

Spaces for enchantment and the unknown:

Fairy tales, complexity thinking and a search for new ways of dreaming

Children-centred sustainable development

by

Amélie M. L. Guyot



Submitted in requirements for the degree Master of philosophy in Sustainable Development Planning and Management, Stellenbosch University

Supervisor: Eve Annecke

Student number:15216780

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Abstract

This research explores spaces for enchantment and the unknown, exploring our relationship to fairy-tales and alternative ways of dreaming that break from a modern worldview, using complexity thinking as lens. I conducted extra-mural group work with two groups of adolescents from disadvantaged backgrounds. I considered the world young people receive at a metaphysical level; the world they dream of, connect to and enact. My thesis is based on the premise that we must act towards a ‘sustainable unknown development’ that goes beyond modern deadly homogenisation. The research objectives were as follows: Firstly, to explore the relationship between dreams (about the future) and a sustainable future. Secondly, to reflect, based on the group’s holding-space, on our relationship to dreams. Thirdly, to reflect on possible alternative ways of approaching the unknown and enacting enchantment to create change. Fourthly, to explore the importance of imagination and creativity with regards to the above.

I review literature pertaining to the affects of the modern paradigm, specifically in its fairy tale blueprinting form, on our world. I argue that this paradigm is currently dangerous to the earth as a living system; causing the oppression and abandonment of nature, the feminine, children and our imagination. Alternative ways such as states of ‘interbeing’, polycentric thinking, and the experience of thresholds and heterotopian spaces where differences meet, are considered. The importance of personal experience and imagination in building resilience and meaning in the unknown are emphasised.

My research uses a practical design of ‘enchantment methodology’. Methodologically it tries to tackle some ontological questions, considering different approaches in which negotiation is possible at a metaphysical level. My findings were that although alternative approaches do exist they cannot be generalised in a modern thinking way. Beyond the modern numbness and the tantrums of breaking away from its devastating divides, is the potential of inner wisdom found in our own hearts. Recommendations are that more holding spaces are created to promote an alternative relationship to the unknown to nurture a sense of enchantment.

Opsomming

Hierdie navorsing ondersoek “plekke van bekoring en die onbekende” en verken ons verhouding met sprokies en alternatiewe maniere van droom wat wegbreek van ‘n moderne wêreldse perspektief en alles deur die lens van kompleksiteitsdenke beskou. Ek het het buitemuurse groepwerk met twee groepe adollosente van agterstandige agtergronde gedoen. Ek het die wêreld wat jong mense op ‘n metafisiese vlak inner m waargeneem; die wêreld waarvan hulle droom, aan konnekteer en beleef. My tesis is gebasseer op die voorveronderstelling dat ons moet werk na ‘n “volhoubare onbekende ontwikkeling” wat verby moderne, homogenisering gaan. Die doelwitte van hierdie studie was as volg: Eerstens, om die verhouding tussen drome (oor die toekoms) en ‘n volhoubare toekoms te verken. Tweedens, om die groep se vermoë om drome te koester, te bespreek. Derdens, om te reflekteer op moontlike alternatiewe maniere om die onbekende te benader. Vierdens, om die belangrikheid van verbeelding en kreatiwiteit met betrekking tot die voorafgaande te verken.

Ek verken letterkunde wat toegepas kan word op die moderne paradigma, spesifiek in die sprokie-ligdruk vorm. Ek argumenteer dat hierdie paradigma op die oomblik gevaarlik is vir die aarde as ‘n lewende sisteem, want dit veroorsaak die onderdrukking en verlating van die natuur, die vroulike, kinders en die verbeelding. Alternatiewe maniere soos ‘n staat van “interwees”, polisentriese denke en die ondervinding van grens-/ drumpel en heterotopiese areas ontmoet, word oorweeg. Die ondervinding van persoonlike ervaring en verbeelding om weerstand en betekenis op te bou in die onbekende word beklemtoon.

My navorsing gebruik ‘n “bekoringsmetodologie” praktiese ontwerp. Metodologies probeer dit ‘n klomp ontologiese vrae adresseer en oorweeg verskillende benaderings waar onderhandeling moontlik is op ‘n metafisiese vlak. My ondervinding is, dat alhoewel alternatiewe benaderings bestaan, hulle nie veralgemeen kan word in ‘n moderne raamwerk nie. Benede die moderne gevoelloosheid en die intense begeerte om weg te breek van die skrikwekkende gapings en skeidings, is die potensiaal van innerlike wysheid wat gevind word binne-in (en nie buite) ons eie harte. ‘n Voorstel is dat

meer plekke van koestering wat 'n alternatiewe verhouding met die onbekende en 'n gevoel van bekoring skep, aangekweek word.

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Chapter 1:

Introduction

1.1 Introduction

This research explores spaces for enchantment and new ways of dreaming, based on extra-mural group activities conducted with two groups of adolescents from a disadvantaged background in South Africa, during a four-month period. In this first introductory chapter I consider the rationale and significance of this research, arguing that the conventional focus on youth becoming economically productive is not enough in the present time. I frame my thesis within Bauman's (1992) understanding of a contemporary that is entering a void beyond modernity. In doing this I consider the 1991 Booker prize¹ award winning novelist, Ben Okri's visionary works. I do this to emphasize the role of art in expressing different dimensions, which give a richer meaning to the academic form. I use the metaphor of an 'invisible bridge' described by Okri in his book *Astonishing the Gods* (1995). I will argue that sustainable development must be understood as stepping into the unknown rather than sustaining homogeneity. Within this understanding I consider how to equip children with tools to walk into the unknown. This research questions the metaphysical and ontological nature of the world that the next generation will inherit, considering the relationship between our dreams, visions and wishes for a more sustainable future. It is based on the reasoning that the world we dream and wish for is partly the world we enact into being.

The main questions and objectives of my research are: firstly to underline the relationship between the nature of our dreams and our future, in terms of the sustainable development debate. Secondly, to learn from the emergent experience of a group process, which involved creating a holding space for the participants' dreams/visions. Thirdly to explore,

¹ Ben Okri on Wikipedia, http://en.wikipedia.org/wiki/Ben_Okri [consulted 29.09.2008]

both theoretically and through experience, possible alternative ways of approaching the unknown. Fourthly to consider, from a complexity thinking perspective, the importance of creativity and imagination, with regard to shaping an unknown sustainable future.

In this chapter I will consider important terms, ethical consideration, reflexivity and a short overview of some of the major challenges the children who took part in the groups experienced in their environment.

1.2 Rationale and significance

Often attention is placed on preparing youth to become economically competitive in adulthood. Orr (1992) points out that the tragedy of this focus is that the very biological resources that the economy depends on, are currently under threat. Larson, Brown and Mortimer (2002) question what preparation children will need to face their future. Larson *et al* (2002:7) points out: “it is easier to make predictions about the worlds that adolescents will inherit, than to predict how they will receive those worlds”. My thesis is concerned with how young people receive, relate and dream new worlds into being. It considers the relationship between their receiving (or connection to) to their world, and the world they dream of, wish for, envision and thus enact. My interest is in the worlds that youth receive at a metaphysical and ontological level, and their ability to negotiate this.

1.3 Statement of the problem

Our world is changing. There is nothing new to change, as change is part of the process of life. As Gallopin (2003) points out, what is of concern is not change, but the destruction of the renewal processes. Sustainable development cannot be understood as sustaining things as they are, or preventing change. This misunderstanding probably emerges from modernity’s attempt to homogenise life, which as Cilliers (2007) points out, can only lead to a living system’s death:

A world rich in symmetrical homogeneity would certainly have its advantages. It would be stable and its behaviour would be predictable. It would also be possible to model such a world accurately, and thus understand it. Knowing would help in controlling it. The problem is, such a world could only be a dead one.

Sustainable Development must therefore be understood outside a modern paradigm which seeks to homogenise and thus destroys living systems. Breaking away from a Modern reality is, however, difficult. Collins (1999) suggests that we are currently living a “shock of the now”, a shock at seeing art becoming vacuous, seeing meaning itself dying. Bauman (1992) argues that we are entering a void beyond modern understanding and that this is creating fears and anxiety. Similarly I suggest that we are all facing a metaphorical invisible bridge, as described by Okri (1995). This metaphor is used here to put forth the possibility of stepping out of a modern reality into the unknown.

He stood at the foot of the invisible bridge, with Time howling around him. He was filled with dread. He could see nothing beyond the abyss. He couldn't even see the other side of the bridge. He could no longer imagine his destination. As he stood there, transfixed by the impossibility of going back or moving forwards, he became aware that things were disappearing around him. ... As the mist effaced the colonnades and the marvellous ruins, the glowing hills and the chessboard universe, he realised to his horror that even the road behind him was becoming nothingness.

Time howled from the abyss as the creeping emptiness slowly enveloped the visible world. The emptiness began to devour even the sounds in the air and the mirages that his eyes conjured in the mist. 'I did not come from nothing, and I will not die in nothing', he said to himself. The white wind blew the foundations of the street, blew away the cypress trees, and even the gaps between things, upon which he had fixed his gaze, in the vain hope that while things disappeared the gaps between them would remain.

'I will not die in nothing', he said again, as he watched the world slide away from him into an avalanche of invisibility. ... Soon he felt himself on the last ledge of a precipice. ...It occurred to him that the nothingness that was devouring the visible world was now beginning to devour him. In the space of a moment, he felt himself turning to stone. In the space of another moment, he saw himself as a negative statue, with a vacuous happiness on his face.

(Okri. 1995:19-21)

The term 'post' is common: post-modern (Bauman. 1992), post-consciousness (Dennett. 1991), in South Africa post-apartheid, and in Kinshasa post-apocalypse (De Boeck. 2005). Our present time is arguably at the end of things, such as the 'end of development' (Thomas. 2000). However as Rosenau (1999) points out, our 'post' and ending do not seem to bring peace; we seem fragmented and still in pursuit of some integration or transcendence (Wilber. 2007, Nicolescu. 1996). Based on this metaphor of an 'invisible bridge', I suggest that sustainable development lies in the unknown, in the void or blankness of our time, which creates opportunities for new ontological and metaphysical considerations. I consider what type of tools we can give children to help them walk on this invisible bridge, while as mentors we might ourselves still be learning and often hesitant to walk on it ourselves. Are we giving them tools to sculpt their reality (our unknown future reality) or will we let our world disappear around us, while we turn numbly to stone? How can we approach our future if our old ways are not working for us anymore? How do we even start to dream a better world when our way of dreaming reveals itself as blueprinted and mass produced? Do we have the courage to listen to our own hearts and honour the wisdom inherent in all humans, or will we stay paralysed on this last piece of land in front of a precipice (the unknown), hanging on to the same old prison - our insecurities, doubts and fears, in a last attempt to control what has always surpassed us? My research will be a journey into a land of potentials and possibilities, a land in which members of my group became their own heroes and fought (within themselves) for the kingdom of their dreams (our future). The group-work tried to create a space in which the members could have the safety to dream and to build the courage to own their dreams in the context of their challenging lives. Complexity thinking and an analysis of the modernity's blueprinting of fairy tales will be considered to emphasise the crucial importance of imagination and creativity, with regards to the emergence of a more sustainable unknown world.

1.4 Research topic

Spaces for enchantment and the unknown: Fairy tales, complexity thinking and a search for new ways of dreaming (Children-centred sustainable development).

1.5 Main questions

The main research questions are:

- What is the relationship between dreams/visions and a sustainable future?
- What learning emerged within the groups about holding spaces for dreams/visions, and our relationship to dreams/visions?
- What are possible alternative ways of approaching our relationship with enchantment and the unknown?
- How can complexity thinking be used to reflect on the importance of creativity and imagination with regards to our ability to shape the emerging art piece called our future?

1.6 Objectives

The main research objectives are

- To explore the relationship between dreams/visions and a sustainable future.
- To reflect on the learning which emerged within the groups about holding spaces for dreams/visions, and our relationship to dreams/visions.
- To reflect on possible alternative ways of approaching our relationship with enchantment and the unknown.
- To use complexity thinking as a lens, to explore the importance of imagination and creativity with regards to our ability to shape the emerging art piece called our future.

1.7 Clarification and Concepts

Holding spaces

A 'holding space' is not merely a physical space, it can be a relationship. Click and Parker (2006:12) suggest that a caregiver's role is to support children's specific needs:

the need for security, trust, independence, to develop interests, for a positive self image, to feel competent, to acquire values, to belong to a group and to solve their own problems. In this research a 'holding space' will be seen as a physical space, relationships and the experience of inner spaces through imagination, which all supports the participants in nurturing ways.

Sustainable Development

The Brundtland report's definition of the term 'sustainable development' is still the most widely used (Pezzoli. 1997). It defines sustainable development as "*development that meets the needs of present generations without compromising the ability of future generations to meet their needs*" (quoted from *Our Common Future* in Pezzoli. 1997: 549). Hattingh (2001) does a short historical overview of the term 'sustainable development'. He notes that there are many ways of defining this term, because there are many theoretical and practical implementation approaches to this concept. For example some people see sustainable development from an anthropocentric (human centred) perspective while others approach sustainable development from an ecocentric (nature centred) perspective. There are also other spectrums of theoretical approaches on which people place themselves such as: intragenerational justice and intergenerational justice, egalitarian versus non-egalitarian, strong versus weak, minimalist versus robust and top-down versus bottom-up approaches.

In this thesis my approach to Sustainable Development is influenced by a Deep Ecology and Complexity Thinking understanding to honour life's renewal processes and experiencing a connection or state of 'interbeing' with the living earth and cosmos system. I argue that sustainable development involves stepping into the unknown and working beyond the modern paradigm. In order to emphasize this, I sometimes refer to 'sustainable unknown development'.

Dream/ vision

The word 'dream' in this essay will be used to mean: "a series of sequences of imaginative thoughts" (Collins Dictionary. 2001: 440), a "condition or achievement

that is longed for; an aspiration” (Farlex Dictionary 2008) and “to consider the possibility” (Collins Dictionary 440). It is not ‘sleep dream’ which I refer to here. The word vision is added here to emphasise the aspirations we project on the world and future.

Enchantment

The word comes from the Latin *incantare* – to sing or chant and from the French word *enchanter* (Merriam Dictionary. 2008). In the context of this research it is used to refer to the feelings of delight, wonder and captivation. The word ‘enchantment’ will also be understood in reference to Bauman’s (1992) call for re-enchantment - a breaking out of modernity’s prison. In this essay modernity will be linked to a states of numbness and disconnection, and enchantment viewed as the process of de-numbing or reconnection to the possibility of deep joy, delight, wonder, captivation and a state of ‘interbeing’.

Complexity thinking

‘Complexity thinking’ is understood here with regards to the work of Cillers and Morin referenced. Complexity thinking is the exploration of living complex systems. The topic will be explored in depth in the literature review.

1.8 Ethical Consideration

My first priority was always the growth and wellbeing of the children with whom I worked. As McCormack (2004) cautions, sharing stories does not only bring potential empowerment but also a potential sense of vulnerability. Building trust and honouring one another in processes of group work was central to creating a holding space, which felt safe enough to dream in. Because of this, I used a non-judgemental style of group facilitation. The adolescents participated voluntarily (and with parental consent) in the groups. Their attendance (Appendices 1-2) was high. The participants were informed at the beginning of the group process that my work with them would inform my thesis. The children’ anonymity was kept by using pseudonyms, and any information that could

reveal their identity was changed. The group work process was supervised weekly by Jackie Opperman, a professional social worker in private practice, as well as the researcher's university supervisor.

1.9 Reflexivity

I felt able to conduct in-depth group work. I completed a Social Work Honours Degree in the field of Social Development in 2006, and have had previous experience working with youth. Tracy Brook was my co-facilitator and provided me with support and a different insight into my process.

1.10 About the children' their environment

The children that took part in the group activities for this thesis were from the Stellenbosh winelands' farm-workers community. These communities have suffered social disintegration due to the past 'dop system', in which workers were paid with alcohol (Swilling & Annecke. 2006). Although this practice is illegal now in South Africa these communities still suffer from poverty and social problems such as a high level of alcoholism.

1.11 Conclusion

Confronted with poverty and other symptoms of social disintegration, the focus of childrens' growth is often on preparing them to become economically competitive as adults. This understanding and focus is however limited. The world is facing massive change on an ecological dimension and this underlines the need to break out of a modern paradigm, which is fundamentally dangerous to living systems because it attempts to homogenise them. My work is based on the understanding of sustainable development as being 'sustainable unknown development'. I frame my thinking within Bauman's understanding that our contemporary world is stepping beyond modernity, currently

experienced as a state of void that creates anxiety. My research questions the metaphysical and ontological nature of the world that youth is inheriting, questioning the way that children relate and connect to their world. I explore this by considering our relationship to fairy tales and exploring dreams within the group context. I explore these relationships with regard to broader questions of sustainable development, arguing for the importance of a personal or 'inner' dimension of sustainable development. This is based on my understanding of complexity thinking that "every human being ... bears the entire planet inside himself" (Morin. 1999: 34).

Chapter 2:

Literature review

2.1 Introduction

This second chapter reviews literature pertaining to the research objectives. First I consider the relationship between our dreams and sustainable development. I do this by exploring fairy tales, basing myself on Zipes' study of fairy tales and on Morin's (1999) *Seven Complex Lessons in Education For the Future* (published by UNESCO). I will argue that the modern paradigm, by blueprinting a particular of fairy tales, has imprinted itself on our dreams and the wishes we project onto the unknown future. This affects our relationship with a 'sustainable unknown development' because it leads to the deadly homogenisation of a living system – the earth. The modern paradigm has created its own myth of normality. A normality that separates, disconnects, dichotomises and reduces our experience of our world. I will consider how this has led to the oppression of women, the destruction of our natural environment, the abandonment of children and our own imagination, the mass production of dreams, and a type of fast-food consumption of wishes.

Secondly, I suggest that possible alternative ways of approaching our relationship with the unknown future. I will argue that alternative ways involve polycentric thinking and the experience of 'interbeing'. I suggest that it is important to experience spaces between, spaces in which humans are themselves like 'invisible bridges' - "doubly rooted in the physical and the living sphere, and at the same time uprooted ... both inside and outside nature" (Morin. 1999: 21).

Thirdly, using Cilliers (2007) lens of complexity thinking, I will consider the importance of imagination and creativity. Here the focus will be on the 'inner' experience, at a

philosophical level. I will argue that reclaiming a sense of enchantment is re-claiming the inner space between where differences meet, a space where imagination is the excess meaning that enables creative alternative choices concerning our future.

2.2 Sustainable Development

I start by giving a broad overview of the field of sustainable development and the current state of the world.

2.2.1 An overview of the field

Pezzoli (1997) reviews the ten main fields of sustainable development study: (1) Managerialism, Policy and Planning, (2) Social Condition, (3) Environmental Law, (4) Environmental Science, (5) Eco-design and the Built Environment, (6) Ecological Economics, (7) Ecophilosophy, Environmental Values and Ethics, (8) Environmental History and Human geography/Ecology, (9) Utopianism, Anarchism and Bioregionalism, (10) Political Ecology. He argues for a holistic approach based on a systems framework; looking at the whole system rather than disjointed parts.

2.2.2 The state of the world

In 1987 the Brundtland report (named *Our Common Future*), marked the first common acknowledgment from a wide spectrum of different professional and ideological backgrounds, that humans are causing enormous destruction upon their environment (Pezzoli. 1997).

The Millennium Ecosystem Assessment (2005:2) explains that

Over the past 50 years, humans have changed ecosystems more rapidly and extensively than in any comparable period of time in human history, largely to meet rapidly growing demands for food, fresh water, timber, fiber, and fuel. This has resulted in a substantial and largely irreversible loss in the diversity of life on Earth.

- **Water**

The United Nations Environment Programme (2002: 4) reports that access to freshwater is becoming an increasing problem for growing numbers of countries. “Some 80 countries constituting 40% of the world’s population were suffering from serious water shortages by the mid-1990s”. The United Nations Development report (2006) underlines the current global water crisis.

- **Waste**

The United Nations Environment Programme (2002) reports the global sewage system to be the biggest source of marine and coastal degradation. Waste management is exacerbated by growing urban settings and slums.

- **Poverty**

The Millennium Ecosystem Assessment (2005:2) reports that

The degradation of ecosystem services is already a significant barrier to achieving the Millennium Development Goals agreed to by the international community in September 2000 and the harmful consequences of this degradation could grow significantly worse in the next 50 years.

The United Nations Development report (2006) highlights the fact that poverty and environmental degradation cannot be separated from the current economic system. The State of the World (2008:4) report refers to “an outdated economic blueprint”. Poverty in Africa is actually getting worse (State of the World. 2001).

- **Climate change**

The Worldwatch Institute (2008) states that the:

Atmospheric carbon dioxide levels are at their highest level in 650,000 years, the average temperature of Earth is heading for levels not experienced for millions of years, and the Arctic Ocean could be icefree during the summer as early as 2020.

- *Petrol peak*

The Worldwatch Institute (2008) reports that

The notion of an approaching peak in the world's production of oil, the most important primary source of energy, has gone from an alarming speculation to essentially conventional wisdom; the mainstream World Energy Council recently predicted that the peak would arrive within 15 years.

In summary, all these reports underline the urgency of finding new ways of relating to our environment. One might ask what dreams and fairy tales have to do with all this? Zipes (1997:3) writes that “to write about the historical transformations of the fairy tale means writing about struggles over voices, storytelling, and the socialization of children”. My thesis explores our relationship to fairy tales – to the stories we learnt when young and that now shape our dreams and inform our wishes for the future. My topic touches on all fields of sustainable development at a subtle level, as it considers the blueprint of the stories from which we expect the unknown future to emerge.

2.3 The modern paradigm

Spretnak (1997:81) likens modernity to Prometheus from Olympian mythology.

Prometheus stole fire from the gods and gave it to humankind... Two thousand years later, Renaissance humanism trawled the classics to affect a rebirth of secular learning that would energise its gradual separation from the church. Prometheus was embraced as the man of the hour, for his heroic deed could be emphasised in either of two ways: as a successful strike against tyrants and corrupt institutions or as a bold defiance of divinity itself. Over time, his story became emblematic of the spirit of the modern age.

Spretnak (1997) outlines the key attributes of modernity as follows. Modernity is the belief and dream in metanarratives, in salvation and in progress. It is the search for truth in the ‘objective’. It is the belief that reality is something concrete and that the world is a collection of tangible things that can be reduced to orderable categories. The belief that the universe is mechanistic, nature has to be tamed and domesticated, and the body controlled. That the divine is in God as father that keeps an eye on nature’s chaos.

Bauman (1992: xvii) described modernity as a time obsessed with human-created structures, planning and classifications, "...modernity was a long march to prison".

As Morin (1999: 8) explains, paradigms "designate the fundamental categories of intelligibility and control their use. Individuals know, think and act according to interiorised culturally inscribed paradigms". Since the 17th century the dominant modern paradigm has disconnected and dissociated us from our world, dividing the universe into (Morin. 1999: 9):

Subject/object

Soul/Body

Mind/Matter

Quality/Quantity

Finality/Causality

Sentiment / Reason

Liberty/ Determinism

Existence/ Essence

These paradigm divides have made it quite 'normal' to believe that humans are somehow separate from their natural environment. This feeling of disconnection is referred to here as 'the illusion of separateness':

(T)he displacement of nature in the city rested, in part, upon an illusion - or, indeed, a series of illusions - as to the nature of man and his institutions: the illusions of self-sufficiency and independence and the possibility of physical continuity without conscious renewal. Under the protective mantle of the city, seemingly so permanent, these illusions encouraged habits of predation or parasitism that eventually undermined the whole social and economic structure, after having worked ruin in the surrounding landscape and even in far-distant regions (Pezzoli. 1997: 558, quoting Mumford. 1972: 144).

Furthermore this paradigm has entrenched an old dichotomized understanding of childhood. Ansell (2005) traces the construction of 'childhood' back to two dominant views in history: the Dionysian and Apollonian. The Dionysian view perceives children as easy prey to evil. Children should not be heard, and they need to be protected from themselves and guided by using strict discipline. In contrast, the Apollonian view perceives children as innocent little angels. In this view, childhood should be about play,

involving being happy and passive. Western ideas about childhood have changed over time. Larson *et al* (2002) explains that the idea of ‘adolescence’ is a late 19th century Western invention. These changes have come about through varying degrees of amalgamations between these two dominant views of children, currently tending more towards the Apollonian view. However, Ansell (2005) explains that both these views see children as fundamentally different from adults: “Children have come to be seen as incomplete passive recipients of adult care and tuition, rather than agents in their own lives, let alone in wider society” (2005: 12). She suggests this dichotomy tends towards the segregation and disempowerment of children; arguing that for the last 150 years, adolescents have been categorised as ‘troubled’ or ‘at risk’. It is important to consider the implication of a dichotomised approach to childhood.

2.4 Complexity

Morin’s *Seven Complex Lessons in Education for the Future* (1999), will be used in this review as a basis to inform a new generation with alternative ways of facing the challenges that confront us. One of the main challenges to sustainable development is the misunderstanding regarding what must be sustained. Complexity thinking gives an alternative view on this and was chosen here to ground my research. Some core points to this alternative perspective will now be discussed.

2.4.1 Error and illusion

Morin’s (1999) first lesson is on the importance of ‘detecting error and illusion’.

Everything we know is subject to error and illusion. The education of the future should confront this double-faced problem of error and illusion. The greatest error would be to underestimate the problem of error, the greatest illusion to underestimate the problem of illusion. Recognition of error and illusion is all the more difficult in that error and illusion are not recognised as such (Morin.1999:5).

