see, how they view themselves, and their true selves that includes things that they cannot change. In the South Africa that we live in now there are certain parts of individual's identities that are fluid, people can now easily step in and out of things such as religion, beliefs, gender, culture, and traditions. This is one of things that emphasize on the importance of therapists being culturally aware and flexible in their therapy spaces. Considering my findings, it is best for the therapist to work with what the client brings into the therapy space and be open minded rather than assuming that they are a certain person since they identify for example as Black and male whereas they could be a Black male but have their preferences based on their life experiences and environments.

In South Africa, there are multiple languages spoken, with eleven being officially recognized. When it comes to cross-cultural communication within academic and therapy spaces, one of the challenges is the language barrier between supervisors and students, as well as between therapists and clients (Ward 2003). During the teaching process, students learn skills and important vocabulary in English, even though they will be working in a non-English environment. I believe that it would be advantageous for students to undergo their training in the local language and or rather the language that is dominant in the spaces that they will be training and working in the future. Nonetheless, this should then progress to a stage where students are granted the opportunity to complete some of their assignments and tests in South African Nguni languages of preference. Moreover, the university could initiate a program allowing students who study in other languages besides English to receive their education in Nguni languages and to submit their research reports and dissertations in Nguni languages, as opposed to the existing situation where reports and dissertations on Nguni topics are written in English (Masoga, 2002).

The predominance of the English language

According to Ngugi (1986), English is a dominant language in Africa, and this is supported by many people in the continent. It's considered to be the most important language in the African region, and children are taught it at an early age. They're also being forced to renounce their native languages to learn English. Due to how it is a compulsory language, people are considered dumb if they do not know how to speak English. In 1986, Ngugi narrated his experience when Englishmen entered his country and forced him and other people to learn

English, especially in schools. He said that one of the most humiliating moments was when an individual was caught speaking Gikuyu within the school grounds. Students were not allowed to speak their own language, and failing English would lead to them failing the entire class.

In his 2013 book, McKinney talks about the positive effects of learning English and not how it can destroy Africans. He focuses more on how it can help people develop their identities and achieve more in life. One of the female pupils he interviewed stated that if she were to leave school, she would become more Tsotsitaal and Kasi. According to McKinney (2013), if he were to go to the Eastern Cape, he would become Xhosa and not worry about learning English. The girl showed how easily people can have multiple identities to fit into a certain community. In terms of the topic, I believe that this shows that in order to formulate a treatment plan, the therapist should not base their approach on the client's physical identity. Instead, it should be based on the client's ideas about the treatment.

Given the various positive aspects of McKinney's 2013 book, I believe that Ngugi is still correct in his argument that English still dominates African languages. In post-apartheid or post-colonial contexts, people commonly communicate using English, and the number of individuals who only speak it has increased. They may be called "coconuts," though. Despite the possibility that English can still be used as the primary language in Africa, it could take a long time to develop a culture and a system of indigenous languages. This is because spending a lot of money on training people to use a different language would not be efficient. As a result, I believe that it's important that people are aware of the importance of indigenous knowledge and sources.

Religion and African Indigenous knowledge systems

African intellectuals must grasp the past systems that existed in various parts of Africa. The challenge is to critically examine these systems to see how they have transformed the past into different forms and how they can now be used to address the 'now' of African problems and challenges, or how they can be criticized for failing to assist African aspirations in the face of colonial and neocolonial hegemonies (Masoga, 2002). African traditional cultures are rich in indigenous knowledge systems that can help to build community social constructive ideals and practices that can aid in the restoration of a healthy society. Care from African religions, sangomas, extended family networks, fear of broken relationships angering ancestors and, ultimately, God (Magosa, 2002), communalism, and care from traditional initiation schools can

all be valuable indigenous knowledge that can contribute to the healing and communal reconstruction of African communities.

CHAPTER SIX: Conclusion

In this section, an overview of the research study and the answering of the research questions will be done.