Nothing in our brain “gives us the power to distinguish hallucination from perception, dream from waking, the imaginary from the real, the subjective from the objective” (Morin 1999: 6). He argues that an overwhelming majority of cerebral activity remains an

inner functioning with only 2% connecting us with the outside world. There is nothing solid about our thinking, we are like mountain rivers in which dreams, wishes, emotions, projection, selected and patchwork memories flow incessantly; reflecting both truths and constant errors and illusions. No system of ideas is somehow exempt from these errors and illusions; Morin (1999) argues that it is a fundamental error of reason to think oneself exempt from these.

2.4.2 Noology

Morin (1999: 10) uses the term ‘noology’ to describe ideas that possess us. “Beliefs and ideas are not only the product of the mind, they are also states of mind that have life and power. That is why they can possess us.”

The noosphere, pure creation of our souls and minds, is in us and we are in the noosphere. Myths took shape, consistence, reality from fantasies formed in our dreams and imaginations. Ideas took shape, consistence, reality from symbols and thoughts of our intelligence. Myths and Ideas came back to us, invaded us, gave us emotion, love, hate, ecstasy, fury. Possessed humans can die or kill for a god, for an idea. Still today at the dawn of the third millennium, our “ideal” demons, like the Greek Daemons and sometimes like the demons of the Gospel, submerge our consciousness, make us unconscious while giving us the illusion of being hyper conscious (Morin. 1999: 10).

2.4.3 The Unknown

Morin (1999: 41) argues that: “the 20th century lost the future by discovering that it is completely unpredictable.” Morin (1999: 42-43) points out:

“the emergence of the new cannot be predicted, otherwise it would not be new. The emergence of a creation cannot be known in advance, otherwise it would not be creation. ... All development is the fruit of successful deviation that flourishes, and challenges the system within which it arose; it disorganizes the system in reorganizing it. Major transformations are morphogeneses; the new forms they create may lead to authentic metamorphoses. ... The development of history is not linear. It is full of turbulence, bifurcations, detours, periods of static immobility...”

Morin (1999: 45) suggests, “as soon as a person begins any action whatsoever, the action starts to escape from his intentions.” If we consider seriously what Morin (1999) is writing here, it is obvious that this is not how most of us really see the unknown, and live

our lives. We don't know what will happen tomorrow, but most of us will have ideas about it. We might have an actual plan, which we carry out accepting a degree of the unexpected. This plan is of the realm of noology and illusion. It is our projection onto the unknown, which possesses us and gives us the comforting illusion of predictability.

2.5 Fairy tales and Myths

Throughout the millennia, we have used myths and folk tales to guide us in the mysteries of our everyday life and the sacred. These archetypal stories are deeply connected to the noosphere - to the ideas that possess us and shape our relationship with the unknown. Benjamin (1968:11) writes:

The fairy tale, which to this day is the first tutor of children because it was once the first tutor of mankind, secretly lives on in the story. The first true storyteller is, and will continue to be, the teller of fairy tales. Whenever good counsel was at a premium, the fairy tale had it, and where the need was greatest, its aid was nearest.

Important to note is that our contemporary way of relating, negotiating and working with these archetypal stories, has changed over time and is currently dominated by a modern understanding of reality. Zipes (1994) explains that before the advent of modernity, these stories had a central place within the life of communities.

Fairy tales were first told by gifted tellers and were based on rituals intended to endow meaning to the daily lives of members of a tribe. As oral folk tales, they were intended to explain natural occurrences such as the change of seasons and shifts in the weather or to celebrate the rites of harvesting, hunting, marriage, and conquest. The emphasis in most folk tales was on communal harmony. A narrator or narrators told tales to bring members of a group or tribe closer together and to provide them with a sense of mission, a telos. The tales themselves assumed a generic quality based on the function that they were to fulfil for the community to the incidents that they were to report, described, and explain. Consequently, there were tales of initiation, worship, warning, and indoctrination. Whatever the type may have been, the voice of the narrator was known. The tale came directly from common experiences and beliefs. Told in person, directly, face to face, they were altered as the belief and behaviours of the members of a particular group changed.

Zipes (1997 & 1994) asks that we consider carefully the fairy tales that are now our 'tutors'. These fairy tales are projected into the future and intimately shape our experience and what emerges through our enactments.

2.5.1 Printing and cultural imprinting

The modern long march to prison, described by Bauman (1992), is reflected in the solidification of a modern fairy tale form. Zipes (1994) explains that our current myths cannot be equated to the myths of the past. This is because our relationship to them changed significantly after the invention of the printing press in the fifteenth century and the institutionalization of literary fairy tales in the seventeenth century. Modernity changed our relationship to the archetypal stories through the belief that one is able to resolve or control the noosphere. In this it cemented its own myth and illusions:

*Over the centuries we have transformed the ancient myths and folk tales and made them into the fabric of our lives. Consciously and unconsciously we weave the narratives of myth and folk tales into our daily existence. During one period in our history, the Enlightenment, it seemed that we people of reason were about to disenchant the world and get rid of all the old myths and religions that enfeebled our minds so that we could see clearly and act rationally to create a world of equality and liberty. But, as Theodor Adorno and Max Horkheimer noted in their most significant contribution to critical theory, *Dialectic of Enlightenment*, we simply replaced archaic myths with new myths of our own based on the conviction that our own civilized reason had the true power to improve the living and working conditions of all human beings; it was not the power of the gods that would help humankind. It was the rising bourgeoisie that spoke out in the name of all human beings while really speaking in its own interest, and these interests are the myths that pervade our lives today (Zipes. 1994:4).*

Zipes (1994) argues that the change from 'face to face' interaction to the duplication of written material on a large scale had a major effect on the way we relate to fairy tales now. "The fairy tale is [now] myth. That is, the classical fairy tale has undergone a process of mythification. Any fairy tale in our society, if it seeks to become natural and eternal, must become myth" (Zipes. 1994: 5).). He explains: "Myth consists in overturning culture into nature or, at least, the social, the cultural, the ideological, the historical into the 'natural' (Zipes. 1994: quoting Barthes. 1977 p.165)".

Morin (1999) writes about ‘cultural imprinting’. Similarly he points out that determinism within a paradigm is a process in which cognitive conformism is spread forth bringing about normalization. In the ‘game of error and truths’, selecting truths is a way of being merciless with the search for truth (Morin. 1999). It is through this process of cementing archetypal stories that the unknown is given the illusion of a ‘natural’ or ‘normal’ shape. This process of normalisation solidifies our dreams and experience of what is. Like Okri’s (1995: 19-21) character standing in front of the bridge, modernity is “devouring the visible world [...and] now beginning to devour [us]. ... turning [us] to stone.”

2.5.2 Modernity’s attempt to assassinate the unknown

Zipes (1994) argues that the new modern myths are different in that they freeze reality, erase the unknown.

As frozen speech, “myth suspends itself, turns away and assumes the look of a generality: it stiffens, it makes itself look neutral and innocent... On the surface of language something has stopped moving: the use of the signification is here, hiding behind fact, and conferring on it a notifying look; but at the same time, the fact paralyses the intention, gives it something like a malaise producing immobility: in order to make it innocent, it freezes it.” (Barthes. 1973: 123, in Zipes. 1994:7)

Morin (1999) suggests that uncertainty is a type of filtering system. Knowledge that cannot be filtered by the unknown is prone to error and illusion. He argues that it is hard to differentiate between,

Ideality, a mode of existence required for the Idea to convey the real, and Idealism, the real possessed by the idea; rationality, a system of dialogue between the idea and the real, and rationalization, which blocks such dialogue. (...) Whence the inescapable paradox: we have to lead a crucial battle against ideas but we cannot do it without the help of ideas. We should always remember to keep our ideas in their place as mediators and not identify them with reality. The only ideas we should trust are ideas that include the idea that the real resists the idea. This is an indispensable task in the fight against illusion (Morin. 1999:11).

He suggests that this is why a different type of knowledge, which is able to adapt to a constant flow of novelty must be nurtured in children. He argues for a knowledge that constantly re-questions what knowledge is.

2.5.3 Hansel and Gretel

Zipes (1997:17) points out that it is important to realise that this freezing of fairy tales sets out a specific “agenda for the manner in which we expect the miraculous turn of events to occur.”

The fairy tale, which has become the mythified classical fairy tale, is indeed petrified in its restored constellation: it is a stolen and frozen cultural good... What belonged to pagan tribes and communities was passed down by word of mouth as a good only to be hardened into script, Christian and patriarchal. (Zipes. 1994:7)

Zipes (1997) explores the historical alterations of the *Hansel and Gretel* fairy tale. He argues that this fairy tale is perhaps one of the most read and is deeply embedded in Western culture. Zipes (1997) points out that even if we consider only the Grimm versions of this story, it was changed on numerous occasions between 1810 and 1857 by Wilhelm Grimm. For Zipes (1997) considering these changes is important as the version mostly referred to now is the 1857 version. He points out:

To discuss and interpret any one of Wilhelm Grimm's texts necessitates knowing all of them and realizing that we are dealing not with a 'pure' oral tradition that may have mythic roots in German or European culture but with a literary fairy-tale tradition connected to folklore that was part of a civilizing process involving discourses about norms, values, mores, and etiquette as well as depictions of actual social conditions (Zipes. 1997:42).

Zipes (1997) notes that Wilhelm Grimm worked at the embellishment of his text over the years to make it appealing to a wider audience. These embellishments were also ideologically motivated. “In this particular case the ‘evil’ in the tale is shifted from the bad actions of a father and stepmother to a female witch, the opposite of the male Christian God” (Zipes. 1997:47). I will explore the rationalization of child abandonment in more detail below.

Mies and Shiva (1993) from an Ecofeminist perspective argue the following against the modern capitalist patriarchal currently dominant approach to life. It is based on control, domination and the colonisation of nature, causing destruction and the repression of the feminine. The modern paradigm has attempted to colonise and control women and indigenous people for the sake of progress. Capitalist happiness lies in the process of

“emancipation from nature” (Mies and Shiva 1993: 6). Their perspective mirrors that of Zipes (1997) who describes the major changes to the story of Hansel and Gretel:

- The biological mother character was changed into a step-mother character
- The step-mother is suggested to be ‘evil’ as, like the witch, she calls the children “lazy bones”, and pushes for their abandonment.
- The Christian motifs that transform the ‘pagan’ children into Christian children are integrated.
- The idea that it is because they are good children of faith that they manage to survive, is added.

Zipes (1997) argues that these changes were not done because Wilhelm Grimm was a misogynist or sinister man but rather because the Grimm brothers aimed to write tales that would hold the German cultural heritage and large families together based on modern understandings. He explains:

If there were lapses or non sequiturs, or incidents that needed explication in their collected stories, then the Grimms, mainly Wilhelm, kept rewriting the tales to guarantee that there would be smooth transitions, logical development of the plots, and appropriate characterization that would meet expectations of their readers and their own standard of artistic style and scholarly research. In ‘Hansel and Gretel’, Wilhelm went to great pains to explain and demonstrate why the abandonment of the children had to take place and why the father should be exculpated in the end. Aberrant actions are made rational, but in the process there is a rationalization of the father’s deed that reinforces a patriarchal social symbolic order (Zipes. 1997: 50).

Zipes (1997) presents anecdotes that tell of concerned parents who have in more recent years asked publishers to stop the witch being killed in the oven. He notes:

At the end of World War II, some so-called authorities amongst the Allied Forces of Occupation thought that the cruelty and sadism in the Grimms’ fairy tales had contributed to Nazism, and the oven scene in ‘Hansel and Gretel’ was particularly disturbing for many readers after 1945 (Zipes.1997:57).

Spretnak (1997:62) comments that fascism in Germany “triumphed because sufficient numbers of people enthusiastically accepted one cynical party’s ideological response to [modern life] concerns”.

The modern mindset also figures largely in the monstrously efficient mass-murder of six million Jews: the detached, instrumental rationality that has been instilled by modern bureaucratic institutions...The elements led the sociologist Zygmunt Bauman to conclude, in Modernity and the Holocaust (1989), “The ‘Final Solution’ did not clash at any stage with the rational pursuit of efficient, optimal goal-implementation. On the contrary, it arose out of a genuinely rational concern, and it was generated by bureaucracy true to its form and purpose” (Spretnak. 1997:62).

As we will now see rationalizing aberrant action, within the context of the mythification of the modern fairy tale and the cultural imprinting of a modernist paradigm has serious consequences with regard to our relationship to children, nature, the way we go about conceiving social order and our imagination.

2.5.4 The rationalization of abandonment

Zipes (1997: 41) explains that “how we interpret and use fairy tales in our everyday lives, that is our attitudes towards children and our treatment of children has been scripted and prescribed to a great degree in the fairy tales themselves.” In the case of ‘Hansel and Gretel’ the most often read version, one is told that it is not about abandonment but surviving the abuse of a witch. Zipes (1997) argues that there is deep rationalization of the abandonment of children. He questions what effect honouring such rationalization for the last 150 years, really has on our society:

The children are moved from breakdown of order in a domestic situation, caused by a woman, to another threatening domestic situation, in which the woman again represents the forces of chaos and destruction. Though the children are actually saved by their own wits, it is implied that they are saved by God’s grace. Fearful of the forest or of living independently, they are ultimately redomesticated and placed their riches at the disposal of their father as sole ruler of the house (Zipes 1997:52).

Zipes (1997) is quite critical of the happy ending to abandonment portrayed in this fairy tale. He suggests, based on Boswell’s (1988) work, that even if this ending to Hansel and

Gretel is not realistic it fills a deep yearning in children and adults that it would be, because deep down, abandonment of children feels unacceptable.

Zipes (1997 & 1994) argues that the abandonment of the imagination is also rationalized within the modern fairy tale. Fairy tales were never before considered primarily for children. The divide of children versus adult literature and compartmentalization underlines the imprint of modern thinking (for example, university courses on the subject). He points out:

Fairy tales for children were sanitised and expurgated versions of the fairy tales for adults, or they were new moralistic tales that were aimed at the domestication of the imagination, as Rudiger Steinlein has demonstrated in his significant study. The form and structure of the fairy tale for children were carefully regulated in the nineteenth century so that improper thoughts and ideas would not be stimulated in the mind of the young (Zipes. 1994:14).

In an attempt to control and domesticate childrens' minds and create a predictable future, Zipes (1997) suggests we have abandoned and cast out our own 'imagination'.

Newly written fairy tales, especially those that are innovative and radical, are unusual, exceptional, strange, and artificial because they do not conform to the patterns set by the classical fairy tale. And, if they do conform and become familiar, we tend to forget them after a while, because the classical fairy tale suffices. The classical fairy tale makes it appear that we are part of a universal community with shared values and norms, that we are all striving for the same happiness, that there are certain dreams and wishes which are irrefutable, that a particular type of behaviour will produce guaranteed results, like living happily ever after with lots of gold in a marvellous castle, our castle and fortress that will forever protect us from inimical and unpredictable forces of the outside world. We need only have faith and believe in the classical fairy tale (Zipes. 1994: 5).

These comforting but unhelpful beliefs also reflect our relationship with nature, within the context of the 'illusion of separateness' discussed above. An exploration of how these 'abandonments' tied within modern economic consumerism will now be considered.

2.5.5 Ownership and the consumerism of wishes

Zipes (1997) argues that:

Most important for Disney and other producers of fairy-tale films was the manner in which they could 'hook' children as consumers not because they believed their films had aesthetic merit and contribute to children's development, but because they wanted to control children's aesthetic interest and consumer tastes.

Zipes (1997) reviews the link between Disney's assembly line film studios and the production of children's target goods linked to these animated films. He notes that today this practice is so common that one no longer even notices it. Zipes (1997) argues that Disney perfected the art of mechanical reproduction; he was a fairy tale freezing expert.

Disney's re-creation of himself had a result opposite to fairy tales' traditional message, for they illustrate how people and things can be magically restored to life, whereas he transformed himself from a living being into a brand name that became synonymous with what Nietzsche called "the eternal return of the same", in Disney's case the eternal return of the same kind of youth. There is something particularly American about the striving to remain forever young and blissful in Disney's fairy-tale films that perhaps accounts for their appeal. However, the films continually package youth and bliss in the same manner so that the end effect is homogeneity in perfect synchronization (Zipes. 1997:92).

Disney's blueprint is a fairy tale model. It is important to consider that this blueprint fails to reflect what Morin (1999) refers to as the concept of 'general intelligence'. Morin (1999) argues that pertinent to children's education is that knowledge reflects four core aspects:

- The context
- The global
- The multidimensional
- The complex

The problem he argues is that most education systems,

"...make the disjunction between the humanities and the science, and the division of the sciences into disciplines that have become hyper-specialised, self-enclosed. Complex global realities are shattered, the human is dislocated and redistributed. The biological dimension, including the brain, is enclosed in biological departments; the psychological, social, religious, and economic dimensions are separated from each other and relegated to social science departments; the subjective, existential, poetic qualities are restricted to

literature and poetry departments. And philosophy, which by nature is a reflection on all human problems, becomes a self-enclosed realm” (Morin.1999: 16).

Morin (1999) argues that education must foster ‘general intelligence’. Referring to Francois Recanati’s work, Morin (1999:15) points out that “understanding statements, far from being reduced to pure and simple deciphering, is a non-modular process of interpretation that mobilizes general intelligence and draws broadly on knowledge about the world.”

Based on Zipe’s (1997) analysis of the Disney blueprint:

“The disenfranchised or oppressed heroine must be rescued by a daring prince. Heterosexual happiness and marriage are always the ultimate goals of the story. There is no character development because all characters must be recognizable as types that remain unchanged throughout the film. Good cannot become evil, nor can evil become good. The world is viewed in Manichean terms as dichotomy, and only the good will inherit the earth”(Zipes.1997:93).

The multidimensional is lost even if the story changes because the plot is always the same. The global can only be understood in the narrow homogenised imprinting of the ‘normal’ and ‘natural’. Zipes (1997) furthermore points out to a certain comforting ‘loss of identity’ of the child who is removed from his context.

“Children as viewers lose themselves in the oedipal wishes that are depicted on the screen. The process of viewing involves infantilization because each frame regulates the drives and wishes of the viewer according to rigid sexist and racist notions that emanate from the nineteenth century and are recalled in the film with nostalgia” (Zipes.1997:95).

Of further concern is the commercialisation and freezing of the form of fairy-tales has also led to the homogenization of children’ and adults’ dreams and wishes. This is arguably a serious problem when considering social change. Participatory processes are very limited if people’s dreams and wishes are already homogenized and inscribed within a paradigm that is problematic and currently dangerous to the earth.

2.5.6 Hope and disillusionment

Utopias very much like fairy tales have acquired the bad reputation of being useless, naïve and never translating into anything real (or if they do into planning monstrosities). Friedmann (2000) writes a defence of utopian thinking. He points out that utopian thinking for better or worse is part of the way we relate to life and go about changing things.

As human beings, we are cursed with a consciousness of our own death. This same consciousness places us in a stream of irreversible time. Minute by minute, lifetime by lifetime, we move through a continuing present – like the Roman god, Janus, forever facing in two directions – reading and re-reading the past and imagining possible future even as we deal with the practicalities of the day. Shrouded in both darkness and light, as Gerda Lerner reminds us, history as memory helps us to locate ourselves in the continuing present while imagining alternative futures that are meant to serve us as beacons of warning and inspiration (Lerner, 1997: Chapter 4, in Friedmann. 2000: 471).

Friedmann (2000: 463) points out that if we reject all utopian thinking because of its obvious limitations “we may never arrive at utopian constructs with the power to generate the passion necessary for a future social movement that might bring us a few steps closer to the vision they embody.”

The disillusionment with fairy tales and utopias, I believe must be considered within the understanding of their current modern form. It is their form which is problematic because they attack meaning by dividing subject/object...(as seen above). By freezing and homogenising everything they create the illusion that, like Prometheus, we have stolen fire from the gods, while all we are left with is disillusionment. Bauman (1992) and Cilliers (1998) both comment on the feelings of fear, anxiety and loss of ground which are experienced in breaking away from a modern perception of reality. This reflects Okri's (1995) description of actually being on the 'invisible bridge'.

In his panic he had forgotten his fear that the bridge might not be real. He fled across the bridge and slowly became aware that the faster he ran the less distance he covered and the hotter the flames were. It occurred to him to slow down. He proceeded to walk. His panic changed. The heat from the bridge lessened. He gained some confidence from the curious fact that the fire seemed to bear his weight.

Then he noticed that the slower he walked through the flames of the bridge, the greater the distance he seemed to cover, and the faster he seemed to move. He was beginning to enjoy these strange little discoveries when he remembered that the flames were supposed to burn him. In that moment, almost as if he had created it with his fear, he felt the unbearable heat from the railing and girders of fire. He felt himself burning... Burning all over, feeling himself turning cinderous, he jumped back up and was about to leap off the bridge into what he hoped was the perfectly cooling water of the abyss when something changed all about him. Suddenly, he felt himself flailing and kicking, turning and sinking into the liquid floor of the furnace. Confused, thrashing about, he found himself beginning to drown. Halfway across, the bridge had turned into water.

(Okri. 1995:24-25)

Cilliers (1998) suggests, “enter[ing] into the agonistics of the network” (1998: 119).

Utopian thinking: the capacity to imagine a future that departs significantly from what we know to be a general condition in the present. It is a way of breaking through the barriers of convention into a sphere of the imagination where many things beyond our everyday experience become feasible. All of us have this ability, which is inherent in human nature, because human beings are insufficiently programmed for the future. We need a constructive imagination that we can variously use for creating fictive worlds. Some of these worlds can be placed in the past, others in the future, and some, like Dante’s Divina comedia, even in afterlife (Friedmann. 2000 462) .

Similarly to Friedmann (2000) who defends Utopias, I defend fairy tales and happy endings. This within the understanding that we cannot start working with the potential energy of dreams and fairy tales before we step onto the invisible bridge, or commit ourselves to a break away from a modern reality.

2.6 Imagination and experience

Possible alternative ways of approaching our relationship to our dreams, and re-claiming a sense of enchantment are now considered. The importance of imagination and creativity in relation to this will also be looked at.

2.6.1 Polycentric thinking

Morin (1999: 32) suggests the importance of an 'earth identity': "The planet is not a global system, it is a moving whirlwind with no organizing centre". So the riddle is that "the more we are grasped by the world the more difficult it is for us to grasp it. ... This vital problem is made up of the totality of vital problems, the complex inter-solidarity of uncontrolled problems, antagonisms, crises, processes" (Morin.1999: 31). He argues that what is needed is polycentric thought, thinking that can rest simultaneously in unity and diversity. This is because, "every human being, rich or poor, north south east or west, unwittingly bears the entire planet inside himself" (Morin. 1999:34).

Integrating an earth identity through polycentric experience and thinking is crucial to an alternative relationship to our dreams and visions.

In our community of planetary fate we can take responsibility for the fulfilment of that part of antropo-ethics involving the relation between the singular individual and the human species as a whole... Humanity is no longer a biological notion but it should be fully recognised in its inseparable inclusion in the biosphere. Humanity is no longer a notion without roots, it is rooted in a "Homeland", the Earth, and the Earth is an endangered Homeland. Humanity is no longer an abstract notion, it is a vital reality because now, for the first time, it is threatened with death. Humanity is no longer just an ideal notion, it has become a community of fate and only the conscience of that community can lead it to a community of life. Humanity has become a supremely ethical notion: it is what must be accomplished by and in each and every one... We do not have the keys to a better future. Our route is not traced out... But we can define our finalities: the pursuit of hominization in humanization via accession to earth citizenship... for an organised planetary community (Morin. 1999:58).

Polycentric thinking and the integration of an earth identity can be likened to the Deep Ecology experience of 'interbeing'.

2.6.2 Deep Ecology

Deep ecology as an approach, goes beyond the blueprint in many ways. Macy and Young-Brown (1998) explain that deep ecology refers to an exploratory state of awareness. This one can note is different from a system of knowledge (discussed further in chapter 3). Deep Ecology rejects the disjunctive and mechanized paradigm that divides

the subject/object, soul/body, mind/matter and existence/ essence (Morin. 1999: 9). Macy and Young-Brown (1998) explain that it rejects 'separateness' between humans, and 'separateness' between humans and their environment. The roots of the 'deep ecology' movement can be found in earth-centred traditions. They describe this state of non-separateness as 'interbeing', everything becomes one, the universe breathes through this oneness. The state of inner being occurs through grace, a process of spiritual growth (Macy & Young-Brown. 1998).

2.6.3 Humans as bridges

The bridge and the door become the archetypal artefacts that concretize an essentially human act, the act to separate and connect simultaneously. As the door presupposes a separation between inner and outer space only to transcend it, so does the bridge define the banks of a river as separated and not merely apart, in order to concretize the possibility of crossing. (Simmel. 1997: 69, in Stavrides. 2007: 175)

Morin (1999: 21) suggests, "we are doubly rooted in the physical and the living sphere, and at the same time uprooted in a strictly human way. We are both inside and outside nature." He perceives our universe as currently in communion between order and disorder.

We live in a gigantic expanding cosmos composed of billions and billions of stars in billions of galaxies, and we have learned that our earth is a tiny top revolving around a star that wanders at the periphery of a small suburban galaxy. The particles that make up our organism appeared in the very first seconds of life in our cosmos, fifteen billion (perhaps?) years ago; our carbon atoms were constituted in one or several suns that preceded our own; our molecules combined in the earliest convulsive times of the Earth; these macromolecules joined together within whirlwinds and one of them, growing ever richer in molecular diversity, metamorphosed into something new and very different from the previous, strictly chemical organization, to create living self-organization. (...)

We are both cosmic and terrestrial beings. (...) We are born of the cosmos, of nature, of life, but our humanity, our culture, our mind, our consciousness, has made us strangers to this cosmos that remains secretly intimate to us. Our thoughts, the very consciousness by which we know the physical world, carries us as far away from it. The very fact that we consider the universe rationally and scientifically separates us from it. We have evolved beyond the physical, living world. And in this beyond, humanity spreads its wings. Like a point in a hologram we carry our singularity within;

we carry all humanity, all life, and almost all the cosmos within its mystery lying deep in the heart of human nature (Morin. 1999: 22-23).

In this context, enchantment could be understood as our connection to our multidimensional human nature, and experience as bridges of the space between.

2.6.4 The spaces between

In a multiplicity, what counts are not the terms or the elements, but what there is 'between', the between, a set of relations which are not separable from each other (Deleuze and Parnet 1987: viii, in Law. 2004: 42).

Stavrvides (2007) considers spaces between, spaces that cross through and connect sameness and difference. These are porous, thresholds and heterotopian spaces that act like bridges across realities. Simmel (1997: 69) suggests that “the human being is the bordering creature who has no border” (in Stavrides 2007:175). “Thresholds both symbolise and concretise the socially meaningful act of connecting while separating and separating while connecting, the act that Simmel (1997) considered a characteristic of human ability” (2007: 176). Heterotopias are “places where differences meet” (2007:177).

Karen *et al.* (2007) study of change within urban spaces demonstrates this. Working with these loose spaces is an alternative approach to the modern blueprint. Furthermore, De Boeck's (2005) study of Kinshasa can open some discussion around what happens when linear time and global modern norms of reality rust away. He explores, from an anthropological perspective, the shifting identity and sense of reality of this city's inhabitants. Due to longstanding political unrest, people in Kinshasa felt cursed both by the modern dream and by their inability to return to past tradition. De Boeck (2005) describes their experience of feeling stuck in this no-mans-land, where uncertainty has opened the doors to a spirit world reality. They saw themselves at the end of time, in a state of Apocalypse or even post-Apocalypse. Zombies were believed to be slowly invading their world (De Boeck 2005).

De Boeck's (2005) account reminds me of Okri's (1993) spirit child character 'Azaro' who stumbles and falls from one page to the other of his novel in strange realities and a Nigerian shantytown. Stuck in a modern understanding of realities it will be impossible to even conceptualise working with the multidimensional and the complex nature of certain realities. One reason why it will be impossible is that at the core of the modern attack on meaning and the unknown is its undermining of personal experience.

2.6.5 Experience and the subversive storyteller

Benjamin (1968:1) writes that:

Less and less frequently do we encounter people with the ability to tell a tale properly. More and more often there is embarrassment all around when the wish to hear a story is expressed. It is as if something that seemed inalienable to us, the securest among our possessions, were taken from us: the ability to exchange experiences. One reason for this phenomenon is obvious: experience has fallen in value.

For Benjamin (1997) story telling is the craft of being able to share experiences, and more specifically experiences on the meaning of life and on facing death. Benjamin (1968: 14) writes that the storyteller's "*gift is the ability to relate his life; his distinction, to be able to tell his entire life. The storyteller... could let the wick of his life be consumed completely by the gentle flame of his story.*" Benjamin (1968) argues that it is within this ability to share experiences that wisdom emerges and 'good counsel' is found. He remarks:

But if today "having counsel" is beginning to have an old-fashioned ring, this is because the communicability of experience is decreasing. In consequence we have no counsel either for ourselves or for others. After all, counsel is less an answer to a question than a proposal concerning the continuation of a story which is just unfolding. To seek this counsel one would first have to be able to tell the story. (Quite apart from the fact that a man is receptive to counsel only to the extent that he allows his situation to speak.) Counsel woven into the fabric of real life is wisdom. The art of storytelling is reaching its end because the epic side of truth, wisdom, is dying out. (Benjamin. 1968: 3)

For Benjamin (1968: 2) storytellers were both the seafarers - "when someone goes on a trip, he has something to tell about," and the "tiller of the soil" - who held local tradition.

I would like to emphasize here that the storyteller could be anyone (the one that travels or stays). Benjamin (1968: 11) emphasizes the potential of anyone to access a space of wisdom - to climb up and down the ladder of experience:

All great storytellers have in common the freedom with which they move up and down the rungs of their experience as on a ladder. A ladder extending downward to the interior of the earth and disappearing into the clouds is the image for a collective experience to which even the deepest shock of every individual experience, death, constitutes no impediment or barrier.

In emphasizing the profound in everyday experience, Benjamin (1968) chips away the modern classifications and hierarchies, which he argues has devalued the experience of eternity itself by its attempt to bring certainty to death. Quoting Valéry (1964), he notes:

“Artistic observation,” he says in reflections on a woman artist whose work consisted in the silk embroidery of figures, “can attain an almost mystical depth. The objects on which it falls lose their names. Light and shade form very particular systems, present very individual questions which depend upon no knowledge and are derived from no practice, but get their existence and value exclusively from a certain accord of the soul, the eye, and the hand of someone who was born to perceive them and evoke them in his own inner self.” With these words, soul, eye, and hand are brought into connection. Interacting with one another, they determine a practice. We are no longer familiar with this practice. The role of the hand in production has become more modest, and the place it filled in storytelling lies waste (Benjamin (1968: 14)

Benjamin (1968) also reflects on the difference between ‘information’ and ‘experience’. He notes:

The storytelling that thrives for a long time in the milieu of work—the rural, the maritime, and the urban—is itself an artisan form of communication, as it were. It does not aim to convey the pure essence of the thing, like information or a report. It sinks the thing into the life of the storyteller, in order to bring it out of him again. Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel. Storytellers tend to begin their story with a presentation of the circumstances in which they themselves have learned what is to follow, unless they simply pass it off as their own experience (Benjamin. 1968: 5).

For Benjamin (1968: 4) the modern culture of information and explanations has killed the story and alienated its reader:

Every morning brings us the news of the globe, and yet we are poor in noteworthy stories. This is because no event any longer comes to us without

already being shot through with explanation. In other words, by now almost nothing that happens benefits storytelling; almost everything benefits information. Actually, it is half the art of storytelling to keep a story free from explanation as one reproduces it. ...The most extraordinary things, marvellous things, are related with the greatest accuracy, but the psychological connection of the events is not forced on the reader. It is left up to him to interpret things the way he understands them, and thus the narrative achieves an amplitude that information lacks.

For Zipes (1997) Benjamin describes well the Euro-American current sense of disenchantment or numbness. He argues that

Experience is alienation for most of us in Western society. Paradoxically, we feel that we are alienated and cannot feel. We are no longer in touch with ourselves. We feel like automatons on a conveyer belt. We are born, bred, schooled, trained, given jobs, and fed amusements to regenerate ourselves so we can continue to work until we die... Each time we think we come close to recognise who we are and what we can do with our immense talents and imagination, we are blocked because, as Benjamin suggests, we stumble against those market forces that make commodities out of our lives and create a new myth of freedom that actually conceals our daily alienating experiences. This is why the contemporary storyteller needs to know how to subvert artificial contrivances with artful stories based on experience, à la Benjamin. (Zipes 1997: 139)

Zipes (1997) sees the contemporary role of the storyteller as that subverts through the wisdom of experience. He explains

Storytellers within a community accept that ... the community is always in a process of being created, keeps shifting, and demand that we shift and open ourselves up to new ways of thinking. (Zipes. 1997: 140)

On a similar line of thought to Zipes, Holston (1998) argues for a certain type of grassroots mobilisation that could change cities. He argues for a planning “grounded in (...) antagonistic complements”. Planning that considers paradox, conflict and the unexpected; planning that includes the ethnographic present. Planning in this sense would involve insurgence “that in different ways, empower, parody, derail, or subvert state agenda” (Holston. 1998:47). Pieterse (2006) calls this process ‘transgressive politics’. Both authors emphasize the experiential: “ It requires looking into, caring for and teaching about lived experiences as lived” (Holston. 1998:55). The disconnection from

experience as we can see here affects much more than only individual experience, and affects the world at different interconnecting levels.

2.6.6 Slowness

The abandonment of experience and imagination can also be linked to our modern sense of time. Cilliers (2005) (similar to Benjamin's (1968) argument against information), points out that writing narratives of the past and trying to plan the future in their image, created the illusion that uncertainty was defeated. Modernism needed the clock because of its belief in the need to control and co-ordinate the environment. Cilliers (2005) argues for the importance of having time to reflect. He looks at a 'memory' within the context of complex living system. He discusses the concept of hysteresis, or delay. A system must be slower than its environment as it needs to respond to it. He argues that if thought processes were as fast as their environment they would be a reflection of their environment and hold no independent identity from it. Slowness or time to reflect gives a better opportunity for humans to respond to their complex environment in meaningful ways.

2.6.7 Imagination and difference

Core to reclaiming a sense of enchantment is our ability to imagine. Imagination and creativity will be considered with regard to Cilliers (2007) questioning on diversity and difference from the perspective of complexity thinking.

- *A rich meaning*

Cilliers (2007) explains that difference is necessary for meaning, "for something to be recognizable as being that something, it must be possible to differentiate it from something else... If we accept this, it would follow that if we want a rich understanding of the world and of each other (i.e. a lot of meaning), then we need an abundance of difference". He emphasizes that difference is dynamic and constrained but not in 'binary opposites'. Here one can see in more detail, how modernity's dividing and homogenizing processes lead to a poverty of meaning. He points out that:

It is vital...to understand function and meaning in complex systems as a dynamic process. Differences are continuously in the process of interacting, and therefore the meaning and function of the components are always shifting.

(...)

Meaning is only possible if difference is confined. ...The fewer constraints, the more possibilities, but possibility left empty. The more constraints, the better we can get at the meaning, but the more bountiful it is. To take a social example: the life of a hermit can be fairly unconstrained, but it is difficult to give much social significance to her life. It will be much easier to say something about the significance of somebody with a rich set of social interactions, interactions that will at the same time constrain that person's life. Possibility can only be actualized in the presence of constraints (Cilliers 2007: 5).

Archetypal stories such as fairy tales are powerful because they act as constraints.

Without any constraints the world would be totally dazzling and completely blank.

- ***Dazzlement and connection***

Dazzlement could be understood as an experience of possibilities not yet constrained by the tuning in of a pattern. Law (2004:108) explains his experience of dazzlement:

At the time I tended to think that this was my own particular problem... However, I now think that something much more interesting and important was going on. It was that in the ethnographic method assemblage the practice that I needed to make certain silences and unrealities were not in place. I was being overwhelmed by the presence of too many inscriptions or traces in-here, and the manifestation of too many realities out-there. Too many realities –and representations of realities –were being enacted.... If this diagnosis is right then what I needed was a better-tuned and more discriminating method of assemblage. I needed to make a version of coherence by re-working the boundary between manifest realities and Otherness.

Choice should be understood at the metaphysical and ontological levels – the levels where one can choose between constraining patterns in wisdom because one has experienced them. The modern approach bypasses the experience by replacing it with a blueprinted pattern, which comes across as an answer. This is arguably why a modern approach to life is experienced as numbing or disconnecting. A rich meaning of the world is arguably also rich in connection to the world. Cilliers (2007) notes that a rich meaning and a rich identity emerges in the spaces where differences meet:

A rich identity is also richly constrained. It is more specific, and at the same time more nuanced. Take the example of a self-reliant minority. Such groups may tend to derive their identity by recycling internal, well-established differences, and by excluding outside influences. This may result in a “lean” identity. If, however, a minority finds its identity in a rich interaction with other groupings, such an identity will not only be richer and more specific, but it will also be more resilient. The closing down of the borders of a system normally leads to a pathology (Cilliers. 2007:8).

One could suggest that imagination creates the possibilities and expands dazzlement, while creativity is a non-rational active constraining process of actualization. Both imagination and creativity are core to negotiating our relationship and identity with regard to the future.

Identity is ... an emergent property resulting from diversity in the system, and not something which exists in an a priori fashion. It is therefore mistaken to think of diversity as something that exists in the difference between already established identities. Identity is the result of diversity, not the other way round (Cilliers. 2007:8).

Cilliers (2007:8) argues that “excess diversity in the system allows the system to cope with novel features in the environment without losing its identity”.

If a system has more diversity than what it needs in order to cope with its environment, it can experiment internally with alternative possibilities. The capability to experiment may just be another word for being creative. Thus viability, resilience, even survival, are notions intimately linked with creativity (Cilliers. 2007: 8).

In this context, imagination could be seen as the excess diversity which enables these experiments. Reclaiming enchantment in this sense is re-claiming our excess diversity; the experiencing of the internal space between where differences meet, and where we make creative choices about the way we wish to enact our reality, and our future. This is what will make youth more resilient with regard to the unknown future.

2.7 Conclusion

We live in a Euro-American modernist culture where as pointed out:

Reality is held up ... as empirically verifiable and as an inexorable force. Fairy tales have always balanced and subverted this process and offered the possibility of seeing reality as an illusion. As children become aware of the artifices and machinations in their lives, they gain the sense of alternatives for making their own lives more meaningful and pleasurable (Zipes 1997:110).

I have considered the relationship between our dreams and sustainable development and found the following. Modernity has created the myth of the 'normal'. The modern paradigm dichotomises, divides, fragments, freezes and homogenizes. This is experienced as a separation, disconnection and numbness. This paradigm of understanding reality and our relationship to the world is currently dangerous to the earth as a living system. Considering the modern fairy tale I have shown the serious consequences of this paradigm with regard to our relationship to nature, the feminine, children and our imagination. The commercialization of fairy tales has led to the homogenization of childrens' and adults' dreams. Disillusionment with the modern utopia and fairy tales can be linked to the modern attempt to kill meaning and the unknown. Dreams of alternative beautiful futures are important in creating the passion necessary for radical change. However, serious work with dreams and fairy tales, it is argued, can only be done if one first steps onto the metaphorical invisible bridge, breaking away from a modern bounded reality.

I have considered possible alternative ways of approaching our relation to our unknown future. I concur with Morin's (1999) argument that "every human being, rich or poor, north south east or west, unwittingly bears the entire planet inside himself" (Morin 1999:34). Polycentric thinking and the experience of 'interbeing' I argue to be central to a new approach. I also put forward the importance of experiencing the 'in between' spaces where differences meet in breaking away from a paradigm that divides. I suggest experience itself is an act of subversion within a modern paradigm which values information. Imagination and creativity are central. Creativity can be understood as our inner '*experimenting with alternative possibilities*', and imagination as the excess

diversity which enables these experiments. Imagination opens us up to possibilities on an ontological level. It is the excess diversity of our imagination and its creative responses to life that can be said to enable a better resilience, this resilience being necessary for youth facing an unknown/uncertain future.

Chapter 3:

Methodology

3.1 Introduction

This chapter considers the methodologies of my research. My ontological approach is considered in quite some depth because of the need to deconstruct the modern ontological assumptions; cross the invisible bridge and enter the metaphorical floating city described by Okri (1995). Considering Law (2004) and Verran's (1998) work, I consider the importance of creating the possibility for ontological negotiation or politics - processes and spaces in which differences can meet at an ontological level and in which the very nature of the realities we enact can be questioned.

The design of my intervention was based on the alternative approaches discussed in Chapter Two. My approach is participatory but does not follow the conventional Participatory Action Research model. Through an 'enchantment methodology' I create a holding space in which participants had the safety to dream and imagine. I did not teach about 'being ecologically friendly' or the doom of the predicted future. I assumed that through creating an appropriate space and working at reconnecting youth to their own experience, they would naturally be able to connect with their environment and negotiate the unknown in more sustainable ways.

I collected my data by creating 'process reports'. These reports were about both about recording processes and processing data experientially. I argue that such processes are experienced at different levels which are limited by words and conventional academic forms of inquiry, suggesting again the importance of art in working with layers, traces, patterns and resonance, to use Law's (2004) words. Data analysis was for me entering a space of dazzlement in tuning in to an emergent pattern.

3.2 About Ontology

Law (2004: 45) remarks: “The picture of method starts to shift. The argument is no longer that methods discover and depict realities. Instead, it is that they participate in the enactment of those realities.” This research falls within a reflexive and qualitative tradition of inquiry.

3.2.1 A metaphor beyond structure

In Okri’s novel *Astonishing the Gods* after the invisible bridge is crossed, a city that floats in mid air shifting in form, is described. This is a helpful metaphor. Law (2004: 140) uses: “a range of metaphors for talking about ‘out-there’². These include: hinterland; manifest absence; absence as Othered, fluxes, relations, and resonances.” He points out:

I have avoided using one of the most common terms in the social science literature: that of structure. ... The idea of ‘structure’ usually implies not simply a generic or primitive version of out-there, but additional commitments to independence, anteriority, singularity, and definiteness. To talk of ‘structure’, then is probably to imply that the real is out-there, in definite form, waiting to be discovered – even if there are major technical difficulties standing in the way of its discovery in practice (Law. 2004: 140).

Using Okri’s (1995) metaphor (above), I suggest that for the city to float one first has to make it through the invisible bridge and this involves ridding oneself of modern blueprints at an ontological level.

3.2.2 Ontological blueprints

Law (2004: 24) points out the following: It is usually assumed that there is “a reality that is out there beyond ourselves”. It is generally believed (although not in all traditions and not throughout history) that “this external reality is usually independent of our actions and especially of our perceptions.” Law points out that an exception to this is the understanding of quantum mechanics “in which the reality in question is taken to be closely related to any attempt to measure it.” Part of the blueprint is the concept Law (2004) refers to as ‘anteriority’. This is the common sense idea “that this external reality

² Law (2004:162) defines out-there as: “the apprehension, common in Euro-American and many other cosmologies, that there is a reality outside or beyond ourselves. This may be specified and strengthened in a number of ways.” (Such as independence, singularity and definiteness).

comes before us, that it precedes us.” Thinking within this blueprint we assume what Law (2004: 24-25) refers to as ‘definiteness’, we buy “into an assumption that the world is more or less specific, clear, certain, definable and decided.” The Euro-American understanding is also based on the idea of ‘singularity’. This is “common-sense ... that the world is shared, common, the same everywhere”. That there is one rather than multiple versions of what is real. Furthermore he adds, we also generally believe in ‘constancy’ and ‘passivity’. Similar to our discussion in Chapter 2, he argues, that we use dichotomies to render our imaginations passive with ‘the real’, thus disenchanting our own world.

3.2.3 Reality as enactments

We do not wish to say that facts do not exist nor that there is no such thing as reality. In this simple sense our position is not relativist. Our point is that 'out-there-ness' is the consequence of scientific work rather than its cause (Latour & Woolgar. 1986: 182, in Law. 2004: 29).

Law (2004: 38) argues, “realities are enacted” and enactment is:

The claim that relations, and so realities and representations of realities (or more generally, absences of presences) are being endlessly or chronically brought into being in a continuing process of production and reproduction, and have no status, standing, or reality outside those processes (Law. 2004: 159).

This view of reality goes beyond the false dichotomy between modernist rational and cultural relativism. Cilliers (2000b) explains that knowledge is created through processes of interpretation and meaning through processes of interaction. Both Law (2004) and (Cilliers 2000b) emphasize the ethical implications of being ‘the enactors’ of processes of reality and meaning.

The Aboriginal Australians, as described by Verran (2005), have an understanding which is different from the Euro-American blueprint idea of ‘out-there-ness’. In their metaphysical understanding of the world:

The origin of knowledge-place-persons is often named in English as 'The Dreaming'. This is a transcendental time parallel to the secular time of

the ordinary here-and-now. From 'The Dreaming' the creative impulse for the world arose, and continues to arise.

This creative impulse of 'The Dreaming' emerges from the complex collective lives of a multiplicity of Beings, both human-like and non-human in form. Entities that can be known in Aboriginal Australian knowledge are framed primarily as here-now expressions of 'The Dreaming'. Knowledge and the spiritual life of religion are not separate in Aboriginal traditions, so all things have an intrinsic spiritual dimension. As well as an ultimate division between the eternal Dreaming and the secular here-and-now world of everyday individual experience, there is a subsidiary division between the world's two sides. There is exhaustive division of both the secular domain and 'The Dreaming', into formal opposites. Amongst the Yolngu Aboriginal clans in northeast Arnhem Land for example, these two sides or moieties are named Yirritja and Dhuwa. Everything is either Dhuwa or Yirritja. Knowledge in the ordinary world of the secular is the outcome of Dhuwa Dreaming knowledge and Yirritja Dreaming knowledge working together to generate true expressions of 'The Dreaming'. Knowledge in the here and now is justified as a true expression of 'The Dreaming' if relevant knowledge authorities of the opposed moieties with interests in the particular set of issues at hand, witness and attest a particular expression of 'The Dreaming' as valid (Verran. 2005: 10).

Their metaphysical understanding of the world is interesting in that it works with multiple realities and actively, through ceremonies and ritual processes, enacts and negotiates 'reality'. Cilliers (1998) argues that we "enter into the agonistics of the network" (1998: 119,131), as seen above. He argues against rigidity and impoverished consensus and advocates creating relationships between discourses that enhances robustness and flexibility. Law (2004) and Verran (1998 & 2005) ask in similar ways: how do we go about negotiating ontic and epistemic imaginaries? How do we promote ontological politics and agonistics?

3.2.4 Ontological agonistics and multiple realities

Law (2004) argues that understanding 'realities as enacted' is important because it allows for the possibility of multiple realities that still 'hang together' and interact. He suggests that we need new metaphors to work with these concepts. Verran (2005: 3) differentiates between 'a tradition of knowledge' and 'system of knowledge':

'Tradition' comes from the Latin word tradere meaning 'to give'. 'Traditions' emphasises human communities 'doing' their knowledge, giving across generations, and to other knowledge communities. 'Systems' comes from the ancient Greek term systēma meaning 'set'. 'Systems' implies a concern with boundaries, and focuses on framings and separations. It emphasises the structures of knowledge.

This is a crucial differentiation. In these 'doings' there is potential for ontological politics:

If realities are enacted, then reality is not in principle fixed or singular, and truth is no longer the only ground for accepting or rejecting a representation. The implication is that there are various possible reasons, including the political, for enacting one kind of reality rather than another, and that these grounds can in some measure be debatable. This is ontological politics (Law 2004:162).

Verran (2005) pushes this even further by highlighting the underlying assumption of key terms:

The Greek word for knowledge [is] epistēmē. The –ology bit of the term means 'to study'. There are also divisions and definitions that knowledge users and makers are far less aware of. Becoming sensitive to this level of difference can be crucial in successful working together of disparate knowledge traditions. These structural differences are embedded in language use for example... Here people are working at the level of assumption; things are usually just taken for granted as people go on together. In working disparate knowledge traditions together people must bring these assumptions and what they take for granted, out into the open. Often, especially in the beginning, that is not at all comfortable. Philosophers name this profound level of framing, the ontic level. Ontology is the study of what there is. 'Ontic and 'ontology' come from the ancient Greek term onto- a form of the verb form eimi or 'am' in English, part of the verb 'to be' (Verran. 2005: 4).

Verran (1998 in Law 2004: 138) sees “ ‘The dreaming’ as an ‘ontic/epistemic imaginary’ because it is a rich cultural recourse for, and an outcome of, (re)telling and (re)making realities.” Law (2004) argues “indeed, it is just the kind of recourse a group would need if it were serious about its ontological politics.”

3.2.5 Learning by rich interactions of difference

Verran (2005) describes a situation of ontic difference between a group of scientists and Aboriginal Australian people who are showing them a firing ritual, (which has raised interest because it fosters plant biodiversity in the region):

When scientists report their burning of an area, they tell their activities in accordance with the taken-for-granted assumption that they are about a single entity. They go to great pains in the introduction and conclusion of their reports to show that all the separate experiences of the scientists really relate to one thing—the habitat under observation. But when Aborigines report their episodes of burning, they completely fail to attend to the place as a whole. They emphasise and recognise only the diverse involvements of the groups who have variable interests at stake in a collective episode like a firing. The singularity achieved in different kin groups working together in a single purposeful episode, is the taken for granted background in any reporting. Aborigines do not assume that places exist in the here-and-now as single whole things. Places might achieve a form of ephemeral singularity when a firing or some other such collective activity occurs—if all the correct people are present and things are done in a correct manner. Those ephemeral unities of actual existence are achieved re-enactments of an originary act of creation by spiritual ancestors. As scientists see things reports of firings given by Aborigines completely fail to attend to the place as a whole. In contrast Aborigines feel that scientists fail to properly credit the multiplicities that inhere in place (Verran. 2005: 6-7).

This is a situation in which differences meet. Verran (2005: 13-14) points out that this is not a situation which must be resolved in bridging differences, but rather one in which potential lies in what is ‘odd’ and ‘strange’, maybe a new experimental metaphysics:

Very often we approach other knowledge traditions thinking that they are just an odd or unusual version of the ways we know. That is a form of inauthenticity. The odd aspect of seriously engaging with 'the other' is that in order to recognise difference in knowledge traditions we need to 'make strange' our own...To 'make strange' our own knowledge traditions we must begin to open up questions of metaphysics. Eventually we must find ways to do a form of 'experimental metaphysics'. This way we make both sides strange with respect to each other. An experimental metaphysics is a framing of issues of difference that takes elements of both metaphysical systems to develop what we might call an ad hoc hybrid translation border-lands. ... It can also provide a way to imagine how we might connect in partial, strategic, and opportunistic ways.

In my design intervention (below) I did not seek to create change through entering my participants’ world (a common participatory approach), rather I tried to create a ‘different world’ in which they could enter and experience something different, widening possibilities and resilience by creating excess diversity.