As a student training to become a Drama Therapist as part of my training, it came to my attention that most of the things that we are being taught in the academic space are things that as a Black person, I am not completely familiar with. In this research I took some time to explore indigenous games and how these games can be adapted or incorporated into therapy spaces. In my research process, I have been able to explore different ways of playing. I started off by exploring these forms of playing as a research process done in 2022, I received feedback from peers about what playing is to them and this feedback included things such as playing being dangerous, fun, freeing, explorative, and creative. In building on to that process, I worked more on working on exploring indigenous games that may seem to be more familiar to a Black person in a Drama Therapy space. As I was doing my research, more specifically the method process of collecting data, through being given the opportunity of interviewing a qualified Drama Therapist I learnt the importance of being open minded, flexible, and working with what the client(s) bring into the therapy space rather than fully relying on the session plan.

In planning a Drama Therapy session, a session plan is essential for goal and objective setting, as well as for guidance. In drawing up a session plan there is order, time management, and boundaries set from the beginning, but within the plan there must be room for flexibility and open mindedness for cases where the therapist may encounter people who have different preferences individually or within a group. Flexibility and open mindedness allow for therapists to consider more than what their clients present in terms of identity physically in the space. One of the most important things to consider when working with clients from different racial groups is cultural diversity. Within cultural diversity people are fluid so anything can be presented and can arise in the Drama Therapy space some of the influences being the background, environment that the clients come from, and their preferences.

As Africans we must always value and have pride in our culture(s), but also allow for some development of a global and worldwide scope (Mbigi, 2006). As Africans we all have the right to be in Africa and be Africans, according to Mbigi (2006), the aim is not just to be on the

African soil, but to also be a part of the heart of the society. The generalization of the members of the human groups without taking into consideration the differences that exist within them should be avoided when dealing with cultural issues as they may lead to stereotypes, cultural misunderstanding, and prejudices. Culture related factors are never static, they are always involved in the processes of change and adaptation. Multicultural awareness and therapy have been recognized as generic to competence in therapy across cultures. In this research I have learnt about the importance of acknowledging and understanding the diversity of cultures in South Africa, and most importantly being able to adapt intervention to work towards accommodating clients as individuals.

As mentioned in the above chapters, Individuals within a society tend to adopt a group's identity as belonging to it. This concept is referred to as social identity. Social identity refers to an individual's behaviour and image of what they've been labelled as. For instance, if an individual has been identified as a student, they're more likely to adopt the student's identity and behave in a certain way that they think the student behaves in their daily life. Individuals' pro-social behaviours are influenced by various factors, such as their personal characteristics and social environment (Spivak, White, Juvonen, & Graham, 2015).

In doing this research, I have found that education institutions must realize the importance of incorporating indigenous knowledge systems as a means of internationalizing the curriculum and making students aware of their knowledge systems and those of others. Indigenous knowledge systems are also interpreted as knowledge that belongs to and is transmitted by a specific ethnic group and with common practices that are based on cultural identity. This research has shown that an institutions curriculum should ensure that all teaching programs provide learning experiences that encompass international and inter-cultural perspective, experience, and support a culture of diversity, and inclusiveness. By exposing students to other cultures, the exploration of cross-cultural possibilities also takes place (Indilinga, 2004). During the training process, students should be able to learn how to administer psychological testing and assessments using culturally acceptable styles of service delivery (Aponte, 2000). Culture specific tests must be introduced in assessments and students should be encouraged to acquire culture specific competencies to deal with the assessments. It is essential that all psychological test administrators prepare cultural formulations to increase reliability and accuracy of their clinical diagnosis with ethnic groups (Aponte, 2000).

Therapists must empower themselves and others with techniques of handling culturally different clients through attending courses and training that promotes research and field experiences that will develop their multicultural counselling skills and move away from cultural encapsulation (Kavanagh, 1992). Cross cultural therapists must start with training, experience, and sensitivity that they have accumulated within their clientèle and adapt it to suit their interventions with culturally different clients (Pederson, 1996). Start by working with the cultural universal concepts that are common and cut across most cultures like development of a trustful and open relationship, work towards developing empathy and dealing with cultural stereotypes that might better the therapy relationship.