3.3 Design of Intervention

This section considers the intervention sampling and methodology in both practical and theoretical terms. First it considers how my approach is fundamentally different from conventional Participatory Action Research approaches.

3.3.1 Participation

Participatory Action Research (PAR) has many positive attributes as a research methodology. Vlaenderen and Neves (2004) explain that PAR acknowledges people's 'local knowledge' regarding their experience of their everyday lives. The researcher does not engage the research process as an 'expert', but rather as an enabler of the research process (Vlaenderen & Neves 2004:445-464). The process is therefore co-created and co-owned by the researcher and the participants, this usually making the outcome more durable, and culturally more in tune (Coughlan *et al.* 2001: 505-508). Vlaenderen *et al.* (2004) describe the PAR phases as follows: The first involves a 'community investigation', in which participants access their own needs. The second is usually concerned with conscientisation and mobilization of community, which then pushes the process forward. The third usually involves action towards the change sought.

In approaching a participatory process I was aware of what Law (2004) calls the 'normativities' (the 'natural' and 'normal' as discussed above) already at play. Approaching an intervention in a participatory way does not imply that one has to pay any attention to Euro-American assumptions about reality. However, I wanted a participatory approach that would make differences meet, and in this way my approach was different from PAR as described above. I sought to nurture differences, to break the sense that we all share a common 'normal' reality. The sense that everything is clear, certain, and that we know and can rest in the comfort of predictions and habit. Conscientization was for me not about teaching my participants about a connection to nature, sustainable development, or Disney blueprints, but rather pushing them to experience for themselves new ways of being. Participation in this research was therefore understood in a broader way, as creating the potential for spaces where differences can meet. Spaces where new realities can be enacted and re-enacted. Spaces which open

through an active imaginary, the possibility of ‘a dreaming’- the possibility of a sacred, magical or/and mysterious dimension to our existence. In short, spaces for enchantment and the unknown.

3.3.2 Sampling

Children from the last year of primary school were targeted in this intervention. This decision was made based on interviews carried out with community members who worked with the children. These community members felt this specific age group to be at a critical decision-making stage regarding their future. They felt they were also at a vulnerable stage of transition to high schools located elsewhere. (Informal interview with van Niekerk and Brooks, October 2007). The children were all between 13 and 14 years old.

I asked myself: what are their problems and critical decisions they face? I found that most literature on adolescents reflects the disempowering idea that adolescents are ‘at risk’ (eg: their behaviour, their sexuality), as described by Ansell (2005). I searched the university library for books on the ‘happy adolescent’ in vain. Core to my intervention was approaching a young person not ‘at risk’ but as a human being full of exciting potential, in all the uncensored complexity best described by Morin (1999: 27):

We should also see that every human being, even a person confined in the most ordinary life, is a cosmos in himself. He carries inner multiplicities and virtual personalities, endless imaginary characters, a polyexistence in the real and the imaginary, sleep and walking, obedience and transgression, ostensible and secret, and larval squirming in his fantasies, unsatisfied flights of desire and love, abysses of unhappiness, immensities of icy indifference, conflagrations of fiery stars, waves of hatred, mindlessness, flashes of lucidity, outbursts of dementia...

My perspective was different to most social work and other youth intervention practices (which I have encountered in my undergraduate studies), which aim at preventing risks or building confidence, for example. I worked with children full of amazing potential and believed in them and their dreams, regardless of their monetary poverty, their home circumstances or their problems at school. I did this very consciously because like Law

(2004: 59) I also believe that “realities are not explained by practices and belief but are instead produced in them. They are produced, and have a life, in relation.”

3.3.3 Enchantment as methodology

Z embla, Zenda Xanadu
A ll our dream-worlds may come true
F airy lands are fearsome too
A s I wander far from view
R ead, and bring me home to you

(Rushdie.1990: 1 in Zipes. 1997: 141)

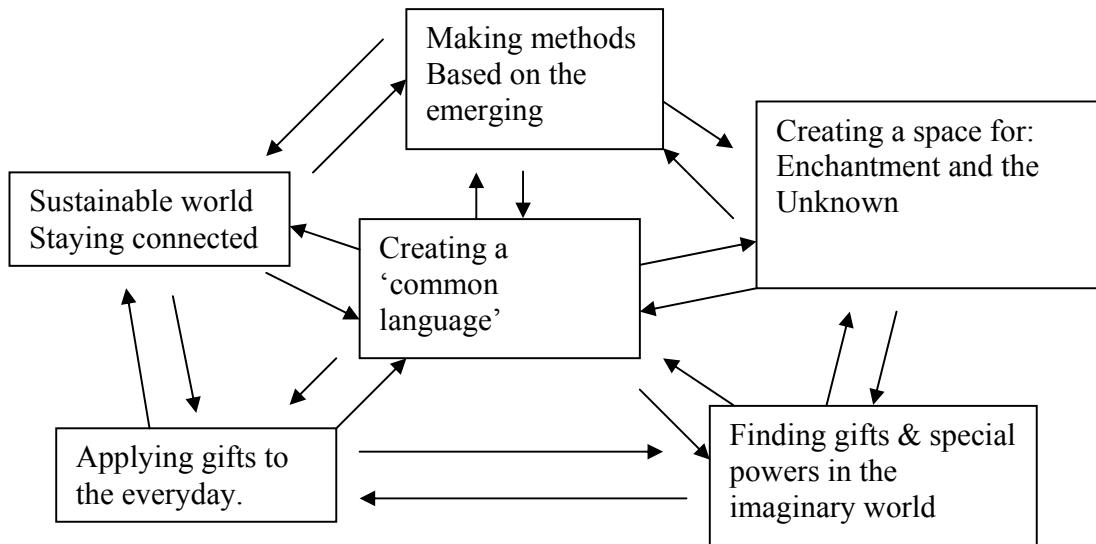
My ‘enchantment methodology’ was an attempt to get my participants out of the numbness and passivity of modern dualism. The disenchantment for Law (2004) is caused by living divided between the human/non-human, object/subject, nature/social and passive/active. In the context of my group, disenchantment was expressed in the form of numbness, passivity and a resigned lack of presence. Broadly my methodology followed the interactive steps described in *diagram 1*. Below I will go through each of these steps explaining what is meant.

3.3.3.1 Creating a common language

My first concern was to create a ‘common language’. By this I meant to enact and re-enact a shared reality - a vocabulary and imagery that would create over time, a ‘group doing’ (tradition) of shared knowledge. This was also experienced beyond words at a personal level. Morin (1999) points out that our individual growth goes hand in hand with one’s negotiation as a social being and our sense of humanity. This is part of the paradox of living both unity and diversity. At a social level this comes about in language.

In practical terms, I read stories to them, we played games, they painted and drew, we went for walks, and we sang songs among other things (see Appendices: 3-8). As the facilitator I reflected back to the participants over time different patterns, group experiences and dynamics. I chose certain core themes, which I felt the group could focus on (see Appendices 1 & 2: *Table of sessions and main themes*).

Diagram 1: Methodology of enchantment



Through this guided processes of interaction, common meaning emerged. To give a simple example, when we started the group the word ‘mountain’ was just a word like ‘grass’ or ‘apple’. For my girls’ group that ended with our climbing Table Mountain, the word mountain had meaning (meaning attached to the group experience). The word ‘mountain’ became pregnant with a flow of memory and experiences beyond words. As a facilitator I could tap into this flow with very few words, because we shared a ‘common language’.

3.3.3.2 Making methods based on the emerging

Morin (1999:47) suggests,

“Strategy should prevail over program. A program sets up a sequence of actions to be executed without variation in a stable environment but as soon as the outside conditions are modified, the program gets stuck. Whereas strategy elaborates a scenario of action based on an appraisal of the certainties and uncertainties, the probabilities and improbabilities of the situation. The scenario may and must be modified according to information gathered along the way and hazards, mishaps or good fortune encountered.”

I had planned a strategy for each of my sessions based on what had emerged in the previous session. Most stories I used came from Zipes (1995) *Creative Storytelling* book (see Appendices 3&4: *List of stories read*) and most of the games used were inspired by Boal's (2002 & 2003) work (see Appendices 5& 6: *List of games and exercises*). Some of the exercises linked to stories I read, and games played were inspired by Rodari's (1997) work on imagination, and Stuecker and Rutherford's (2001) book *Reviving the Wonder* and Zipes (1995) (see Appendices 3-6). The sessions were otherwise tailored, from one to the other, based on what emerged in a creative way using my own imagination. The girls and boys' groups each took their own direction. Often I wrote my session strategy and material (eg: exercises, visualisations) on the morning of the session. I used whatever came to my mind from my past experience in social work, Karate, Tai chi, painting, Alexander Technique, visualisations I had done myself, and on general life experience. Often the actual session took its own course and did not follow the intended plan.

3.3.3.3 *Creating a space for enchantment and the unknown*

A lot of attention went into creating a 'holding space' (see page 5) for exploring dreams and the imaginary. This space emerged from the group as our experience together grew over time security, trust and belonging. My aim was always that by the end of the group sessions the participants would have a sense of independence; that they would have developed interests and have the confidence to see possibilities within their unknown future. Furthermore that they would have acquired some basic tools that would make them able to explore their own problems.

Savickas (2007), using a narrative approach, suggests that a holding space can be perceived as a process of identity creation and re-creation. My personal experience in an Arno Stern painting studio (see: Stern. 1994) and Karate dojos has emphasised that the dynamics of inner and outer space tend to reflect each other. In Karate, for example, there is a great emphasis on the physical form and order of members in the group. Through this spatial arrangement many group dynamics are processed at a non-verbal level. In Arno Stern painting studios there are strict rules concerning non-judgemental values, which make the studio space different (Stern. 1994). In creating a space within my group I

therefore tried to hold an awareness of both physical and non-physical dynamics at play. Important in the holding space I created was also to bring back attention to that of experience: experience as an exploration of the inner space between which differences meet.

- *Exploring inner spaces*

I developed the ‘open and closed heart’ and ‘light and heavy power’ themes as broad metaphors that my group members could use to become more aware and explore their own experiences, their inner space. I introduced these terms and asked them to find examples for themselves, to build meaning together. For example (in the girls’ group), I introduced the term ‘open heart’ as a state of being, in which one feels a sense of happiness, joy, being alive, having lots of energy, yet also feeling vulnerable or more sensitive. While a ‘closed heart’ is a state of being in which one can feel comfortable and safe in some ways, but also numb, sleepy, have low energy, feel stuck, depressed, and disconnected from the world.

Once a common understanding of such terms emerged it opened the floor for discussion. I asked them questions such as: why do we close our hearts? How would the world be if everyone had their hearts open? How would it be if everyone had their hearts closed? If our hearts have closed how do we open them again? For example, one participant explained *“that if everybody had their hearts open there would be no wars and crime. And if everybody had their hearts closed there would be conflict”* (Session 12, girls’ group).

I used different exercises such as making a ‘wish box’ and visualisations to link the idea that the ‘holding space’ we created in the group, they created inside themselves. In doing the ‘wish box’ we considered what a symbol is. The ‘wish box’ became a symbol of our heart and we painted the box because, as I explained to the girls, we could not physically paint our hearts. Extract from process report 6; what I told the girls:

I said that it takes a lot of courage to dream and that these boxes represent a safe container for our dreams. I reflected that this is what we are trying to do in the group as well... I said that the wish boxes were symbols of

our hearts. I pointed out that wishes are kept safe in our heart but that it was a hard place to go into. So we were going to do boxes, work with the symbol, because this we could do... The girls seemed quite fascinated by my explanation.

I also wrote a visualisation in which the girls practiced watching their own hearts open and close (see Appendix 7). In visualisations I made the participants of both my groups go to their own 'safe space' which represented their inner 'holding space' (see Appendices 7 & 8). I also used visualisation with the boy's group to emphasize the possibility of crossing the invisible bridge between the inner and imaginary world, and the outer and constructed reality (Appendix 8).

3.3.3.4 Finding gifts and special powers in the imaginary world

In entering imaginary worlds and constructed realities together, the main themes that emerged in our explorations were:

- The princess and the ugly lady (*girls' group*)
- The knights (super-hero) and monsters (*boys' group*)
- Open and closed heart (*both groups but more the girls*)
- Light and heavy power (*both groups but more the boys*)
- The battle: conflicts (*girls' group*)
- The battle: bullying (*boys' group*)

I started using visualisations because I found them to be more effective than reading stories. I tailored most visualisations to reflect themes of stories I had read, such as knights, kings and battles for the boys' group (see Appendices 7 & 8: *Visualisations and imagination exercises*.) The main difference with visualisation was that the participants were more active, as they imagined themselves as the main character. Furthermore, they also added their own personal pieces to the story, thus enacting new realities.

Working in the 'imaginary world' we were not as constrained by the 'constructed reality blueprint' (although it was still very much present). My methodology involved helping them find gifts, powers, and new dimensions of possibilities within these 'imaginary

worlds'. I then helped them to cross the invisible bridge back to their 'constructed reality', with new gifts, powers and sense of possibilities. An example of this was in a visualisation I did with the boys' group, inspired by Okri's (2007) imagery. In this visualised journey, they started as Knights sent on a special mission into the forest, by their King, with invisible armour. However in the forest they get to a hole between two worlds (Appendix 8, Session 10):

...You walk deeper and deeper in the forest. You sit under a tree and rest. You feel a gentle wind on your face and listen to the sound of the tree leaves. You fall asleep and have a strange dream.

You dream that a hole appears in front of you in the air between two trees. You walk into this hole and suddenly step into a strange future. In this dream, you are a boy in a school, in grade 8. This dream is very strange to you, you don't understand what is going on. You don't understand what is this school, and where all the Knights and the forest have gone, you can't find your King anywhere. Your dream is nearly like a nightmare, like what the King feared.

You get caught up in this dream and yet you realise this is part of your mission. This is what your King has sent you to do. You feel a bit overwhelmed by the challenge and yet you stand tall and proud in your light power, and you realise that you are still wearing the invisible armour. The King's daughter's weaving was so powerful that it has crossed the dream barrier.

You realise that no one else can see your invisible armour and that your armour only works when you can trust it. This is hard because you are in a new body, in a new time and there are many things about this new place that upset your heart. You see violence, you see injustice, sometimes you fear for your life and the life of the people you love...

This dream is so powerful that you have come to believe that it is the reality. The voice of your King is still there but far away inside you. You remember deep down that you have a mission. You remember deep down that you have to overcome the enemy that is trying to hide your heart from you. You remember deep down that this is not only to save yourself but that your whole Kingdom is at stake, and the King's life in your hands.

All you have is your invisible armour and your light power, so even if it is hard you face your life, your dream, proud and standing up tall.

In the ending phase of my group work, it was key to make the link between the inner and imaginary world, and the outer and constructed reality so that my participants would be able to leave the group process still holding the space within them. The last two visualisations I did with the groups focused on this. In these they went to their safe space

and met a wise elder, within himself or herself, to which they asked questions and can return to ask questions in the future (see Appendices 7 & 8).

3.3.3.5 Applying gifts and grounding process into the everyday

The battles of fairy tales and Boal's (2002 & 2003) statue theatre were acted out within the groups at an interpersonal level of group dynamics (and outside in their everyday life as it is for all of us). I used role-playing in which they imagined 'real life' difficult situations to help them become aware of their experience, in relation to the themes we were exploring (see Appendices 5 & 6). Role-playing difficult situations, such as conflicts or bullying, enabled us to explore and develop together, a range of tools and understandings about situations. We developed such methods together by trying things out. Extracts from one role-play that shows this process (in process report 9, boys' group):

(Role-Play) Leo and John were gangster type figures, who tried to convince George to go and rob a bank. George did so and then still got bullied. I got the other boys to all take turns playing the role of the person bullied. We played just the beginning part, when they ask him to go and rob the bank, and he tries to say no, over and over.

Issues that came up: First the boys would be walking inbetween the two gangsters. They were already surrounded, thus in a very vulnerable position. Ben was the first to get out of this position and actually face the other two to say no. I commented on how effective this seemed. All the boys played these roles, their head hanging and their body contorted in the 'cool style'... I pointed out to them that it was too much heavy power that made people walk like that. (They laughed). Michael adopted this 'cool' posture, when it was his turn. He tried to protect himself with this 'cool' body language but I pointed out it seemed pretty ineffective. He let the other two come too close and he very soon turned aggressive because he felt totally overwhelmed by them. I commented on having presence rather than trying to look 'cool'...

(...)

Towards the end, when they were all starting to act silly, I got them to all sit down and talked to them. I told them that first that we were doing these exercises to stay connected to our light power. I said that there are three ways of being:

- *Being with one's light power*
- *Being with one's heavy power*
- *Being with no power*

I said that everyone would prefer being with his or her light power, but in some situations, like the ones we had role-played, this was hard. Often then, if

people had a choice, people would prefer going in their heavy power rather than having no power and being a victim. I said that this was not a judgement but something every human would have to struggle with his whole life. This regardless of whether rich, poor, the community you grew up in, whether you a man or a women. It is hard to stay connected to our light powers. I said that if everyone was connected to his or her light power, there would be no wars in the world and there would be no crime. I pointed out that it was very important, even when challenged, to stay connected to one's light power. I said that this affected every part of our life. ...I reflected that in role-play like the ones we did today we could look at these difficult issues that confront us.

With the girls' group we applied awareness of open and closed heart when looking at the issues of conflict and discussing the topics of xenophobia and violence. Here is one example:

Susan started with an overview of what happened in ... the areas where the girls lived over the weekend. She added an opinion about the violence being bad. ... The conversation continued. Christine talked about the Nigerian shop owners that were robbed and police involvement. ... Mary asked why they were only targeting black foreigners? Is that why we were not scared? It seemed racist, maybe they should target whites as well... The discussion continued, most girls participated, except for Daisy but she was interested and listening.

After a while... I intervened reminding them about the session we had done on closed and open heart. I asked them to reflect on this and the present situation. They quickly commented that people that were causing the violence had closed hearts, one of the girls quoted the Bible. I also reflected that there was a lot of poverty... that life was difficult. The girls agreed on this and how it was probably linked. I asked Eleanor to remind us what the world would look like if everybody's heart was open and if everybody's heart was closed. She said that if everybody had their hearts open we would have no violence but if we all had our hearts closed we would have conflict like what was happening now with the xenophobia. She also quoted the Bible and nearly got into an argument with Mary about this.

I then reflected on how seeing violence makes us feel, about fear, and insecurity. I reflected that seeing violence could remind us of violence we have experienced. I reflected that their parents and older people in their community might have experienced violence in the past. I told them that violence brings up fear and fear violence, that they spin into each other faster and faster. That right now it was spinning very fast and that is why there was this xenophobia happening. I asked them how we could stop this spinning by keeping an open heart?

The conversation continued... The mood was pretty tense with everyone trying to find the right thing, the right solution. I thought the space to be

healthy; they needed to express themselves, debate ideas, and opinions they had been hearing. We could have had a few wrestling matches as well. ...

I tied up things by commenting that we could feel pretty powerless trying to solve these huge problems that face our communities and society but that one could stop spirals of fear and violence in our lives. I reflected that since they arrived today they were all in conflict ready to beat up other group members. I suggested they stayed aware of their hearts. Is it closing is it opening? What will open it? How could we maybe stop the spinning in this group? That we might not be able to find the right solution for the xenophobia problem but we could change things in our lives. I gave them the homework of being aware of their heart during the week and warned them that I would want to know how they applied their awareness the following week. (Extract from process report 13, girls' group)

3.3.3.6 Staying connected towards a more sustainable world

Morin (1999: 49) points to the riddle: “the closer you are the better you understand each other” but the contrary is also valid: “the closer you are, the less you understand each other. Proximity can feed misunderstanding, jealousy, and aggressiveness at all levels of society.”

Communication does not bring understanding. There are two types of understanding: intellectual or objective, and human intersubjective. To understand [comprendre] means to intellectually apprehend together, comprehendere, to grasp together (the text and its context, the parts and the whole, the multiple and the single). Intellectual comprehension operates through intelligibility and explanation. Explanation implies considering the element to be known as an object and applying objective means of knowledge to it. Explanation is of course necessary for intellectual or objective comprehension. Human understanding is beyond explanation (Morin. 1999: 49).

My methodology was based on the assumption that by helping the youth in my groups connect to their imagination, their dreams and a holding space for these, they would be able to connect with their environment in more sustainable ways - ways more adapted in negotiating the unknown.

In all my activities I gave very few explanations. I did not tell them about being more ecologically friendly or the doom of the predicted future. I used the imagery of nature (the forest, flowers, animals, rivers...) in the visualisation, and the girls' group went on an outing in nature. As Morin (1999) points out, certain understanding is beyond

intellectual comprehension. In many ways the youth in my groups surprised me with their depth and profundity on more than one occasion. They already knew the wise things deep within themselves, but it took a process of reconnecting to the space where their own truth lay. All the other steps of my methodological process helped this process unfold.

3.3.3.7 Limitations

My approach at times felt limited in the sense that it felt like a drop of difference in a sea of unhelpful modern thinking. It feels unfair that children should be reconnected to a world that is presently not doing very well, in the sense of environmental doom, social disintegration, violence and poverty. The process I discuss in this research takes time and commitment. Although amazing things emerged within the group space, the battles of light and shadows can only be fought and owned at a personal level. This methodology or approach does not claim to be a solution.

Although we crossed a few metaphorical bridges within the group, the youth I worked with still have many other invisible bridges to cross before they reach the unknown and feel their 'light powers' within it. It has been my sense that an *experience* of creativity, dreaming and bringing forth difference may make an impact on the way we engage sustainable unknown development. This project does not claim to have achieved this, but would like to put forward this approach as a contribution to moving towards alternative more appropriate ways of being, thinking and doing in the world.

3.4 Research Design

This section presents the data collection process and the data analysis strategy adopted in the study.

3.4.1 Data collection

My main source of data collection was the creation of 'process reports' written a few days after each of the 26 group work sessions conducted. These process reports were written in the following format:

- Group attendance check list
- Outline of the core purpose/theme of the group session (prior to session)
- Outline of the activities (strategy) planned for the session (prior to session)
- Report of both what happened during the session and reflections on experience, feelings, links to literature and poetry, which the sessions brought up for me.
- Evaluation with regards to the broader research
- Reflection on core purpose/theme/strategy (goals) for the next session

Process reports were a way of trying to capture traces, texture and experience. Law (2004:2) argues that:

Pains and pleasures, hopes and horrors, intuitions and apprehensions, losses and redemptions, mundanities and visions, angels and demons, things that slip and slide, or appear and disappear, change shape or don't have much form at all, unpredictabilities, these are just a few of the phenomena that are hardly caught by social science methods.

I explored different textures of data collection in my process reports by writing poetry. Other forms of data collection were: photographic records of drawings, transcriptions of participants' stories, audio and visual records of parts of certain sessions. I had weekly discussions with my co-facilitator for feedback. My external supervisor commented on all my process reports and we had weekly supervision sessions.

The word 'process record' had two meanings: that of collecting data about the processes and that of processing the data. I started my research process inspired by McCormack's (2004:221) 'storying stories' methodology. Although I dropped this methodology as my core approach, I broadly used her idea of processing data as I went along feeding it back into the groups at each session. Through the reflective process of writing my reports every week, I picked themes (or narrative ideas) that I brought back to the next session for further work and discussion. One example of this process was, in the first session after reading the story of *The King Frog* (Grimm, 2007), one girl drew a crocodile rather than a frog. In response to this metamorphosis I wrote a story based on *The King Frog*, in which the princess meets a nasty crocodile (see Appendix 3).

Further processing also happened at personal levels of experience, which were not analytical, nor about data. Law (2004: 3) calls for other and unusual ways of knowing:

Perhaps we will need to know them through the hungers, tastes, discomforts, or pains of our bodies. These would be forms of knowing as embodiment. Perhaps we will need to know them through 'private' emotions that open us to words of sensibilities, passions, intuitions, fears and betrayals. These would be forms of knowing as emotionality or apprehension. Perhaps we will need to rethink our ideas about clarity and rigour, and find ways of knowing the indistinct and the slippery without trying to grasp and hold them tight. Here knowing would become possible through techniques of deliberate imprecision. Perhaps we will need to rethink how far whatever it is that we know and travels and whether it still makes sense in other locations, and if so how. This would be knowing as situational inquiry. Almost certainly we will need to think hard about our relations with whatever it is we know, and ask how far the process of knowing it also brings it to being. And as a theme that runs through everything, we should certainly be asking ourselves whether 'knowing' is the metaphor that we need. Whether or when. Perhaps the academy needs to think of other metaphors for its activities – or imagine other activities.

- **Limitations**

The main limitations of my data collection method is probably that it is limitless, my process report records 'traces'. These traces, Law (2004) points out, often get erased in other methodological processes. Traces are limited by the tracing processes. Law (2004: 147) reflects:

Certain kinds of reality are condensed at best with difficulty into textual or pictorial forms. For instance, mystical spiritual experience cannot be captured in words. It is, precisely, excessive to the word and can only be gestured at textually. Quaker and Aboriginal lives suggest that spiritual experience also needs to be caught in bodily experiences, or apprehensions, or dance, or in art. Narrative that represents a reality goes only so far. But the argument is not simply important in the context of the spiritual. Many other realities are like this too. Is it possible to describe emotional ecstasy, or love or pain, or grief, or fear?

I feel that using Ben Okri's work in this essay is one way I managed to bridge the limitations of words with words, because as a great master artist he attempts this seemingly impossible feat.

3.4.2 Data analysis

I analysed my 26 process reports by trying to code them in different ways. This was difficult because of the dazzlement I experienced, similar to Law's (2004) experience described in Chapter Two. In my second, more thorough attempt at this, I coded the 26 reports based on my practical methodology framework. However, this did not help me to tune in to patterns relating to the main questions of research. However, reading over my coding reports certain patterns and themes then emerged. Reflecting on Law's (2004) concept of patterns and resonance, I feel I had begun to code my text in accordance with these themes, but they only appeared clearly after having done another useless coding attempt. The themes that emerged were the following:

- *At the beginning there was modern numbness*
- *Games*
- *Statue images – power and authority*
- *Boundaries and testing boundaries*
- *Acting out one dreams*
- *Symbols and language*
- *Painting and drawing development*
- *Entering the imaginary and creating meaning*
- *The light space of dreams*
- *Creating the unknown & difference*
- *Imagination and experience*
- *The discomforts of uncertainty*
- *Acting out Conflict*
- *Open and closed heart awareness*
- *The discomfort of standing up for oneself*
- *Difficult spaces to dream*
- *Light and shadow*
- *Tantrum and being together*
- *Finding one power*
- *Holding space for women*
- *Boys Affirmation of power*
- *Creating their own meaning*
- *When dreams come true*
- *Inner wisdom*

Working with these themes, it emerged that it made more sense to try and write my findings chapter as a story in which analytical reflections could be inserted rather than the other way around. I have attempted in both data collection and analysis to underline the multiplicity, the interdisciplinary, the layered and the textured. Law (2004: 61) remarks:

We discover multiplicity, but not pluralism. For the absence of singularity does not imply that we live in a world composed of an indefinite number of different and disconnected bodies, atheroscleroses, hospital departments, or political decisions. It does not imply that reality is fragmented. Instead it implies something much more complex. It implies that the different realities overlap and interfere with one another. Their relations, partially co-ordinated, are complex and messy.

Writing my findings chapter as a story permitted me to hold this multiplicity together. My findings are limited by the small scale of my research and its qualitative nature of enquiry that does not allow for dangerous generalisations. There are no final solutions; no ultimate answers but just the traces of a group experience narrated by myself. I feel however that this story or traces of it will resonate at many different levels of my analysis. These traces reflect a multiplicity of experience, symbolism and academic analysis that is strongly suggestive of alternative approaches to our dreams and visions, in a space of the unknown.

3.4.3 Self

Law (2004:29) writes “ the future of reality is always at risk in a sea of uncertainty. It is extremely difficult to build a stable relationship in a laboratory”. I feel very much the same about myself as a living laboratory. I told my participants that to dream takes a lot of courage. To dream and enact new realities can be a totally terrifying process. Often I tried to know the unknown anyway. I fell into most holes that I had set out to avoid. However, I now know many modern holes intimately, and this is where I feel that ultimately, experience beats being right. I have built an experiential understanding of the modern paradigm and now see very clearly in my heart that it is important to cross this invisible bridge. Doing this research I shared a depth of experience and richness of meaning with my participants. When I bump into them now it makes me feel happy.

One of the obvious limitations was that I do not speak fluent Afrikaans, but I did not feel this to be a major limitation.

3.5 Time-frame for the study and budget

The group sessions were conducted during the period from 04 March until 11 July 2008. The Sustainability Institute sponsored this project. All the group activities, transport, and food provided in the sessions were covered with a budget of R10 000.

3.6 Conclusion

This chapter began by considering the ontology of my research. Method is no longer about only depicting realities but also about its being a multi-layered process of enactment (Law, 2004). In this research my wish was to cross the invisible bridge and enter a floating city or, to put it differently, to “enter into the agonistics of the network (Cilliers, 1998: 119). For this I had to consider the modern ontological assumption about reality. I was inspired by the Aboriginal Australian metaphysical view of the world, and Law (2004) and Verran’s (1998) call for the possibility of negotiating ontological politics. To do this one has to be serious about having a rich imaginary. Furthermore Verran’s (2005) work emphasizes the importance of creating the possibility of feeling at odds, or strange, having differences meet. She suggests the possibility of experimental metaphysics, which seems to be the type of tool children will need to live fulfilling lives in the unknown.

My methodology was participatory but not as PAR is usually understood. Conventional PAR methodologies do not question, to the depth I felt was required, the ontological assumptions with which they are participating in. Participation in this research was therefore understood in a broader way, as creating the potential for spaces where differences can meet because these are the spaces of enchantment where we learn a new relationship with the unknown. In considering my sampling, I purposefully decided to work with children full of amazing potential rather than adolescents ‘at risk’. I used an ‘enchantment methodology’ that followed these dynamic and interactive steps:

- *Creating a common language*
- *Making methods based on the emerging*
- *Creating a space for: enchantment and the unknown*

- *Finding gifts, special powers in the imaginary world*
- *Applying gifts and grounding process into the everyday*
- *Staying connected towards a more sustainable world*

My methodology involved a focus on learning through experience, creativity and imagination. I used different techniques such as visualisation to bring awareness of the spaces between and the inner spaces. I used simple metaphors such as ‘open and closed heart’ to help my participants explore their own experiences and wisdom. My methodology involved creating a holding space for the imaginary so as to promote rich meaning which could then be brought back to role-playing everyday life experiences. By doing this I believed they would be able to connect with their environment in more sustainable ways - ways more resilient in negotiating the unknown. Understanding was seen as stretching beyond intellectual comprehension. The children I worked with already knew the wise things deep within them, but it took a process of reconnecting to the space where their own truth lay. All the other steps of my methodological process helped this process unfold.

Data was collected by writing process reports. These process reports outlined the strategy of session, they reported on what happened during the session and reflected on personal experience. Through these reports I tried to capture layers of processes and traces. The data was analysed through the coding of my 26 process reports. Main themes emerged after a period of dazzlement; it was then possible to narrate a story about our group experience.

Reflecting my own experience I point out that I myself was in the unknown during the whole research process. I had tantrums and fought the unknown and the modern blueprint within me. I gained through experiencing the dynamics involved in a modern paradigm a new depth of meaning.

Chapter 4:

Discussion of findings

4.1 Introduction

In this Chapter I will present my findings by narrating the group experience through a series of themes, which emerged as core to the process of the group experience. This storytelling approach is in line with Benjamin's (1968) call, discussed in Chapter Two. I furthermore summarise the finding pertinent to the main objectives of the research so as to guide my reader, through the story and back to the academic dimension of the experiential and symbolic representations. The three main objectives covered in the chapter are:

4.1.1 Learning that emerged from the group holding-space

Here I will reflect on how the youth I worked with reflected the imprinting of the modern blueprint. Games were useful as a starting point to reconnect them to their own experience and awareness process. Boundaries around the holding space had to be kept, tested and broken as part of a trust building process. The group's experience showed that it is possible to dream even in difficult spaces. However, dreaming and imagining is hard and must be further supported socially, even if the final responsibility lies with each of us as individuals. The youth I worked with showed me that they were already wise and willing to face the challenges and mysteries of the unknown. They showed me that wisdom is already in all of us. What emerged from the group experience is that new approaches to dreaming do not imply the irritation of old modern dreams but rather the ability to walk up and down a ladder of experience and thus choose in one's own heart and own truth what is best for oneself and the planet.

4.1.2 Reflection on our relationship to dreams

Working with dreams made members of my groups more alive and joyful and at the same time created a sense of vulnerability and was provoked anxiety. When one member dreamt bigger, the group dream potential grew. Separating the serious from wild dreams

felt unhelpful; it felt more useful to see all dreams, symbols and imagination work as part of 'a dreaming', a space in which differences were met and a richer meaning emerged. In exploring light and shadow archetypes it emerged that richer experience and meaning is created in the space where these two meet, rather than in one defeating the other. Reclaiming dreams became in many ways a battle, a negotiation, a surrendering; dreams became alive rather than fast food commodities.

4.1.3 Exploring an approach to enchantment

Working with conflict and challenging situations through role-playing helped build new awareness and personal accountability. It reflected in many ways that we often are the first to downsize our own dreams. Working with tantrums was core to an enchantment process. Fairy tales can be difficult and scary too; breaking out of a modern blueprint is an uncomfortable experience in many ways. As facilitators, change nurturers, and mentor of such processes it is important to create more 'safe spaces for dreams' and affirm the wisdom of personal experience in youth. This is central to change towards sustainable unknown development.

4.2 At the beginning there was modern numbness

Sour, Doughy, Numb, and Raw

*If we're not together in the heart,
what's the point. When body and soul*

*aren't dancing, there's no pleasure
in colourful clothing. Why have*

*cooking pans when there's no food in
the house? In this world full of*

*fresh bread, amber, and musk, so many
different fragrances, what are they*

*to someone with no sense of smell?
If you stay away from fire, you'll*

*be sour, doughy, numb, and raw. You
May have lovely, just baked loaves*

*around you, but those friends cannot
help. You have to feel oven fire...*

(By Rumi, translated by Barks. 2002)

Learning that emerged from the group holding-space:

Participants from both groups were numb and disconnected when I started the groups. The fairy tales they told reflected this and the modern blueprint. The girls' stories reflected the themes of the disenfranchised heroine, the abandonment of children, the absence of nature and the theme of the evil women. The boys' stories reflected the blueprint expectation of how the unknown is suppose to manifest. The fact that the boys' dreams were set overseas reflects a deep disconnection with their environment and context.

Both boys and girls' groups started with a lot of numbness. I recorded in my first process report the following:

The girls were very quiet while I read. They seemed in a state of passive disconnection. (...) It was quite something reading a story to girls in a state of total passivity. They felt to me totally numb and absent. I would have actually thought them completely disinterested (if not abused) and just polite about liking the story if they had not drawn afterwards. I think this is why I read the second fairy tale afterwards. It felt nearly cruel to leave them with the Grimm's (grim) version. However, they responded to the less Grimm version with the same passivity.

The boys also seemed a bit withdrawn. Both groups shied away from discussions, the boys I noted: *actually seemed to close, some turning their bodies slightly to the side (Session 2)*, when asked questions. In our first session we did an introduction exercise and all the girls presented themselves in the same way. I asked them if they had heard many fairy tales before and where? *The responses were broadly that they saw them on TV. They knew Cinderella and Snow White. They did not say much (Session 1).*

Towards the beginning of the group work process, I got the groups to create a story. These two stories will be used here to consider where the groups were at when we started.

Girl group Session 3: Group-story
(Transcribed from audio-recording)

Section 1

(Amelie:) In a kingdom far far away lived a king with three daughters. (Susan:) And the three daughters were very naughty and the king told them one day: "everybody must take a prince to marry". And they say: "no dad we live here". (Tracy:) And then the youngest daughter ran away into the forest and they couldn't find her. (Jessica:) And they decide not to marry again until they find the little princess. (Christine) And the father argues where is the princess and no one knows where the princess is. (Mary) And the father sends his best men and the one that gets the princess gets a bunch of gold. (Eleanor) And the man got the princess and when he got the princess he married the princess and the man's name was prince Haleri (Group laughter!). (Jane) And the father was very happy because the man gets his daughter. (Daisy) And the man was very happy because he gets the (searching for word) (gold or girl - unclear). (Teresa) And the girl comes home and the mother and the father were very happy. And the princess gives the man that found the girl a lot of money. And they were happy and they loved and were happy ever after.

Section 2

(Amelie) But then there were still two sisters that had to be married and they couldn't find the right prince. (Susan) And one sister says: "come we make our father dead because he just wants money". And then we go find ourselves a better prince for us because father just wants money - that we take a prince for his money. And the sisters go fetch sticks in the bush (group laughter) and when the king sleeps they hit him on his head ten times and the king dies. And the next day they cry at the funeral. They cry over the king but they don't really mean it. And (group makes sounds that she should be passing on) the king dies they put him in a nice. Everybody comes to the funeral and afterwards the sisters, the two sisters, walk in the bush and one sister says look over there there's a golden horse. The horse talks to the two sisters and one sister says: "come we go to the horse". And they go to the horse and they touch the horse and then it's a prince. It was a prince and the princess marries the one daughter and the daughter had three children and she was pregnant with a fourth. And they get all the money and they didn't share the money. And one day the third sister come home and she didn't get her half of the money (exclamation sounds from other members) and the sister was poor she was a boomelang (laughter) she was a bergie (loud laughter) and she sat on the street and said: children, people can you just give me some food or ice cream or something. They give her just a ten Rand and said: "Go you are not our sister, you are dirty and stink and all that stuff". (Tracy) So then the third sister that is poor and living on the streets now, decided she was going to go back and get her half of the money she rightly deserved. (Jessica) But the one sister decided to not to give her the money because she was dirty and was not going to come into the palace because she was going to destroy it. (Christine) And she cry and cry and tell her mom but he's her dad also. (Mary) So she thinks I am going to have revenge. Revenge is so sweet. And she took her sword and went to the palace. And she killed the prince. (Eleanor) And when the prince died the princess went to find a prince and then she found one. She went back to the palace and told everyone that she is now rich and she doesn't care what her sisters think about. She has her own money and

her own palace (I think she uses the word paradise for palace). And when the years goes and goes she got two children. She was chosen as the queen and the prince was now the king. And the little sister has now the land and that is how her life goes. (Jane) And when she married the man the other sisters were very jealous about her. And then she was very rich and then her mother was also very jealous about her. (Daisy) But she don't care because she was happy with her family. (Teresa) And one day she thought she has now children and a man that gave her everything. He's not rich he's just loves her. He don't love her money and the stuff that she got. He loves her inner beauty and her inner stuff (laughter). He likes her. One day she thought, by herself, she's going to open a bank account. And then she puts all her money in the bank. And one day the year goes on (laughter about her pronunciation) and she was a little bit older in her fifties (laughter), and her children were big they growing up. They didn't have food then and they thought their mother didn't have money to buy them stuff because their mother was bed lying, was lying in her bed sick and them. And then she tells the children they must go to the bank and look in the bank there is money for them. Oh and they go to the bank and oh! In the bank was a lot of money! (laughter!!!) Did you know! Yo and they said ohh yo (other girls say I can't believe) what an unreal ...(cannot understand) (laughter!!!). She said that cannot be true and she goes to the bank assistant (help with pronunciation) and she asked them: "is there really as much money there? Is it my mother's!?" He said: "Oh, are you happy?", and she said yes we don't have a lot of money. That is your money and you are a family now. And the bank assistant said to the two, the brother and the sister: "come and fetch eighteen thousand million Rand" (laughter) and they must buy stuff clothes and everything and they could live a better life. And they lived happy and happy and always always happy. And she always thought I know my children are very clever (laughter).

Section 3

(Amelie) So in this kingdom there were some very rich princes. There were many kings some were rich and some were poor. And there was conflict and there started being wars and some people said no we must find peace. We must have peace again. (Susan) And the one sister tells the brother you can take a wife. And the brother says to the sister but you must take a prince. And the sister and the brother they did go on and on and on. And the sister hit the brother on his head. And the brother he did died because he had a soft head (general laughter). A soft head and the brother died and the sister take all the money. She did die soon after the brother and the sister takes a prince and they had a child. And the child grow up quick quick quick (laughter). After that the mother was sick and the prince's daughter she married. And she said: "mom I want your money, you can die now but I want your money" (exclamation from group). And they take all the money and the prince and the princess and say "thank god in heaven she died, I have all her money". He go tell everyone in the village they live "I have this women's money, I don't love her but I have her money". And she takes her dead body and throws it there in the (searching for word) the dust bin and says: "bye I have your money". (General laughter and exclamations !). (Tracy) And then the village people were not happy about this they did not like having a murderer in the village, so they decided to have a town meeting and talk about it and try and get rid of the horrible murderer. (Jessica) Later on the prince got a woman. She was very soft and when people get ugly with her she begin to cry. So they got

married and one day she said to the prince: "I demand you to give all that money to me, and put it in my bank account" (general laughter). And she cries and cries and cries and think must I do it to put all my money in his bank account no I didn't think so (laughter). (Mary) And she thought: ha that man is crazy, so she went to the meeting in the town and she told everyone: "this murderer must be stopped". (Eleanor) So the township people started having meetings, and the meetings went on and on and on, and they decided to chase the prince away. And when the prince hears that he decided to take all the money and put it in a place where no one can see it. And the prince told everyone: "you, everyone can kill me I don't care, I have the money and you guys can't find it". And the everybody started to get anger because the prince had all the money for the street, and the people noticed that when the prince died, then the prince take all the money, and then no one in the city will have the money and the city will be poor. And they decided to tell the prince no we're not going to kill you, you must tell us where the money is. And the prince decided, must I must I tell them or not, and the prince told them. And the people thought that we going to take the money and when we finished taking the money then we can chase the prince away, then we can be free again. (Jane) Later then the daughter finds the money and she takes all the money out of the bank. And then the prince comes and there was no money in the bank and the prince was not happy with that. (Daisy) And the daughter gets married and she buys a lot of clothes. (Teresa) And she was so, so sad and she begin, she begins with (laughter) and she begins to start her life with(...). I don't like this life that I am living now. And she tells everyone in the village, they must, they must speak to other people from other lands and they must have contact with the other people in the other lands and they and the people make contact them, in the other land. And they become together and the other people tell the other land that they have a problem here, and can the other people help them with the problem. And the land said yes. There is some ideas that I have in mind, and he thought and he thought, and she scream out loud:" I have thinking and thinking and now I know what is it, you can make your land a very bright land and wise land, and you must work together, and say each other and tell each other not secrets not lie just the truth the whole whole truth and goes on and on (to love together –not sure hard to understand). (Amelie) And so and so it was until the next time. (Girls recited some historical or bible section that they all knew by heart.)

The blueprint theme of the disenfranchised or oppressed heroine that must marry is evident here. The princesses are reluctant to marry and do not trust their father's judgment. Marriage is described as the King's (or father's) attempt to get rid of his daughters and get money. "[The] father just wants money, that we take a prince for his money."

The theme of abandonment is evident. In the first story it is rationalized by the three daughters being naughty. The King tells them to get married to restore order. The daughters then say "no dad we live here", you cannot kick us out, but they are unable to

secure safety in their own home and the youngest girl runs by herself into the forest. Here again the youngest princess's actions are considered irresponsible and the father must pay to save her. The father's actions that drove the girl to seek refuge in a forest are not questioned. The father's actions are glorified by the money he awards another man for finding her. The story depicts well the paternalistic blueprint in which we are first concerned for the father, the symbol of order. *"The father was very happy because the man gets his daughter... The man was very happy because he gets the (gold or girl unclear)... And the girl comes home and the mother and the father were very happy."* One is told at the very end that the young princess is also happy because she was in love. Here, like in Grimm's tale, we have the most improbable, but reassuring, scenario of the princesses still marrying the charming prince, even though her feelings were ignored and taken for granted throughout the story. One must still however believe that order is restored at the very end and that the naughty daughter does find happiness, and should probably even thank her father for it.

The women are portrayed in most of the three sections as evil, wrong, weak, out of control, or dangerous (with the exception of the endings of sections 2 and 3). The two sisters say *"come we make our father dead because he just wants money"*. They *"hit him on his head ten times and the king dies...They cry over the king but they don't really mean it."* They are not trustworthy. They don't share and one lets the other become a street woman. *"Go you are not our sister, you are dirty and stink and all that stuff"*. So the poor sister *"thinks I am going to have revenge. Revenge is so sweet."* She commits her second murder, *"she killed the prince... she is now rich and she doesn't care what her sisters think"*. Then the *"other sisters were very jealous about her (...) and then her mother was also very jealous about her"*. In the third section women again are portrayed in a similar way. *"The sister hit the brother on his head. And the brother he did died because he had a soft head..."* The sister takes all the money. Her daughter then grows up and tells her while she is sick *"mom I want your money, you can die now but I want your money"*. The prince's character is also questionable but while he goes and parades himself in town, the daughter *"takes her [mother's] dead body and ... throws it there in the dust bin and says: "bye I have your money"*. Another portrayal of a woman in this

story is that of a weak woman. *“She was very soft and when people get ugly with her she begins to cry.”*

There are also more positive portrayals. In section 2, towards the end, the woman puts her money in the bank and keeps it for her children. Here, the woman is nurturing and caring. She says *“I know my children are very clever”*. Even though she is very sick lying in bed she manages to help her children. Similarly at the end of section 3 the woman takes an active role deciding: *“I don’t like this life that I am living now.”* She then becomes some type of community leader. However, it seems fair to say that the blueprints discussed in Chapter 2 are evident in the girls’ fairy tale. One could also notice what is absent from this fairy tale. For example there is not much mention of nature. This is also the case in the boys’ group story.

Boys’ group session four: Group-story

(Transcribed while it was told)

(Amelie) Once upon a time there was a poor man that wished he could have money. (Ben) He looked in bins, he robbed and prayed to the Lord God. (Jack) He was looking for work and he couldn’t find work. (Michael) The people don’t like him because he was poor. So he started his own recycling business. (Leo) And he said: “finally I have money”. (Amelie) So he bought a house. (Ben) He was looking for a house, found one and had a kid. (Jack) He bought a car, he took his kids to school. (Shannon) Three years later he got a award for recycling. (Leo) He thought: now I did become rich! (Amelie) But then one day this house was robbed. (Ben) He was investigating who it was. (Jack) He hit the guy. (Michael) The police found him hitting the guy and put him one night in jail. (Leo) They raped him in jail. (Amelie) So when he came out he didn’t want to tell his wife. (Ben) So the night they had sex and she got HIV, but she didn’t know. (Jack) She went for an HIV test. (Michael) She found out that she was HIV+. (Leo) She left him. (Amelie) The children were upset; they didn’t understand why their parents split. (Ben) They did not listen to him and got angry; they slept somewhere else and did not tell him. (Jack) They were using drugs. (Michael) They started to get addicted to the drugs and live on the streets. (Leo) One child passed away. (Amelie) So the mother was very upset; she prayed to God and started drinking. [I suggested here we try and bring some happiness in our story...] (Ben) Three years later they (the parents) reunited. (Jack) They picked up a diamond. (Michael) They give it in and get 5.2 billion bucks. (Leo) They go overseas with their one child, to England. (Amelie) There the weather was cold. (Ben) They bought new clothes because it was cold. (Jack) Three years later his mom died. (Michael) So the father met a new woman in England. (Leo) The child was upset. (Amelie) And started taking drugs again in England. (Ben) So the step mom was not nice with him. (Jack) He went out of the house to meet new friends. [David arrived about three sentences back. We read the whole story from the beginning to integrate him] (David) They taught him to steal. (Michael) The boy found the biggest drug dealer in the city and worked for him. (Leo) And one day he stole his (the biggest drug dealer’s) money. (Amelie) He decided to run away back to South Africa. (Ben) He forgot about his mom and his dad and started a new life. (Jack) He bought a motorbike and a house. (David) He went out to a restaurant and ordered some curry. (Michael)

He was not use to it (the curry) so he vomited. (Leo) And a beautiful woman helped him, and liked him. (Amelie) So he decided he wanted to marry her and go clean. (Ben) He went to a place where he can get help, a rehabilitation centre. (Jack) He was getting better and they sent him home. (David) While he was walking down the street, he saw the woman and took her to the beach. (Michael) They made kids. (Leo) He was happy. (Amelie) But the English gangsters were still looking for him. (Ben) They were looking all over the country and on the Internet. (Jack) They found him. (David) Then the boss sent two assistants to go and fetch him. And he killed one (of the assistants) and the next night he killed the other one. (Michael) Fifteen years later he died happy.

The story doesn't change much but rather seems to go in cycles of conflict and resolution. The blueprint of the unexpected is seen in the finding of a diamond, although this story has more of a Hollywood action flavour than a Disney fairy tale. Another example of the blueprint imprinting came up in session 5, in which we looked at who their role models were, internationally, nationally and locally. Their role models were all people overseas. They had only one national role model (Benni McCarthy) and 3 local role models they agreed on (two of which were Tracy and myself). Their dreams were elsewhere in the big cities they see on TV.

Learning that emerged from the group holding-space:

Games, and especially games that brought up issues of authority were helpful in bringing the focus back to experiencing - on exploring and acting out dreams and archetypal stories. Keeping boundaries around respect and honouring each other's dreams was important in creating a holding space or space of trust. It was also important to emphasise that there were no 'rights and wrongs' in creative and imaginative processes.

4.3 Games

Using games was one of the first ways I tried to nurture reconnection. *The whole mood changed with the games. There was a sense of something becoming alive - the sound of laughter, the body's clumsiness on which light shines upon* (Session 2, girls' group). The girls all came alive in dancing and singing. I noted in Session 3, *dance is where the girls find their power and open up to the world.* The boys also really enjoyed games. It is

through games that we started getting to know each other in both groups. For example we played a game called:

The machine rhythm game (Boal. 2002): In this game the group becomes a machine by fitting into each other as parts. I asked them if they had ever seen a watch, or another machine that had parts interacting and turning into each other. ... I started by going in the middle and turning my arm in a big circular movement. I told them they could join whenever they felt like it. Soon after Leo joined me. I don't know the order after this because the whole group took positions behind me. Some kneeling some standing. Then I added sound and then they all added sound to our machine. I told them I was going to speed the machine up. The machine became quite frantic and I think we were close to it blowing up, or pieces flying out when I tried to slow it down but this took some time because some parts were still turning on their own. This was a very fun game it really brought the feeling of a group for me (Session 2, boys' group).

4.4 Statue images of power and authority

We also did Boal's (2002) statue theatre games. In both groups, doing these statue images helped us to uncover issues around power dynamics and authority. The game we played involved having opposite statue themes mirroring each other and getting them to experience both sides (see Appendices 5-6).