An important factor when it comes to treatment options and interventions, is the necessity of matching treatment modalities to the cultural styles of clients, or adapting practices to the specific needs of the client (Diller, 1999). A therapist must always be aware of theories that have a connection to culture, of differences in cultural definitions of health and illness as well as the existence of traditional cultural healing methods. Pederson (1996) speaks back on considering the client's unique frame of references and psychosocial history before deciding whether to work with him or her to avoid harm of misdiagnosis and biased attitudes in the treatment phase of the process of therapy. It is vital to use the client's descriptions rather than labelling them from the therapist's point of reference. When clients and mental healthcare practitioners perceive each other in terms of cultural stereotypes, the therapist should avoid taking the reactions personally. Therapists working with culturally diverse groups need to practice maximal flexibility, to allow for more room to explore and enhance the therapy experience. It is important for therapists to consider diversity and the value it holds when every client is treated uniquely based on their race, culture, and ethnicity.

The complexity of culture is constantly changing and dynamic. It can be hard to believe that a therapist's competence is solely objective. Instead, therapy focuses on the individuals and their feelings. Since humans are people, we can't deny that their emotions have an impact on their professional lives. Despite the various steps that multicultural competencies undergo, cultural issues will still exist. For instance, in South Africa, democracy is still not practiced properly so that only a limited number of multicultural counselling sessions can be realized. This process is a reflection of the people's development and frame of mind.

For a long time now, people have been using theatre techniques to share their frustrations and opinions about the issues that they encounter in their daily lives. It is believed that this form

of storytelling is a process that can be done with varying viewpoints. The concept of theatre began as a way for individuals to heal their past by expressing their feelings to the community. However, it has since grown to a point where it is now considered as a form of entertainment. While performances may have a certain type of entertainment value, the stories, themes, and experiences that people share are also expressed in a manner that encourages people to be aware of various social, cultural, and political factors.

The meaning of performance is deeply embedded in both culture and language, which means that the manner in which an individual chooses to structure or perform their performance depends on their own experience and language. In order for it to be as powerful as possible, the individual should consider their experience and the space they are in. According to Conquergood (2002), the new artistic formations that are being created are those that move beyond the global and into the local. They aim to make a difference by developing methods that are geared toward making a positive difference within individuals and their environments.

Moving away from what may seem as popular and focusing more on what we are used to, and most importantly what we are comfortable with in terms of playing. Makudlalwe, let's get hurt, lets argue through the process, but get back on track and find solutions and resolutions in the process that will forever live in our hearts.

APPENDIX A
Informed Consent Form

INFORMED CONSENT

UNIVERSITY OF WITWATERSRAND



THE WITS SCHOOL OF ART

Researcher: Mawande Mkhize (1753888)

Masters scholar registered at the University of the Witwatersrand.

Research Title:

Ndim Lo, Masidlale: A critical exploration of the importance of culture and diversity in South African Drama Therapy spaces.

Dear Research participant:

As the researcher, I wish to inform you that if you choose to take part in this research study you can withdraw at any given moment should you feel, you can no longer be a part of the process.

I, agree to participate in this interview. The research has been explained to me and I understand what my participation will involve.

Please indicate by ticking the appropriate box.

I consent to participating in a one-on-one semi-structured interview that will be held online on Zoom.

Yes	No
-----	----

I consent to the online interview being audio and video recorded via Zoom for data collection purposes by the researcher.

Yes	No
-----	----

I consent that my participation will remain anonymous through this research process.

Yes	No
-----	----

I consent to the researcher using anonymous quotes from the interview in her research paper.

Yes	No
-----	----

I have been informed about this research study and understand its purpose. I agree to take part in this research as an interviewee and consent to an audio and video recording of the interview. I know that I am free to withdraw from this interview at any time, and that doing so will not disadvantage me in any way.