Some interesting images were the family in which everybody smoked and drank. The group's image of the school was a representation of the building rather than its content.... The teacher's role involved holding a ruler and shaking it around screaming. They all enjoyed the slave and colonizer image.... The colonizers where therefore portrayed as two people shooting automatic rifles at three poor slaves digging (Session 5 girls' group).

In the boys' group, we did images of women and men.

Leo found it very hard to do an image of a woman. But they all got into it...The images of teachers and learners was quite interesting as the teachers were discussing some papers and walked right past the two learners without acknowledging them. [In] the images of poor and rich ... The two poor beggars walked miserably and the two rich men walked with confidence and gave them both money. Ben was actually quite funny because he really tried to help the beggar and give him lots of money. ... Then finally we did the image of the slaves and conquerors (colonisation). In this one the two slaves dug and got whipped by the two others (Session 4, boys' group).

4.5 Boundaries and testing boundaries

Building a holding space involved keeping strict boundaries. Many times I reflected to both groups that what we were trying to create was a space in which we respected each other, and supported each other's dreams. Building this space of trust took time and was consistently tested. Actually for the girls' group it was by breaking the boundaries that the group trust was built. I noted (Session 9):

What is good about a boundary being broken is that it highlights its importance in the first place. Now, when we talk about a safe space and respecting each other there will be an example of what it is to respect and what is not acceptable. All these processes are important. I am happy that Susan crossed the boundary, it means she feels safe. A safe space should be a space in which you can test boundaries and get back to order without the cycle of blame and judgement.

4.6 Acting out one dreams

*You came to ask me how long you would have to wait
I watched you discover your dreams
Like butterflies you could never really catch
Between your fingers they flew away with grace
Your dreams got caught by the cat half way through the garden
In its stomach they now get digested
Like a fur ball he coughed them out
Your dreams disregarded on the floor
I found them when I swept today
How long you ask
Till what I wonder?
Till you see butterflies again?
Deep in the forest your heart wonders
Walks on orange carpet
How long I wonder beneath your feet they will fall?
You tip toe
And stamp your feet
So leave them there
Offer them to the fairies
And tomorrow go and look for mushrooms
I said*

(Session 10, girls' group by A. Guyot)

Dreams were expressed in many ways, one of which was through informal role-play. For example, going to the bathroom with the girls was acted out like a fashion show. I noted the following about the occasion (Session 4):

We just had to walk down to the Institute but they took off their painting T-shirts and took Eleanor's clothes and handbag and we walked down in procession. In the bathroom they again changed all their clothes around. I let them do this, I thought it was sort of in the theme of the princess... (Back in the room) Eleanor entertained us by telling us how she was going to become

Queen of England, in the next ten years. She explained that she is going to study hard and then go to England ... And then the prince (the actual prince of England) is going to see her and just fall in love on the spot. They will then get married...Then Eleanor role-played by herself (I gave no instructions), how she would walk, sit, eat, and speak when she would be the Queen of England and we had to clap when she walked in and she waved at us. Mary then said she wanted to go to Portugal to stalk this soccer player...

4.7 Symbols and language

The girls' group really connected to the theme of 'symbols' after we made wish boxes as a symbol of the heart (Session 6). When we went to the forest (Session 7) I got them to search for their own symbols that could represent their wishes and what they wanted to let go of, and to collect them. In the forest they all became terrified of snakes.

The girls did not want to go on the big rock called 'the snake rock'. They told me there were snakes... I told them that I went up there with my class and Eve and we survived. They agreed to go later as a group with Eve³. So we went towards the river. We arrived at an old wooden bridge. ... The girls were terrified, especially Jessica. (It wasn't a heavy fear, it came out in general laughter). We all got across. Then we walked through a field. By this stage they were all happily paranoid about snakes, Mary said she saw a small one. I asked the girls if they thought it would be too dangerous to walk through the grass. They were very excited, they all wanted to do it but held each other and me very tight, so we tried to walk through the grass as one big animal. We soon saw there was another bridge and found a road to it. The next bridge was really out of a Ben Okri book. ... It was a warped metal bridge with nothing to really hold onto. The girls were terrified about me going on it. ... I suggested that I walk them through one by one.... I loved the fact that there were scary bridges all over. Crossing these bridges released so much energy.

4.8 Painting and Drawing development

There was a development of painting skills in some of the girls. The boys also did drawing and painting but did not develop their style. Our time painting in both groups was limited. The girls' group started with Mary doing drawings for all the others and then the others colouring them in. I had to stop this and emphasize that there is no 'right and

³ Eve Annecke joined us for our wish and letting go ritual. It was important I felt that they do it in front of someone external (a witness) so that they felt a sense of seriousness and self-accountability. The girls like Eve and feel very serious around her.

wrong' paintings and drawings. A break through came in Session 6, when they were busy painting their wish boxes. *Jessica started experimenting much more. Mixing colours, layering, using thick paint, using the paint brush in different ways...* Other girls started mixing colours after this.

Reflection on our relationship to dreams based on the group experience:

It felt nice to dream, role-play dreams, draw dreams, write stories about dreams and talk about dreams. When one person dreamt bigger this made the group's dreaming potential grow. I don't think it is useful to separate the imaginary from the symbolic and the 'serious' wishes the children made. Rather as in the Australian Aboriginal way of seeing the world, these could be understood as different realities meeting; as humans experiencing the spaces between. Thus for example a girls' fear of snakes can be understood as a way of expressing and sharing a changing process which goes beyond words, language, social or cultural background. It is in these spaces where differences meet that a rich experiential meaning is created.

4.9 Entering the imaginary and creating meaning

From the Kalahari
Dry land
Animal
Bushmen
How have we got to this?
Gaps
Empty space in time
Ghosts haunt our daily lives
The past is taboo
Our dream somewhere overseas
It is hard to dream
Will we be able to protect them?

Session 11 (boys' group) by Amélie Guyot

In Session 11, I had planned to get the boys to role-play the history of Africa. They got stuck imagining the very beginning of history. Part of this was that they actually did not know much about the history of Africa. They had to create their own meaning.

Ben suggested there were Bushmen [at the beginning]. I thought this was a nice place to start. I got them to brainstorm a scenario. They suggested it was in the Kalahari and the land was dry. (They were influenced by the film

“the Gods must be crazy”). There were trees. Then there was a big elephant. They did a scene where the Bushmen saw the first elephant and were running behind it intrigued. Everyone is happy. They brainstormed on some hunting scenes. George suggested animals to the other boys. Ben, a springbok, Jack a monkey, and Leo a giraffe. They were not really sure of how the Bushmen hunted...

4.10 The light space of dreams

Both boys and girls enjoyed working with wishes and dreams. Doing this put everyone in a good mood. In Session 5, I got the boys to draw some of their wishes.

Michael had two drawings. One of a castle. He explained the castle was in England. It was surrounded by a river and had a bridge. He told us exactly how many rooms. I think it had fifteen rooms and five bathrooms and he told us about the kitchen and the stairs. It also had a path that went into a mountain behind. He explained that it was to go for walks with his family. His other drawing was of Table Mountain and his wish was to live in Cape Town. Leo also drew a castle but was less specific about it. His second wish was to be wealthy. David drew first a break dance competition he was taking part in, with lots of people watching. The second one was an aeroplane. It was his and it was also transporting other people, he explained.

The girls did wishes as part of our forest outing ritual. I reported the following (Session 7):

Then the girls went through their wishes, each time throwing their symbol in the river. There were all types of wishes, serious ones about wanting to become a lawyer, about wanting to help brothers and sisters through school, about wanting to be a nice person, about wanting to be able to care for parents when they get old... There were other fun dreams about sport cars and travels. Jessica and Susan also made wishes for Eleanor, wishing her to become the Queen of England, which was very generous of them....

Being in the forest, (and Eve and myself making a few serious wishes about the group ourselves) made the girls think a bit deeper about what they were wishing for. Wishing together helped to change the ‘norm’. So, for example, once one girl had wished to become a lawyer others also felt they could.

Exploring an approach to the creation of a sense of enchantment:

Key to creating a sense of enchantment and disconnecting from the modern numbness was to push the participants out of their 'comfort zones'. Like Verran (2005: 13-14) suggested above, it was important to "‘make strange’ our own knowledge traditions... to open up questions of metaphysics". Doing breathing exercises and visualisations served in this way to make differences meet. It was core also to always bring back everything to personal experience and meaning.

4.11 Creating the unknown and difference

To break out of the numbness and the blueprint I felt it was important for them to step out of their known and comfortable space. Boal's games helped do this at the beginning. Another example was that when we went to the forest with the girls I told them I did not know where we were going and that I thought it would be quite fun to get lost. They were not very reassured by this plan but they still came.

Creating a different role for myself was crucial with the boys' group. Up to Session 8, I struggled, pushing them and breaking the nurturing role of 'mother' they gave me. Then I read them the story of *The Three Strong Women* (in Zipes. 1995).

In this story Big Bear goes to the main Island of Japan to participate in a wrestling competition. He arrives early and goes to train in the mountains where he meets three strong women that live there alone because all the men died in wars. He is very impressed by their wrestling dance and learns from them the art of non-resistance. He then goes and wins the wrestling competition in a non-aggressive and non-entertaining way... and returns to the mountain after (Session 8, boys' group).

Having these alternative female role-models helped me shift my work with them.

Doing visualisations was for both groups something unknown. The boys especially thought it to be quite strange. In my feedback session at the end of the group process, I asked them to role-play parts of the group sessions they remembered, David and Michael imitated me doing a visualisation with them. We all laughed a lot! I got better at asking them to do things they had never done before, as if it were the most normal thing in the world. I suppose enacting new realities is an art to be learnt.

4.12 Imagination and experience

I always tried to bring my participants back to their own experience. For example, when we discussed heavy and light powers with the boys' group (Session 8).

I asked them what type of power they see on T.V.? They all said heavy power. They could picture many heavy power examples. I also asked them if they knew of films that had examples of light power, people like Big Bear. This was much harder for them to do. First they said there weren't. Then I suggested people that use dancing as a way of getting a message through. Shane suggested Chris Brown. Then they were able to identify most of their role models as having light powers. We also spoke about soccer players and feeling good because one achieves something...Then we did the imagination exercise (Appendix 8). When the imagination exercise was finished. I told them I wanted them to draw a picture of a light power and one of heavy power. We talked a bit about this. I suggested either they split their page in two, draw two different drawings, or have both powers interacting on one page. Leo cut his into two: one side a break-dancer and the other, a person with a gun. Michael only got as far as the light power on half of his page: a hip hop singer. John drew two pages: a singer and some gangster figure. Ben cut his into two: a soccer player and some gangster type figure.

The words 'heavy' and 'light' power became part of our common language. In Session 10, I got the boys to experience light power personally in an imagination exercise, so that they could feel the difference between the two (Appendix 8). I also told them that there are different ways of knowing; *I suggested knowing with one's head, knowing with one's heart, knowing with one's guts.* Ben suggested also knowing with one's soul. *The boys said they liked the visualisation. George said he had a golden horse. Leo said he likes it because he felt light power* (Session 10, boys' group).

Reflection on our relationship to dreams based on the group experience:

Working with dreams and fairy tales is not always easy. Believing it to be so is part of the illusion of the modern imprinting. There is a lot of discomfort in breaking out of the modern numbness. I have discussed this above already in relation to the post-modern void anxiety. To work with dreams and wishes also involves a letting go process; a process of loss of ground or invisible bridge crossing.

4.13 The discomforts of uncertainty

Human kind cannot live long

With the notion
Or the reality
Of timelessness
Only in the mind.
Only in the Spirit.

With us, things must have a beginning.
Theatre grew from ritual,
And ritual out of the silence.
Here, now is an origin.
We are poised always at the threshold
Of an unknown, unwritten unforeseen act.
Let's gather ourselves together,
Clear our minds,
Make ourselves present to ourselves
And to our age.
That we be focused
On this stage.
That we prepare ourselves
In seriousness
And with joy.
Let's be wonderfully awake
For what we are going to create,
To make happen,
In this mass co-scripting
Of the future.

(By Ben Okri, 1999:6)

Numbness can often feel more comfortable than the discomfort of new experiences. Often I had to call my group members back from their numbness that also led them to irritate each other. Some of the ways I did this was to ask them to pay attention to their breathing or to pay attention to their posture and sit up straight. I noted the following about a breathing exercise (Session 5, girls' group):

So I asked them to pay attention to their breath and what is happening in their body. This had a very radical effect! Susan and Jane contorted themselves on their chairs (others girls as well to a lesser degree) and I could sense [that they were feeling uncomfortable - breaking out of numbness]. I spoke a bit about how we breathe when we are stressed and when we are relaxed. I didn't push this exercise too long.

I used these techniques of calling them back to their bodies also when they were getting hyperactive and naughty. This challenge of breaking through the numbness was also

evident in connecting to visualisations, which sometimes manifested in physical discomfort.

I told them to get comfortable. This was quite a lengthy process. First it was the head that was not comfortable then the mats were not soft enough, lying on their backs was hard and staying still seemed a very big challenge, especially for Susan. I started counting them into the visualisation. I thought this might calm her. When I got to two Susan complained of being eaten by ants. So I stopped and she moved very close to Jessica. Then I again asked everyone to get comfortable and started again to count. Susan did not manage to really get into it, but she did not pinch anyone. She moved quite a bit and coughed... When we were done. I let them lie for a few minutes and asked them how it was. Susan said she had asthma and had difficulty breathing. She explained this was why she had to move so much, and coughed... I suggested she put her hand on her stomach and try to breathe with her stomach, which might help... She tried and said it helped a bit (Session 6, girls' group).

Working with dreams has its heavy, more difficult side to it. This was evident in the difference between wishing and letting go rituals that the girls did in the forest. I noted this about the letting go ritual: *It was quite a heavy moment, it felt as if they took long to start. But they did it, many speaking loudly and throwing things. They threw things like alcohol, drugs, being a bad person; they threw real garbage, and other things (Session 7, girls' group).*

Exploring an approach to the creation of a sense of enchantment:

Working with conflict and difficult situations helped to build awareness of our own experience. It helped us reflect on when we sabotage our own dreams by closing ourselves to the world. Again this was an uncomfortable process. Using the very simple metaphor of an 'open and closed heart' and 'heavy and light power' helped them have a metaphorical language to explore their own experience. Becoming aware of the inner spaces through visualisation was very effective in building personal awareness and imagination - expanding metaphors.

4.14 Acting out Conflict

Jealous me
That hides from my own heart
Love too painful
Trust for another day
Endless conflict
Jealous you
That cannot give love freely
Scared of gifts
Forgive me, myself, you, all of us
Walking blind
Heart obliterate by openness
Love beyond agony
I trust
No conflict
No resolution

Session 11 (girls' group), by Amélie Guyot

Part of the de-numbing process also involved conflicts. Feelings between the girls got very intense so in Session 11 we discussed the theme of conflict.

Jessica had an issue with Eleanor, feeling that Eleanor felt superior and was just jealous. Mary had big issues with Christine, and expressed murderous anger. Also regarding jealousy. She expressed her wanting to 'kill' Christine very openly...I got them to reflect on whether there were common issues. I reflected that most of their conflicts seem to be about jealousy... By this point in the session the tension was high. I asked them to bear the tension I reminded them that we were looking at this in a safe space, that we were exploring... As the session was reaching its end I didn't want them to leave feeling upset and in the midst of unresolved and floating anger. I suggested we end the session by them each sharing one thing they felt they had learnt today and one good thing about the person they have a conflict with...They reflected that it helped talking about conflict. Mary expressed that she felt better having been able to say how she felt. Jessica was able quite easily to say something nice about Eleanor. Eleanor, Teresa and Daisy struggled at first but found something to say. It was a real effort for Christine to open up and tell Mary what she liked about her. But she managed. Mary was after Christine... she said Christine was "neat".

I felt it was important that they would be able to apply these skills in their everyday life, so in the following session:

I asked the girls if they were aware of their heart opening and closing during the week...Teresa shared how she was having a conflict and spoke about it with Christine, and reflected that she did not want to aggravate the conflict because that would be closing her heart. I thanked her for sharing that with us (Session 14, girls' group).

I also got them to role-play conflict situations. One of the group's role-play was as follows (Session 14, girls' group):

Susan was a beautiful and arrogant woman walking past Teresa and Christine. The two started teasing her. Susan tells them they are jealous. They all start insulting each other. Susan jumps on Teresa and hits her (not for real though quite physical) then Christine tries to get in-between but Susan grabs her and pushes her aside and goes again for Teresa. Then Christine starts mediating the situation with words, talking about having a closed and open heart (imitating me basically), then Teresa goes into a wounded child state, her voice whining and she tells Christine: "I don't know what is this open and closed heart". We all laughed. In this role-play Christine managed to mediate it towards some resolution and the three girls jump around, clapping their hands saying: best friends forever...

The other role-play was about Christine cleaning a house and the other girls coming to tease her, telling her that she is lazy and her house is dirty. It soon turned into insults and physical confrontation. I stopped the role-play there because I felt it was a good place to see if we could change something. I asked the girls to reflect on their hearts in a situation like this ... Teresa reflected that when Susan punched her, her heart closed and she just wanted to punch her back. I asked the girls if there was another way of dealing with a situation in which one was insulted, but did not close one's heart and attack back but stayed in one's light powers? I suggested we try the same situation but with someone else to brainstorm. Teresa offered to go first. Again two girls came to insult a woman cleaning her house. Teresa did pretty well in setting boundaries and pushed them back nearly half way through the room before she also started spinning into insults, and I stopped the role-play. I got them to reflect. Mary pointed out that Teresa stood up for herself.

Doing role-plays like this one enabled us later to have discussions about one's heart closing in difficult situations. *I suggested that we react in those ways because we have closed our hearts. Mary suggested that we don't see the whole any longer, only their negative side. I said this was very true; we were closed so we only saw the problem, not the whole person or the whole situation (Session 14, girls' group).*

4.15 Open and closed heart awareness

We also did a visualisation (Session 12) in which they could watch their heart and see if they were open, closed, opening or closing. I noted the following about that visualization:

It took them really long to re-emerge afterwards. But they seemed to have all integrated things... (Seeing Susan so calm was slightly scary for me... I didn't know how to interpret it.) I pushed for some feedback. I got a conversation going but I saw they struggled to actually explain in words what they had experienced. Susan said that she had learnt to have an open heart. Christine said she had learned to use her imagination differently. Eleanor said a few things about her imagination and being best friends with one's heart. Teresa said she had learnt to open her heart. I tried to get her to say more on this. She tried to explain, as I understand it: an increased awareness of the heart. Daisy said something similar about the awareness of her heart. The girls reflected they liked the imagination exercise. That they liked receiving gift...

4.16 The discomfort of standing up for oneself

Similarly to the girls' group, getting the boys out of numbness involved uncomfortable feelings. I also had to call them back to the present by asking them to sit up straight. The boys did not struggle from exactly the same conflict type situations as the girls. They were interested in bullying situations and more extreme scenarios. I tried to push them to stand up for themselves in these role plays and this was not particularly easy for them (Session 9, boys' group):

During Ben's turn I noticed that he was saying no [to the bully] in a quiet way. I explained that in Karate we are taught that we must knock someone out in the first punch. I said if you get attacked by someone with a knife you don't have time to wrestle like on TV. You have probably only one chance. I said this is the same when you say 'no'. You don't have many 'no's, you need to convince them with the first one. Your 'no' must be like the punch that knocks them down. Joshua tried this. I also got him to step forwards while he said no. He did this quite effectively but got a bit too close to the other two. I then reflected on distance. You want to keep enough distance, so that you can see a knife coming... (It seems that if they got too close, it turned into uncontrolled aggression.) I asked them to reflect about what it meant to let someone come into their personal space. I stood really close to Michael and asked him how he felt. He said uncomfortable, I reflected that they must keep their space. If he lets others this close ... He would have already lost his light power. As we continued the boys integrated some points. It was quite a struggle for John. He stood and did not face the approaching bully. He tried to use humour but this was not very effective because he was not in his light power. I pushed him to try it a few times, and I could see it was hard for him. He got a very bad headache during the exercise and had to lie down afterwards. George did quite well because he walked towards the two gangsters, this already changing the whole dynamic. I asked them if they had

noticed the difference. Finally Leo was very hard to bully. I asked them why. They said because he is strong. I added that he also stood his ground and had more confidence. [At the end of this session] I suggested that we go around and they all say one thing that they had experienced or learned today. Ben said he learnt to stand up for himself. Leo said he learnt distance... overall they all seemed to have found this session helpful.

Interestingly the boys found the role-play session on ‘name calling’ very hard.

They were in something of a silly mood, with a lot of laughing and the role-plays were not done very seriously. I had a little reflective chat with them. I made them reflect on how we feel when we get insulted. They reflected on anger, wanting to fight... We talked about different types of insults. I reflected on how the world closes and we can only see the anger or the insult. About light power being able to open and see further at that specific moment when everything is closing. I got them to close their eyes and imagine that someone told them: “your ma’s a p...”. Then I said I wanted them to stand up and express how that made them feel. The boys found this very scary and none of them had the courage to stand up... I reflected that what is hard is to stay in our light power and set a boundary. That it was easier to just close down and go into heavy power. I said I wanted them to practise setting these boundaries.... They paired off. I suggested that one insult the other, while the other sets a boundary. They really struggled. They felt awkward insulting their partners seriously. I reflected that it wasn’t going to work if they did not do it seriously. I reflected that being in one’s light power meant being able to insult seriously in this specific context. (That they were to insult seriously to enable their partner to learn how to set a real boundary.) Leo and George were the only two who managed to take the exercise a bit seriously. The other four were spinning in silly nervousness (Session 13, boys’ group).

Learning that emerged from the group holding space:

Exploring together our dreams we found that we can still dream in difficult spaces. That we are the ones to hold our dreams and support each other’s dreams and our future. Key to this was to bring the responsibility back to oneself. This reflects the discussion on the ethical responsibilities that return to the individual once we depart from a modern paradigm, as seen in the previous chapters.

4.17 Difficult spaces to dream

Crushed
Broken
Humanity!
Will you leave us?
Will we ever get close?
Or is this love?
You lying there under heavy blows
My heart thumped
My eyes wet
Fear circling us
Our hearts like wool in hot water
Can I trust you humanity?
Beyond the violence?
Can I love you unconditionally
And live my own freedom?

Session 13 (girls' group), by Amélie Guyot

In Session 11 I had a discussion about Apartheid and colonisation with the boys.

I asked them when they were born. They said in 1994. I thought this was quite special, I told them so. I asked them if their parents tell them about Apartheid. Ben pointed out that they don't like talking about it, it is like a taboo subject - the topic always gets changed. John said his mom only talks about it to make him feel guilty about not finishing his food. Leo pointed out that it was still affecting them. I reflected that it was like a ghost of the past that is still haunting people and affecting their lives...[We had a serious conversation about history and oppression and the mood was heavy]. I turned to the topic of dreams. I asked them what they wanted to do in the future and what their dream for South Africa was. I pushed this in the imaginary suggesting they were forty years old opening a newspaper. Ben wanted to live in England and be a soccer player. His vision was that South Africa would have better soccer players with cool hairstyles. (He also said something about wanting to go to university at some point in the session.) George's vision was to have great rugby players and changes in the current rugby team... He did not want to leave. Leo also wanted to go to England to play soccer... He also wanted to be a painter. John wanted to go to New York and become a dancer. [I got them to imagine opening the newspaper each time] ...

I reflected on their vision for South Africa: A country leading in soccer and rugby, with cool hairstyles and a great dance scene. I told them we had a lot of work to do because we had to protect dreams with our light powers if we were to fulfil this vision. I reflected that they might be the soccer stars that were in those newspaper articles. I pointed out that this is hard however. I reflected that when I was twelve my teacher told my mother I was dumb and should consider doing woodwork. (They all looked at me with big eyes.)... I reflected that it takes a lot of courage to dream. The boys debated if it was easy or hard to dream. Except for Ben, they all thought it was pretty hard. I said that what we were trying to do by working at keeping our light powers

was to build our courage to dream. I said that it was important to have dreams and vision and that we needed to create spaces in which we could expand our dreams. I said that in our group we should encourage each other to dream and believe in each other's dreams. They seemed quite happy with this. I got them to reflect on what they got out of our discussion. They all said something like: to believe in my dreams...

Reflection on our relationship to dreams based on the group experience:

Exploring light and shadow archetypes was also a way of creating rich experiences and meaning. It could be suggested here that the human experience is that of the space between where super heroes and monsters meet.

4.18 Light and shadow

Born today
Super-power me
I can fly
Speed is my name
My touch electric
My shadow a monster
Terrifying
He kills people
He silenced me
I turn around
A spider on my chest
I killed my shadow
And hardened my heart with rights
I turned concrete with neon light
Let me be me
A dreamer

Session 12 (boys), by Amélie Guyot

Some of our battles we lived in silence. Drawing is not always fun. Fairy tales are not always easy. In Session 12, I got the boys to draw life size super heroes and monsters. I have amalgamated the members' individual depiction into one group 'super-hero' and the 'monster', for the purpose of this thesis.

Super-hero: *A spy that has special hearing abilities. He also has special electric powers and can shock people if necessary. The power goes from his heart to his hand; if he touches people he can shock them. He has special Nike shoes that give him speed, Adidas trousers and a Puma belt. He has a special watch that can call his car, if he needs it. He has a big heart (symbolising light power). Fire hair and an ugly face (a scary face). He also*

has a super jacket with special metal-type knife claws for fighting. He can fly with his special cloak and has super strength. He helps people when monsters attack them. He saves people. He has special abilities with his sense of smell and his mind. He plays soccer. He has a special ring.

The monster: *Kills people with claws. He has a hairy chest and is naked. He has horns (devil like) and green foam comes out of his mouth when he is hungry. He has big ears and can hear far. He is strong, dirty, has only one eye, a dirty nose and a pointy triangular big head. He wears no-name shoes, he is violent and hits people. He has an eye in his stomach. He has a stinky mouth. Long nails. He is strong and fast. He is full of stitches. He pleads to the super hero: "You took all my power, don't hurt me, I will not do it again". He has a mask covering his head. He can also fly with a special cloak. He has a good and a bad heart. He has long nails to stab people. He doesn't like people. Outfit in lycra - like superman with a Spider on the chest.*

In Session 14, I pushed the theme in a visualisation in which light and shadow meet but rather than killing each other some healing occurs. I felt the drawings the boys did after the session showed that they connected to the visualisation.



George spent lots of time working on the house. The house is somewhere beautiful near big mountains. And there is a path linking the house and the ugly giant. (Feels like positive communication between light and shadow...) Ben drew: the ugly giant and the Knight... and a King talking to all the Knights in the big hall. His ugly giant seems quite friendly...Leo drew a house and a tiger. He spent most of the time working on the tiger. He also drew the giant and a sword. (Session 14, boys' group).

Exploring an approach to creation of a sense of enchantment:

Rather than trying to resolve every single problem, staying present to tantrums was a way of 're-normalising' the more difficult experiences of facing the unknown, which modernity has tried to kill.

4.19 Tantrum and being together

I'm a star in the sky
*I'm a mountain peak high
Together we are beauty
A sky full of stars
Empty space where meteorites travel
Love forever shifting
Our hearts tortured with light
As we walk on the void
Defying darkness*

Session 19 (girls' group), by Amélie Guyot

The girls acted out many tantrums during the whole group process. Tantrums were part of the process. There were tantrums about not being able to draw and about being teased by others. One member got irritated at losing the story she had written. She did not want to write a new one and was unable to write the same one again. The last session (Session 19) in which we climbed Table Mountain was the one that brought up the most tantrums. It also reflected how going through processes of change with other people can be difficult.

After one minute of walking Eleanor was sitting down complaining of being faint and out of breath. Looking at the mountain we had to climb she told me she would never be able to do it. I gave her some water and offered her a cookie (but she didn't want it). I reflected that in life sometimes we face tall mountains and it can feel like we are never going to get on top, but that I could assure her that today we were all going to get on top of this mountain. She was quiet for about a minute. Then she got up and told me she felt better.

We walked a bit further and found Susan on the path also sitting down. Susan told me that she had asthma and could not breathe, or walk. I gave her some water. Then knelt down, held her hands and reflected again about how mountains could seem high. I told her to imagine herself already on top, and relax. She was quiet for a minute and then got up and we walked. By that time the other girls were already much further...

[When we joined the others...] *The girls were in a very competitive mood, with Mary and Christine overtaking Eleanor and Susan. The group split again ... I got the whole group to stop and asked them to reflect on the symbolism of climbing a mountain. They were in a bit of a rebellious mood. Eleanor suggested something very profound about connecting with everything. I suggested that the mountain could perhaps be like our life and that our group could be a symbol of our community or society. I said that in a community people had different paces. It could feel frustrating if you were someone that went quickly and it could feel hard if you were someone that went slowly and was left behind. I reflected that a community only worked if everybody was together...supporting each other. I said that for these reasons today I wanted us to walk up the mountain together.*

There was quite a lot of irritation and restlessness. I reflected to the faster girls that walking slowly was a great thing because we had time to look at the beautiful mountain and the amazing plants. I told them that people came from all over the world to climb Table Mountain (there were quite a few tourists on the path), and to see the amazing vegetation, which is unique to this our region. They were still pretty restless so I asked them if they knew any songs about a mountain. They knew a song that went something like this: "I'm a star in the sky, I'm a mountain peak high, I don't give up when my back is against a rock... I'm the greatest." I got them to teach me the song and we sang together while walking. This got rid of the restlessness... We stopped probably about fifty times. They were not physically exhausted really but there was a lot of processing... The singing brought a great sense of being together.

We all got up the mountain. At the top the group split up again. I was at the back with Eleanor. ... We found Susan crying, saying her lower back was hurting. We sat with her and held her. I gave her a bit of a back massage and reflected on how sometimes we actually cried once we had achieved something great... Then we all had a picnic and took some photos of ourselves on top of the mountain. The mood was cheerful.

Coming down [the cable car], Christine was a bit nervous because she has a fear of heights and of confined spaces with lots of people... The girls were all very excited about the cable car...

It was quite clear that climbing a mountain with them after 19 sessions their tantrums had very little to do with the physical difficulty of a three hour walk. Talking to them about the symbol of climbing a mountain seemed to have helped them reflect on the process they were experiencing.

Learning that emerged from the group holding space:

My group experience reflected that if given an opportunity to reconnect to their own experience, meaning and wisdom, children (well the ones in my group anyway) feel more ready to confront the challenges they face and want to help others. They were always happier and more self-confident after having taken a step into the unknown and acted out a tantrum.

4.20 Finding one's power

The theme of power and finding one's powers was also a major theme in both groups. With the girls' reflecting on the story of *Sir Gawain and the Loathly Lady* (Hastings, 1985) Mary reflected that *what women wanted the most was to be equal* (Session 9, girls' group). Finding their power interestingly led the girls in Session 10 to the realisation they could leave the group if they wanted to. Although none of them actually left, it felt empowering for them to see their being part of the group as totally their choice. Many activities we did during the sessions helped them build their confidence, face the unknown and face challenges such as climbing a huge mountain. I felt they reflected their new sense of power the best in Session 17, where they were asked to reflect on what they would like to teach if they were to take part in a youth mentoring program in the future. These were their reflections (put together and transcribed here as they wrote them):

Helping Teenage Girls

- *By holding a camp and show how a women that studied and fully growned (grows?) to a woman.*
- *Hold a campaign that woman don't need men!!! To make them happy.*
- *We could take young girls in trouble to the woman jail (to show them).*
- *We can have talks about conflict.*
- *Some girls can do community work.*
- *I would teach them how to grow-up and be women.*
- *I would teach girls to scream for Daniel Carter when he plays rugby but not harder than me.*

- *I will learn (teach) her how to respect people*
- *I will learn her how to handle conflict*
- *I will learn her how to speak like a lady*

- *I will learn them how to be neat*
- *I will learn them what a open heart and a closed heart (is)*

- *To talk to the girls*
- *To tell biggest girls about the open heart and the closed heart*
- *I will go and visit school and talk with all girls*
- *I will go to school and talk about the girls future*
- *I will talk to the girls about conflicts*
- *I will let us pray and go to visit the jail where there are girls under twenty*
- *I will learn the biggest girls the manest (manners) that we have in the art-class*
- *I will tell the girls what is right and wrong*

- *Let girls come to me after school and talk with them*
- *Go to school and talk to teachers and girls*
- *Do workshops and talk about a open heart and a close heart*
- *Give story books to girls when they talk about their lives and talk about their selves. About King Arthur and the Ugly Lady.*

- *I will learn (teach) them how to speak like a lady*
- *I will learn them how to handle conflict*
- *I will learn them how to handle they period*
- *I will learn them how to be respectful*
- *I will learn them to praise god*
- *I will learn them to pray*
- *How to be neadley (neatly)*
- *How to be good friendly*
- *I will learn them to not fall for every man and person*
- *I will learn them how to live in the future*
- *I will learn them to always be in good things*
- *I will learn them to be hardworking*
- *And always be wake up*
- *I will learn them to be always ready for good things*
- *I will learn them how to not fall for a man.*

Exploring an approach to creation of a sense of enchantment:

My group experience underlined the great need to create more spaces that are focused on learning from experience and sharing experiences. It was important to affirm the members' new 'experiential knowings' and emphasise that their wisdom is in them already.

4.21 Holding space for women

A theme that arose in the girls' group was that there was a need for a holding space for women in particular, which would bring together different generations. Although this might be a similar need for young boys, the girls' need for this came up more strongly in my work (maybe because I am a woman), and maybe also because the modern culture paradigm represses young women and their imagination. In Session 17 we did an affirmation ritual in which Tracy, Eve and myself held a space of affirmation, welcoming and belonging.

I also spoke about women getting together to create spaces for supporting each other, our dreams and our wishes. Then I spoke about the circle being a circle of light and affirmation. I said they would each go and sit in the circle and we would hold them in light and affirm them. I explained that Eve, Tracy and myself were older and we had received our gifts. I said that it was for them to step in the circle of light now and one day to pass on their knowledge to a younger generation. I affirmed the space as space of womanhood and sharing across generations... I explained to them how our affirmation ritual would happen. I would read [affirming letters I wrote for each one of them], then we would go around the circle and they would all say something [affirming] about the girl in the middle. I emphasised the importance of their sitting up straight and showing some supportive presence. I reflected that being in the circle could make us feel vulnerable and we had to hold that person with care and respect....The girls did feel quite vulnerable. (We probably all did for that matter.)... After having read the letter and everyone having affirmed the person in the middle, I asked that we all make a wish for the person in the middle. When we were finished we also made group wishes. We all made a wish for the group, such as, that we may all have the courage to dream, to protect our dreams, to create spaces for support, spaces for dreaming, that we may all be happy... Eleanor also prayed for us at the end.

4.22 Boys' Affirmation of power

We also had an affirmation ritual for the boys. It was slightly different to the girls' one as I emphasised their light power rather than the holding space. As part of this affirmation ritual I also did a visualisation in which they met their power animal, which would help them to protect themselves and spoke to a old wise man. When they entered the circle I asked them to share what animal came to them and what the wise man said. This was a way of affirming them and their wisdom. Some examples:

I asked who wanted to go in the middle first. After a minute of silence Michael decided to go in first. I asked the questions... What is it (the animal)? An Eagle. Did your power animal have a message for you? Yes, I must help other people. What special powers did your power animal say it has? It can change the world by (in) two seconds, and he makes peace with people. How will your power animal help you? By making peace. How will it help you stay in your light power? (At this point Michael was feeling very vulnerable and stayed in silence for about four minutes...). Because I'm not fighting with people to get peace. What does the old wise man tell you about your power animal? It is dangerous and must not do things wrong. Did the old wise man tell you anything else? I am a good boy.

...

I said that Tracy and I had sat together and thought about what we wanted to tell each one of them. I told him that we wanted him to know that he was very committed. That he was very creative and we were very impressed by his drawings and paintings. I said that we felt he was able to stand his ground and stay in his light power. And that he was a good mediator, good at breaking fights. I said this is what we wanted to share with him and what we had seen in him. It was a very intense and vulnerable moment for all boys when they went into the middle.

... Leo then went into the middle. I asked the questions. What is it? An elephant. What special powers did your power animal say it has? It has strong powers... How will your power animal help you? By listening to me and protecting me. How will it help you stay in your light power? To take me in the forest when I am angry. What does the old wise man tell you about your power animal? It likes peace... Then I said that what Tracy and I wanted to tell him was that he was very committed. That he had come to all the sessions and worked very hard. That he has a great sense of honour and discipline. That he is able to set boundaries and stay in his light powers. (He felt very proud of the last one).

... Ben then went into the middle. What is it? A Lion Did your power animal have a message for you? Yes, to protect me from bad people. What special powers did your power animal say it has? Shock (electricity) and strong and cutting blades and stings. How will your power animal help you? To fight bad people and demolish them. How will it help you stay in your light power? It protects me and my family. (I reflected again that when we did not fear we could stay in our light powers). What does the old wise man tell you about your power animal? He is sent by someone very powerful. Did the old wise man tell you anything else? That the lion is sent by the wise man (Session 15, boys' group)

Reflection on our relationship to dreams from the group experience:

The space where differences meet is the space where we can create rich meaning from our lives. Although the meaning might not be the 'normal' or conventional meaning of modern imprinting, reclaiming a rich meaning seems key to creating the energy necessary for a more sustainable future. We grow or change and so do our dreams. Like Morin's (1999) concept of noology, dreams could be seen as alive too. Dreams are things one should negotiate, battle, and make peace with. They are not a fast-food commodity, as our modern imprinting tends to lead us to believe.

4.23 Creating their own meaning

*If our dreams were to come true,
Would we be there to receive them?
Just for a day
Or do our dreams come true?
And we still looking for them
Beyond the horizon
So today lets live our dreams
Not drive back home
To doubt*

Session 18 (girls' group), by Amélie Guyot

Being more connected and less numb involves being able to create ones' own meaning. This was something that the girls demonstrated in Session 18, when we went to the art museum.

I walked through the museum with them. I got them to look at how the paint has been mixed and applied. I made a few comments but mostly got them to comment for themselves. Then I gave them paper and pencils and told them to inspire themselves with artworks they liked. Either drawing or writing about what they thought about them. Most girls drew, except for Susan who wrote. They inspired themselves from a variety of works, some in the shop as well. What I found interesting is that they collected information and created their own history and interpretations of the paintings... I was very impressed by the girls' ability to create their own meaning in the art museum. I think this is the power of connection. The important thing is not what the right history of District six is but that they could respond and find meaning in an art museum.

4.24 When dreams come true

Dreaming out of a modern blueprint involves different versions of what happens when dreams come true. This was very evident for me when, after the art museum, I took them to the beach (Session 18).

Then we went to Clifton beach for lunch. The beach was empty. We had lunch. We had a few chats. We had a walk on the beach. They threw jellyfish at each other, screamed, hid behind me when dogs approached us. They got all their clothes wet. We took some pictures. Then they got cold and wanted to go home...On the way back everybody looked really tired and slightly depressed.

Going to the beach is something the girls really wanted to do but it did not bring them a sense of lasting fulfilment. The day spent with them at the beach made me reflect on the modern way of dreaming and how we often consume our dreams like fast food; already craving the next dream and never really feeling fulfilled even in moments of plenty.

Learning that emerged from the group holding space:

The wisdom of change is already within us. The girls did not need a university lecture on eco-feminism or deep-ecology to understand and connect to the underlying dynamics at play in their society. Some of the stories they wrote towards the end of our group work showed that they could access deep knowledge and wisdom within themselves. I suppose we all can, but it is hard for everyone to stay with an open heart and in one's light power. Change towards new more sustainable (in the unknown) way of dreaming does not involve a total eradication of dreams of fame, sports cars and shopping in Paris, versus the integration of themes of freedom, nature and wisdom. Rather I believe it is the very ability to walk from one to the other, to experience both at the same time, that makes it possible to choose in one's own heart a way forwards.

4.25 Inner wisdom

O wise woman wise woman
Rise up from the belly of the earth!
Tell us about the sun
Tell us about the trees
Tell us about the rivers
Tell us about the stars
O wise woman wise woman
Stay with me!
Our dreams,
Flowers we have offered the stream
Our wishes,
Growing
O wise woman wise woman
Bless these girls with your fruit
Your courage
Your love
May they rise with you
O mother

Session 16 (girls' group), by Amélie Guyot

The girls showed a radical transformation from their initial numb state. This I felt was evident in the writing they did in Session 15. Here are three examples of 'dreamworld' depictions that they wrote. The depictions challenge the modern paradigm blueprint and show that although we never spoke about any blueprint, the experience of being together in the group did have a deep impact on the way they create meaning of their world.

Mary (Session 15)
Title: Dreamworld (transcript)

Far, far a way in Fairy land. While everyone was dancing there was a little fairy crying on a rock near a waterfall, where everyone is forbidden to go! By the king and his men.

After she was sobbing she sitted (sat) and wondered why the king did this.(?) It was so beautiful she hadn't any words of to describe how beautiful was.

Suddenly out of this bush there came this blond hair and blue eyes guy. Suddenly (she) hide (hid) behind the rock. She saw him crying on the same rock she was sitting before. She felt (fell) head over heels in love with him. Suddenly he grabbed her little wings. She was frightened but (he) said: "Sorry little miss but I was so amazed by your little body. You must be a fairy(?)" She said of course I am you (yours?) sir, while her voice was shaking. He said no worry's I am not going to hurt you. I am just a little embarrassed about crying earlier. She said no worries it's just human to cry everyone does, I was just earlier...

She talked her mouth passed. He said its okay. So they shared it's other problems and they kept on coming there and told each other they deepest secrets.

Christine(Session 15)

Title: Dreamworld (transcript)

Long, long ago there was n (a) princess she was call(ed) the happy princess. She and her boyfriend go to a place where there was n (a) big castle and she want to go up in the last (highest) bedroom of the castle. And she say one day I will live also in a castle. And her boyfriend say I must pay more money. And she say come let us go and walk in the forest and go and look at the birds in the forest. And there come a woman to come and hit me and my boyfriend say you want to hit my girl and you come and ask my girlfriend forgiveness you must all be happy in this world. And later in the week she and my girl go to the river and they are friends for ever and we are very happy again. And we take photos in the forest.

Daisy (Session 15)

Transcript of the second story about reading a newspaper article at 34

My sister is minister of Zimbabwe and she was gave people houses and work and the people pay a lot of money and [oneday, I was sitting in a coffee shop and my brother came in say you must look at page 3– half erased] I was sitting luxury in a coffee and I my newspaper and read and when I came 2 page number 3 I see my sister is president of Zimbabwe and she was make everything right.

She bould (build) people houses. She gave people work people was pay lot of money and oneday I hold a dance on the filed and Vanessa Hudgen / troy is came and sing there and they gave for everybody a CD and them signature. And the people in Zimbabwe was very happy and happy very happy.

What is worth noting is that being more connected to themselves and their own wisdom did not change the girls' dreams completely. Rather it made their dreams more complex, more connected to their natural environment and symbols of experience. However, girls still enjoyed their dreams of fame and famous sports men (two examples below). But they were able to walk Benjamin's (1969) the ladder of experience from wisdom to shopping in Paris.

Mary, (Session 15)

Transcript of the second story about reading a newspaper article at 34

I was sitting (in a) luxury home and then the butler brought my paper, while my husband Cristiano was play(ing) in England. While my butler reads (read) me the paper, he suddenly stops and refused to tell me what (is) on the next page. I grabbed the paper out of his hands and there I see Daniel Carter says he wants to meet me, and that because of that he is not an All Black's fan his (any)more (but) a South African fan. So I call the guards and said: " take this rubbish out!"

As soon as I said that they grabbed the butler out on his head. Finally I dumped Cristiano and married Daniel Carter. But I took millions and millions of dollars of Cristiano. So he was very open hearted. And I am very grateful.

Jessica (Session 15)

Transcript of the second story about reading a newspaper article at 34

I'm opening the newspaper... I'm the queen of England and Jason Robinson is the King and I am in my home spa at home. Then I'm asking Evelina to read the newspaper and she's screaming and shouting of happiest. And I'm asking her what is it that bothering her. And she's crying of happiness and she is showing me the newspaper. Guess what!!!

ME AND JASON ARE KISSING IN THE NEWSPAPER ON OUR WEDDING DAY

(Added points she had jotted down but not had time to integrate, but presented)

Paris street shopping

Guy with a camera takes photo (he's working for the book glamour) (for the) front page. What prize and I've told him that he's going to get one.

I bought a glamour book

GUESS WHAT!!!!

WE ARE ON THE front page

The end

Doing visualisations was often a way of getting them to connect to their space of wisdom. (This was also the case for the boys). After visualisations they also often wrote and drew in more quiet and introspective ways. Here are some examples. This was reflected in the drawings they did after the visualisation in Session 16.



Jessica explained: the flowers in the river represent what she is letting go, while the plant coming out of the river, on the left represents her wishes growing. In the middle is the rock she sat on, in her safe space. The sun, as she said, is the sun!



Susan explained: The red spots are what she is letting go of and the river is taking it away. While the flowers is what she wishes for and they are flowing into the house. Next to the house is the old wise woman. On the left of the house is a blue tree.



Teresa explained: She is sitting with the wise auntie (top left) next to a river. She asks the wise auntie: "Why is there a sun?" And she says: "for the people to be warm". "Why is there a river?" and the auntie replies: "To have cool water". "Why is there a tree?" and the auntie replies: "for the birds and animals to live in and to provide shelter". "Why are there stars?" and the auntie replies: "so that you can look at them".

4.26 Conclusion

In this Chapter I presented my findings. I feel the story of our group experience reflects the more academic theoretical analysis of the previous chapters. However, what is different from simply mirroring it, is that my participants and I lived these processes in our whole being. In the sense that Benjamin (1969) writes, it feels that we end this research process a little bit wiser, and able to tell stories. Concerning the main research objective:

4.26.1 Learning that emerged from the group experience

Reflecting here on both the group experience and the literature review, the following can be concluded. It is important, considering the challenges our planet currently faces, to emphasize that it is not 'normal' (in the sense understood by modern imprinting) to live numb, disconnected, in a space of false security while we destroy our environment and ourselves. Games and other techniques that have the aim of reconnecting us to personal experience and awareness are crucial to our contemporary life. Creating and protecting alternative space in which one can imagine and dream will have to involve a process of building trust. Our group's experience showed that it is possible to dream even in difficult spaces. It also showed that dreaming and imagining is difficult. The modern blueprint is still dominant. Alternative spaces have to be supported socially, even if the final responsibility lies with each of us as individuals. The youth I worked with showed me that they were already wise and willing to face the challenges and mysteries of the unknown. They showed me that wisdom is already in all of us. Although my research is a small qualitative study from which it is impossible to generalise, my group experience does affirm the alternative approaches to our dreaming/vision, discussed in Chapter Two, on which my intervention was based. Working beyond a modern paradigm, it can be added, will have to involve the ability to walk up and down a ladder of experience and listen to our own hearts, something which is perhaps still controversial to a modern ontological approach to research.

4.24.2 Reflection on our relationship to dreams

The group experience confirmed the post-modern anxiety, described by Bauman (1992), resulting from breaking away from the false modern security. However in my group dreaming was joyful and made my participants become more alive and connected to their environment. When one member dreamt more ambitiously it expanded the group's dream potential. Our experience reflected Verran (1998 & 2005) and Cillers (2007) call for spaces or 'dreamings'; spaces rich in imaginary and from which rich meaning can emerge. The group experience emphasized on many levels the importance of 'spaces where differences' meet. Reclaiming dreams became an inner battle, negotiation, and surrender to dreams which became alive, confronting us with our light and shadows. These battles are better understood as the rich experience of the space between, rather than in the idea that one must defeat the other.

4.24.3 Exploring an approach to the creation of a sense of enchantment

Working with conflict and role-plays emphasized Morin's (1999) call for individual responsibility. It reflected in many ways that we often are the first to give up on our own dreams, our unknown future. Enchantment evolves working with tantrums; fairy tales are very difficult and challenging to live if taken seriously and considered outside the modern blueprint. As facilitators, change nurturers, and mentors of such processes it is important to create more 'safe spaces for dreams' and affirm the wisdom of personal experience in youth. My findings reflect that alternative approaches do exist and work.

Chapter 5:

Conclusion and Recommendations

5.1 Introduction

This Chapter will draw together all the previous chapter concluding, my reflections on enchantment, the unknown and possible new ways of dreaming. It will consider the four main questions and objectives of this research, in relation to its rationale of significance and problem statement outlined in Chapter 1. It will make a few recommendations based on the findings of this research.

Using Okri's (1995:19-21) imagery I suggested that our contemporary world lies "at the foot of the invisible bridge". In the context of this research this 'invisible bridge' has been used to refer to the possibility of entering a more sustainable unknown development path. "Time [is] howling" at us in the sense of the current state of the world and the huge environmental challenges we face (Okri. 1995: 19-21). It is hard to see "beyond the abyss," of modernity and this can be anxiety provoking (Okri's. 1995: 19-21). However, there is little choice about stepping onto the bridge, I argue. The old ways of approaching our environment are put into question. The homogenising and dividing processes of the modern paradigm are increasingly acknowledged as unhelpful and destructive. "Things [are] disappearing around [us]," and the more answers are sought within the modern paradigm the more "even the road behind [us is becoming] nothingness" (Okri's. 1995: 19-21).

This research positions itself at an ontological and metaphysical level of questioning, asking what 'reality' youth will inherit. My thesis is concerned with how young people receive, relate and dream new worlds into being. It considers the relationship between their receiving (or connection) to their world, and the world they dream of, wish for,

envision and thus enact. I consider and question in both practical and theoretical ways our relationships to the unknown, fairy tales and our dreams.

5.2 Dreams and a sustainable future

The first objective of this research was to explore the relationship between our dreams/visions and a sustainable future. I have used Okri's (1995) story to guide my way into the unknown, as people have used myths and folk tales to guide themselves in the mysteries of the everyday and sacred, throughout the millennia. These archetypal stories are alive in the sense of Morin's (1999) noosphere. They possess us. The modern blueprinting of archetypal stories of great concern because of the nature of the modern blueprint. Modernity divides, fragments, separates, dichotomizes and most alarmingly attempts to homogenize living systems. Modern thinking has led to the myth of a 'normal' and attempts to 'normalize', imprinting itself culturally by the duplication of a fairy tale blueprint. Coming from a Euro-American cultural background we have all been imprinted deeply with modern blueprints. In searching for a 'sustainable future' it is therefore imperative to first recognize that we are working from a modern blueprint that tries to assassinate the unknown by 'freezing' certain stories, and setting an "agenda for the manner in which we expect the miraculous turn of events to occur" (Zipes 1997:17). If one understands the deep implication of such 'freezing' and homogenising processes to a living system, here the earth, we defend the possibility of a 'sustainable unknown development'. Sustaining homogenising processes can only lead to death of a system (Cilliers. 2007):

A world rich in symmetrical homogeneity would certainly have its advantages. It would be stable and its behaviour would be predictable. It would also be possible to model such a world accurately, and thus understand it. Knowing would help in controlling it. The problem is, such a world could only be a dead one.