Name of participant:

Researcher:

Signature:

Mawande Mkhize

Date:

Contact: 0635874459

Email: 1753888@students.wits.ac.za

Signature:

--

GENERAL ENQUIRIES: info.dfl@wits.ac.za • WEBSITE: www.dramaforlife.co.za •
FACEBOOK, INSTGRAM, TWITTER: @dflwits PHYSICAL. ADDRESS: 1 Jan Smut Ave,
Braamfontein, 2050 • POSTAL ADDRESS: Private Bag X3, WITS, Johannesburg, 2050

Appendix B

Research Instrument: Interview Questions

1. Are your Drama Therapy groups diverse in terms of language, age, gender, and race?
2. Do you accommodate Black clients' culture differences in the therapy space when it comes to playing? If so, how?
3. Would you say that working with Black clients is different in the therapy space as opposed to other races? If so, how?
4. As a Black Drama Therapist do you use indigenous games in your therapy space? If yes how, when, and why? What shifts or changes do you notice as a result of this?
5. In your opinion, what does or could the use of indigenous games in the therapy space encourage in Drama Therapy for clients?

Appendix C

Indigenous Games

Indigenous South African games that are going to be used for the purposes of this research are Mlabalaba, Diketo, Dibeke, Stick fighting, and Kgati. Below are the descriptions of the indigenous games, together with their advantages and benefits.

1. Morabaraba/Mlabalaba

It is a two-player board game of strategy that is played in South Africa. Numerous names, including Mlabalaba, Mmela, Muravava, and Umlabalaba (Modikwe, 2016), are used to refer to the game in various languages. The game was initially intended for adults to share livestock (Mbalula, 2012), plan herding operations, and plan battles.

In my experience growing up and the feedback received earlier on in my exploration of my research topic, for most people growing up in the township, the only place they had considered was a playfield where the streets were, which involved playing outside games with other children like Tree Tins, and Intonga.



Image taken from *Sowetan Live* (2012).

2. Diketo

In the IsiXhosa language, Diketo is a two- or more-player game called Uphuca (meaning to grab). In the nations of Southern Africa, this game is well-liked (Tinte, 2016). In South Africa, Diketo is typically played in a circle drawn on a flower, whereas in Lesotho and Mozambique, the game is typically played from a shallow hole dug on the ground (Tinte, 2016). Both forms of the game call for marbles or use of stones.



Image taken from *Zikhiphani* (2016).

3. Nguni/Intonga Stickfighting

Teenage Nguni herd boys in South Africa have historically performed the martial art of intonga/Nguni stick fighting. Local conflicts were settled with intonga, which was also occasionally used to win a girl's affection or choose the boy who would oversee the herd of boys (Billards, 2017). A headshot is not permitted in the Intonga game, but a knockout blow results in victory (Billards, 2017).



Image taken from *Traditional Sports* (2017).

4. Dibeke/Skununu

The attackers line up in a single in the attackers' box at the beginning of the game. The roller takes up position in the rollers' semi-circle in the middle of the pitch as the defenders attempt to quickly recover the ball from the opposition. The defenders position themselves in the defenders' area, which is on the center half of the pitch opposite the attackers' half of the pitch. If the attackers reach the other end without incident, it is safe for them to carry on playing until they are all eliminated, at which point the teams switch places (Billards, 2017).



Image taken from *Traditional Sports* (2017).

5. Ntimo, Kgati, and Ugqaphu

A few items are necessary for a successful game of Kgati, also known as Ntimo or Ugqaphu in other languages, to be played throughout South Africa: A singing voice for the rhythm, coordination for acrobatics, and physical fitness for skipping (Tinte, 2016). The excitement of the game is in the foot and hand clapping as the participant tries to complete all the feats without getting the rope caught between their legs.



Image taken from *Zikhiphani* (2016).

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