We are "on the last ledge of a precipice" (Okri. 1995:19), standing in front of a metaphorical invisible bridge. As Morin (1999: 58) points out "humanity is no longer an abstract notion, it is a vital reality because now, for the first time, it is threatened with death." "Time howl[s] from the abyss as the creeping emptiness slowly enveloped the

visible world". The modern blueprint rationalized the destruction of our natural environment and the belief that we are somehow separate from it. It rationalises the oppression of women, the abandonment of children and the abandonment of our imagination. All this is reflected in the mass production and fast-food type consumption of modern fairy tales, modern dreams and wishes, which have become homogenising processes currently dangerous for the earth. It is time to scream: "I did not come from nothing, and I will not die in nothing" (Okri. 1995:19). Because by trying to assassinate the unknown, modernity can be said to also attempt to kill meaning. It attacks meaning because it divides "subject/object, soul/body, liberty/ determinism..." and homogenises the very differences that enable a rich meaning of life (Morin. 1999: 9). This has caused numbness, disconnection and disillusionment at the level of human experience.

In the space of divisions, fragmentation and homogeneity there can be no sustainable future. Life, and dreams of abundance lie at the doorway between existence and essence. At the heart of modernity there is only the death of all meaning. Promoting the flowering of rich imaginations in youth was found to be central to any process pertaining to the creation of a beautiful and unknown future.

5.3 Alternative approaches to enchantment and the unknown

The third objective was to reflect on possible alternative ways of approaching our relationship with enchantment and the unknown. Alternatives do exist and involve first breaking away from a modern paradigm. This cannot be done without some feeling of loss of ground (Bauman. 1992). On an ontological level, crossing the bridge involves deeply questioning for oneself the underlying assumptions of modernity, such as: What are the implications of perceiving "a reality that is out there beyond ourselves" (Law 2004 p. 24)? What are the implications of assuming that "this external reality is ... independent of our actions and ... perceptions" (Law 2004 p. 24)? Does the common sense ideas "that this external reality comes before us, that it precedes us", and "that the world is more or less specific, clear, certain, definable and decided" leave us enough space for the radical change we now need (Law 2004 p. 24)? Is the belief that these

common-sense ‘normal’ ideas “shared, common, the same everywhere”, not a limitation? Crossing the bridge must involve a serious deep questioning of these and a dismantling of the modern blueprint within us at an inner experiential level if/when they reveal themselves not useful. This is the only way to get beyond the metaphor of structure (as discussed by Law 2004) and enter the metaphorical city that floats on the other side of the bridge – the sustainable unknown future.

This research has emphasized the importance of bringing back awareness to experience. As Benjamin (1968) suggests, this is the very level where modernity attempts to assassinate the unknown by replacing the value of personal experience with information. I argue for the importance of experiencing spaces between, spaces where we are ourselves: bridges, doorways, thresholds and heterotopias of porous nature. I argue for fostering polycentric thinking, thinking which can grasp: that the “vital problem is made up of the totality of vital problems, the complex inter-solidarity of uncontrolled problems, antagonisms, crises, processes” (Morin.1999: 31). A type of thinking that can rest simultaneously in unity and diversity with the understanding that “every human being, rich or poor, north south east or west, unwittingly bears the entire planet inside himself” (Morin. 1999:34). In this way the Deep Ecologies understanding of ‘interbeing’ is a useful alternative approach to consider.

5.4 Complexity thinking, imagination and creativity

Another objective was to use complexity thinking as a lens, to explore the importance of imagination and creativity with regards to our ability to shape the emerging art piece called our future. The role of imagination is underestimated. This may be because of modern misconceptions regarding the identity of a living system, which Cilliers (2007: 8) explained:

Identity is ... an emergent property resulting from diversity in the system, and not something which exists in an a priori fashion. It is therefore mistaken to think of diversity as something that exists in the difference between already established identities. Identity is the result of diversity, not the other way round.

It is “excess diversity in the system that allows the system to cope with novel features in the environment without losing its identity” (2007: 8).

If a system has more diversity than what it needs in order to cope with its environment, it can experiment internally with alternative possibilities. The capability to experiment may just be another word for being creative. Thus viability, resilience, even survival, are notions intimately linked with creativity (Cilliers. 2007: 8).

I argue that imagination is the excess diversity that enables these creative experiments. I consider the inspiring Australian Aboriginal metaphysical understanding, in which they perceive “the origin of knowledge-place-persons” to be ‘The Dreaming’ (Verran 2005:10):

...A transcendental time parallel to the secular time of the ordinary here-and-now. From 'The Dreaming' the creative impulse for the world arose, and continues to arise.

As Law (2004) and Verran (1998) suggest this ‘Dreaming’ is a space which allows for the possibility of ontological negotiations and arguably also the type of excess diversity needed for resilience, discussed in relation to Cilliers (2007).

The implication of this must be considered ethically. Imagination and creativity can no longer be seen as an add-on, while our attention goes towards preparing youth to become economically competitive in adulthood. The tragedy to this focus is multiple. First, the very biological resources that the economy depends on, are currently under threat (Orr, 1992). Furthermore what is needed at this point is the ability to negotiate the very nature of our reality. To “enter into the agonistics of the network” (Cilliers 1998: 119), should be understood at this level, I believe.

My enchantment methodology was my attempt to practically apply alternative approaches within a specific context. My ‘enchantment methodology’ follows five simple steps which I will conclude here. (1) Creating a common language, fundamentally can be understood as creating a type of ‘dreaming’ - a shared language of imagery and symbols which is dynamic, and which excess diversity from which rich meaning can emerge. (2)

Making methods based on the emerging, emphasizes the focus on strategy rather than program, the emphasis being always on the specific context within the multidimensional, global and complex nature of things. In short: the 'right here, right now', because this is space in which change can happen. (3) Creating a space for enchantment and the unknown is necessary because of the dominant modern world view and approach to life. Thus although we don't know our future, and are as humans amazing beings of endless potential with immense power to care and love, spaces that currently allow this perspective are limited. Creating spaces for enchantment and the unknown is creating physical holding spaces that can reflect the inner holding space where differences can meet. However the responsibility to hold this lies within ourselves, we are responsible for the reality we are enacting. (4) Finding gifts and special powers in the imaginary world is important in reclaiming our imaginary and breaking away from this deadly homogenising modern approach. This involves consciously creating processes that nurture 'rich meanings'. (5) Applying gifts and grounding process into the everyday is the most challenging. This is where Okri's (1995) description of crossing the bridge is a useful metaphor. In practical terms it involves being in many ways uncomfortable, feeling vulnerable and acting out many tantrums, as part of a process of deep integration, in which starts being able to question and ultimately shift to a more loving relationship with the earth. (6) Staying connected to a more sustainable world is, in a simple and fundamental way, to stay connected to the earth within us, as Morin (1999) suggested.

5.5 Groups learning about dreams and our relationship them

"God speaks in the silence of the heart. Listening is the beginning of prayer." - Mother Teresa⁴

The fourth objective concluded upon here is about the learning, which emerged within the groups, concerning dreams and our relationship to them. At the beginning there was modern numbness. The youth I worked with reflected their modern imprinting in the

⁴ Web reference quote. In the Way Of A Pilgrim. http://wayofapilgrim.com/?page_id=24 [consulted on the 06.10.2008]

group stories they created at the beginning of our work together. Through a series of activities and methodology discussed above, the following can be commented upon. The group experience confirmed that change and fulfilment come from spaces where differences meet. They grew by being challenged to step out of their known and habitual ways of perceiving the world. Facilitating such processes and creating a holding space enabled the sharing of dreams, the exploration of imaginary worlds and a shared rich meaning to emerge, within the group experience. Working with fairy tales and dreams was very joyful but also challenging at times, because it involves a loss of ground as one departs from modern assumptions. In the battles between shadow and light, it takes courage to stand in between. Finding one's power is process, which involves the acting out of many tantrums, but which is taken seriously and creates self-accountability. The participants showed me that they were already wise and willing to face the challenges and mysteries of the unknown; that wisdom is already in all of us. What emerged from the group experience was the importance of being able to walk up and down the ladder of experience listening to one's own heart more often.

5.6 Recommendations

Here are my core recommendations that emerged from this research.

- All recommendations should be understood within a commitment to step out of modernity's homogenising approach to life.
- It is important to create physical holding spaces in which children have the safety to dream, imagine and experiment creatively.
- Activities that expand the imaginary and creative experimenting should be promoted.
- More awareness should be given to the ontological and metaphysical dimension of the world we are imparting to children, understanding that we are also enacting realities in our very use of words and actions.

- I suggest nurturing excess diversity, promoting ontological politics and metaphysical experiments. Children now need tools to shape the very nature of their reality (our future). The possibility of radical change must be understood at a metaphysical level as well as other levels of self-empowerment and care for the planet.

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Appendix 1

**Table of sessions and main themes
(Girls' group)**

Session number	Theme/purpose of the session
1	Beginning phase: The purpose of this group session was to introduce activities, get know each other and contract around boundaries and to create a 'trust space'.
2	Beginning phase: The purpose of this group session was to introduce a story that could start building a 'common language' (of symbols), get to know each other, and continue trying to create a 'trust space'.
3	Beginning phase: The purpose of this group session was building up the 'common language' of the previous sessions story by getting them to create one. And to push them out of their comfort zone to discuss a 'trust space'.
4	Beginning phase: The purpose of this group session was building up the 'common language' of the previous sessions story by getting them to create one. And to push them out of their comfort zone to discuss a 'trust space' (holiday session).
5	Beginning phase: Work on the theme of personal powers and gifts. Work on narrative and building common language (holiday session).
6	Beginning phase: Work on the themes of power and the heart. Create a wish box that can symbolise the heart (holiday session).
7	Work phase: Outing in the forest: What do I wish for? What do I want to let go? Ritual around the heart (holiday session).
8	Work phase: working on story (holiday session).
9	Re-beginning phase: Get the group back on track (some members were not part of holiday program). Finish stories and tie loose ends.

10	Work phase: To start on the theme of findings one powers.
11	Work phase: Exploring conflicts
12	Work phase: open and closed heart
13	Work phase: power and being a women (planned) <u>Turned out to be: about cycles of violence and fear</u>
14	Work phase: Staying in one light power and watching one's heart
15	Work phase: Dream world and vision
16	Ending Phase: Inner safe space and protection
17	Ending Phase: Ritual: affirmation of light, dreams, wishes and holding a space as women.
18	Ending Phase: Art museum and trip to the beach
19	Ending Phase: Climbing Table Mountain

**Attendance register
(girls' group)**

Name: (pseudonyms)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Daisy	#	#	#	A	A	A	A	#	#	#	#	#	#	#	#		#	#	#
Christine	#	#	#	A	#	A	A	#	#	#	#	#	#	#	#	#	#	#	#
Susan	#	#	#	A	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#
Jane	A	#	#	A	#	A	#	#	A	A	A	A	A	A	A	A	A	A	A
Teresa	#	#	#	A	A	A	A	#	#	#	#	#	#	#	A	#	#	#	#
Jessica	A	#	#	#	#	#	#	#	#	#	#	A	#	A	#	#	#	#	A
Mary	A	#	#	#	#	#	#	#	#	#	#	A	#	#	#	#	#	#	#
Eleanor	A	#	#	#	A	A	A	#	A	#	#	#	#	#	A	A	#	A	#

'A' indicated absence

'#' indicated presence

Holiday sessions highlighted in yellow

Appendix 2

**Table of sessions and main themes
(Boys' group)**

Session number	Theme/purpose of the session
1	Beginning phase: The purpose of this group session was to introduce activities, get know each other and contract around boundaries and to create a 'trust space'.
2	Beginning phase: The purpose of this group session was to introduce a story that could start building a common language (of symbols), get know each other, and continue trying to create a 'trust space'.
3	Beginning phase: The purpose of this group session was through painting to consider other alternatives to the story. Thus building a language but also playing with its structure; moving things around and adding things to the plot.
4	Beginning phase: The purpose of this group session was to push for reaction to the themes of authority and power, through games and work on narrative and other forms of expressive creative writing. (holiday session)
5	Beginning phase: The purpose of this group session was to try and prepare them to think about writing a story. Finding inspiration, trying to connect to something that matters to them, something in: role models, heroes and wishes. And try to link these themes to their lives and community through an interview interaction. (holiday session)
6	Working on drawing and song lyrics (holiday session)
7	Working on drawing and song lyrics (holiday session)
8	Re-beginning phase: (after holiday sessions not all members attended) exploring different types of powers.

9	Working phase: exploring when one disconnects from light power.
10	Working phase. Theme: exploring light power and listening to the voice inside
11	Working phase. Cycles of fear, violence and misery and the courage to dream
12	Working phase. Light and shadow (theme which emerged)
13	Working phase. Light and shadow
14	Ending Phase. Light and shadow /knights and monsters
15	Ending Phase. Ritual affirming light
16	Ending Phase. Creating own one gifts
17	Ending Phase. Creating own one gifts

**Attendance register
(Boys' group)**

Name: (pseudonyms)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Ben	#	#	#	#	A	#	#	#	#	#	#	#	#	#	#	A	#
Jack	#	#	#	#	A	#	#	#	A	#	#	#	#	#	#	#	A
John	#	#	#	A	A	A	#	#	#	A	#	#	#	#	A	A	A
Allen	#	#	#	A	A	#	A	A	A	A	#	#	#	#	A	A	A
Michael	#	#	#	#	#	#	#	#	#	#	A	#	A	A	#	A	A
David	#	#	#	#	#	A	#	A	A	#	A	A	A	A	#	A	A
Leo	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#
George	A	A	A	A	A	A	#	#	#	#	#	#	#	#	#	A	A

'A' indicated absence

'#' indicated presence

Holiday sessions highlighted in yellow

Appendix 3

**List of stories read
(Girls' group)**

Session number	Stories read and story creation exercise
1	<p>The King Frog – the Grimm (2007) version, which I simplified.</p> <p>Mathilde and the Frog (Zipes. 1995 p.40-42) – This story is different in that it depicts the princess as a tall basketball player, who is lonely because she is too good at basketball. She scares people because she is different. She loses her golden basketball and refuses the frog's help. However, the frog comes demanding a kiss at the castle anyway. Her parents try to convince her to kiss the frog but she just leaves the castle and tells them they can kiss the frog. She lives happily ever after (In Zipes.1995).</p> <p>We did drawings based on the stories.</p>
2	<p style="text-align: center;">The young dreamer and the little bird <i>(Written by Amélie Guyot)</i></p> <p>Once upon a time in a kingdom far, far away, lived three princesses of great beauty, which the sun marvelled at. They were sisters and all beautiful in different ways. The oddest was courageous and wore a dress that shined because it was actually made of very finely weaved metal, which protected her when she fought against monsters. The second sister was wise, she knew how to solve conflicts and had prevented many wars from happening in her kingdom. The youngest princess was a dreamer. She spent her time playing with the trees and the forest animals. She told them stories and sang to the flowers.</p> <p>Now close to the castle there was a pond and in this pond lived a crocodile, who unlike other crocodiles was not friendly; he hated the sound of young girls laughing. One day the youngest princess was playing with her favourite bird close to the pond and he hurt himself and fell in the water. The youngest princess was very upset and wanted to help the little bird but she was scared to go in the water. The first reason was that she did not know how to swim, and the second was that her parents, the King and the Queen, had warned her against this. She sat on the side of the pond and cried encouragement to the little bird that was trying to swim but was drowning.</p>

The crocodile hearing the sweet sound of a crying little girl came to see what was happening. *What is wrong young girl, he said? My friend the little bird is drowning. Can you help him out, friendly crocodile, she asked?* Now this he was not a friendly crocodile. He liked eating little birds and he liked even more the idea of eating a little princess so he thought: *let me trick her.*

He said to the young princess: *Why don't you come on my back and I will swim to the little bird and we can save him.* The youngest princess thought this was a good idea but she felt her in stomach telling her something was wrong. Luckily at that very moment her two sisters were walking through the forest and saw her talking to the crocodile. They quickly intervened. The second sister that was wise said to the crocodile: *Our sister cannot swim, so it is too dangerous for her to go on your back, she could fall off and drown too. Why don't you use your tale to create a wave and push the little bird this way?*

But the crocodile was not happy with this suggestion. He said: *why don't you all three sit on my back and we can save the little bird together.* Now the crocodile did not know that these sisters had special powers, especially when they were together. The oldest had an invisible sword that cut straight to the heart of heartless people. The second sister saw bits of the future. The youngest could talk to animals and ask for their help.

So the second sister knew that the crocodile wanted to trick them and she said: *listen crocodile we will have to discuss this among ourselves so give us a minute.* The crocodile said: *okay but don't take too long, your friend is drowning!*

The three sisters went to talk in the bushes a bit further way. The wise one told the other two what the crocodile planned. The oldest one said she would use her invisible sword but the wise one felt this was too risky. So the youngest one called upon her animal friends to help her by singing a special song that crocodiles cannot hear. An eagle that was passing by heard her and came to their help. She asked the eagle to save the little bird from drowning and so he flew and grabbed the little bird out of the water and dropped him in the bush next to them. The little bird was safe and as he hit the ground he became a tall and beautiful prince. He married the youngest princess for her courage and for all the stories she had read to him over the years in the forest. He also thanked the eagle for helping him break the terrible curse that had made him prisoner to the body of a little bird for many years.

Now all this has not really solved the problem of the crocodile that still lives in that pond, but they did do something about this on another

	<p>day...and that is another story.</p> <p><u>Exercise:</u> Drawing/painting of story characters: (distributed randomly to them) Instruction given: Tell us something about; make up a short story about:</p> <ul style="list-style-type: none"> ▪ The oldest princess: the courageous one ▪ The second princess: the wise one ▪ The young princess: the dreamer ▪ The crocodile that lives in the pond ▪ The little bird that became the prince ▪ The Eagle that saved the little bird ▪ The princesses' father the king ▪ The princesses' mother the queen <p>Presentation of drawing and stories</p>
3	<p>Creation of group story</p>
4 & 5 & 8	<p style="text-align: center;">Working on characters</p> <p style="text-align: center;"><i>This is an amalgamation of Pearson's (1986) six archetypes and an exercise (Heroes: think, feel, act) in Stuecker et al (2001: 81).</i></p> <p><u>Exercise session 4:</u> Choose a princess and make a story in which you comment on:</p> <ul style="list-style-type: none"> ▪ What does she think ▪ What does she feel ▪ How does she act <ul style="list-style-type: none"> ▪ The Orphan Princess: The King and Queen found her abandoned in the forest. She was so beautiful they decided to adopt her. <i>Her gift: resilience</i> ▪ The Wanderer Princess: She is always on an adventure. When she is not happy she runs away from the castle. <i>Her gift: independence</i> ▪ The Warrior Princess: She fights many monsters and gets things done in her kingdom. <i>Her gift: courage</i> ▪ The Altruist Princess: She is very caring and takes care of wounded animals. <i>Her gift: Compassion</i> ▪ The Innocent Princess: She is happy. She feels positive about the future of the kingdom. She believes everything happens for a reason. <i>Her gift: faith</i>

	<ul style="list-style-type: none"> ▪ The Magician Princess: She uses her powers to make the world a better place. She always tried things on herself first. She finds her powers only in her deep love for the world, all people, all animals and trees. <i>Her gift: invisible powers</i> <p><u>Exercise Sessions 5 & 8:</u> They wrote stories and did illustrations</p>
6	<p>The Three Wishes (Zipes. 1995: 165-168)</p> <p><u>Exercise Session 6:</u> <i>Reflection questions:</i> What three wishes would you make? Do you think you would-make the same mistake as the fisherman?</p> <p><u>Preparation for Session 7:</u> Paint wish boxes</p> <p><i>Reflection questions:</i> Boxes in which to keep wishes safe What do you want in the box? What don't you want in the box? Write it down on two pieces of paper that we will take to the forest (Session 7)</p>
9 & 10	<p>Sir Gawain and the Loathly Lady– simplified it from Hastings's (1985) version and renamed it Sir Gawain and the Ugly Lady.</p> <p><u>Session 9 exercise:</u> Get them to help Arthur (read only half of the story). Discussion:</p> <ul style="list-style-type: none"> ▪ What is it that a woman most desires? ▪ Do you think they will tell him or is it a secret? ▪ How can Arthur find out?
13	<p>Three Strong Women and Big Bear (in Zipes. 1995 p.88-91)</p>
15	<p>They wrote stories</p> <p>First instructions: Write a story about your dream world. Imagine:</p> <ul style="list-style-type: none"> ▪ How does it look? ▪ How are the people, what are they doing? ▪ What is our relationship with our environment, the land, the

	<p>mountains, the sea, and the trees?</p> <ul style="list-style-type: none">▪ In your story explain what, in this dream world, people do to keep their hearts open. <p>Second instruction: Imagine you are thirty-four. You are reading an interesting article in a South African newspaper. What is it about?</p>
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Appendix 4

List of stories read

(Boys' group)

Session number	Stories read and story creation exercise
2&3	<p>The Iron Knight – simplified version from Zipes's (1995 p.77-84)</p> <p>We did role-play and drawings based on stories</p> <p><u>Exercise Session 2:</u> Role-play one of 6 scenes in small groups: Scenes:</p> <ol style="list-style-type: none"> 1. The father talking to the king and going to war, dying. 2. The mother going to the forest and Rob growing up. 3. Rob meeting the knights and learning to become one. 4. Rob leaving the forest; leaving his mother without saying goodbye to go and meet the king. 5. Rob fighting the war, and his arm controlling him. He kills everyone. 6. Rob returns to the castle after the war. <p>Then present to the bigger group</p> <p><u>Exercise Session 3:</u> Painting on themes: What if Rob had made another wish? What if he did not agree to not tell his mother? What if the king's daughter was ugly? What if the three knights were mean to him and did not inspire him to be like them?</p> <p>To present their painting and a short story/or opinion</p>
4	Creation of Group Story
5	<p>The Three Wishes (Zipes. 1995: 165-168)</p> <p><u>Exercise:</u> Do a drawing/painting Reflection on what your three wishes would be? Do you think you would make similar mistakes to the fisherman?</p>
8	<p>Three Strong Women and Big Bear (in Zipes. 1995 p.88-91)</p> <p><i>Introduce the concept of being “in power” – time when someone feels really</i></p>

	<p><i>good, powerful; when everything flows smoothly and effortlessly (in the Tai Chi sense of the story). Emphasise that power here does not mean power over another person.</i></p> <p>Discussion: What type of powers does our society value? Is it the type of power the King wanted to see or the type of power Big Bear learnt? Do you think Big Bear is happier with his new powers? Can you think of anyone you know or saw in a film that shows different powers from the usual stronger, break your bones and kill type of power? Do you think the contestants that won by killing will be happy, even if now they have lots of Gold?</p>
13	God and the Kings (in Zipes. 1995:85-87)

Appendix 5

**List of games and exercises
(Girls' group)**

Session number	Games/role-plays and conflict exploration exercises
2	<p>Drawing and presenting your partner</p> <p>Games: (from Boal. 2002)</p> <ul style="list-style-type: none"> ▪ The cross and the circle ▪ The Colombian hypnosis (multiple versions) ▪ Pushing against each other (multiple versions)
3	<p>Games: (from Boal. 2002)</p> <ul style="list-style-type: none"> ▪ Good day game ▪ Person to person ▪ A round of rhythm and movement ▪ West Side game ▪ Game: Walking blind in a circle
5	<p>Games: (from Boal. 2002)</p> <p>Mirror game</p> <p>Walking blind with partner</p> <p>Sculpture game (no talking)</p> <p>Making body sculpture images of:</p> <p><i>(All in a circle)</i></p> <ul style="list-style-type: none"> ▪ Image of a sun <p><i>(All of them in one group)</i></p> <ul style="list-style-type: none"> ▪ Image of school ▪ Image of holidays ▪ Image of a family ▪ Image of a princess ▪ Image of a prince ▪ Image of a Crocodile <p><i>(Divide in two groups and then swapping roles – doing what the other group was doing)</i></p> <ul style="list-style-type: none"> ▪ Image of men and women ▪ Learners and teachers ▪ Powerful and weak ▪ Rich and poor ▪ Parents and children ▪ Slaves and Colonisers <p>(I am probably forgetting a few we did a lot, I improvised some themes...)</p>

<p>11</p>	<p>Do a <i>Circle of Life</i> (Stuecker and Rutherford. 2001: 93)</p> <p>Discuss: Do you choose to be born a certain day? How is the circle a symbol of equality? How did you find your place in the circle?</p> <p><i>Introduce the theme of clearing conflict</i></p> <p><i>We going to do an activity today and reflect on conflicts. We are here in a safe space in which we all try and respect each other. And what we say here stays within the group, we have said this many times before and we all agree on this. So in this safe space we can look at situations that are difficult in our lives such as conflicts.</i></p> <p><i>I think we all wish we could never have conflicts again but life is not that easy. Like last week I had a conflict with my best friend, which I have known since the age of 13. I have known her for 14 years and we have lived through a lot together but still now, that we are both adults we still upset each other every so often. I don't believe one will ever resolve all the conflicts in our lives. All humans feel all emotions: love, hate, caring, jealousy, sadness, despair, anger, and this regardless of whether we are a nice or ugly person. It is just part of being human. So conflicts are part of living, part of the way we negotiate our place in the world and our reality. However, what has changed between the conflicts me and my best friend have now and those that we had when we were thirteen is that we deal with them better now. So today I want us to explore conflicts to see if we can learn for ourselves better ways to deal with them.</i></p> <p><i>In working with conflicts it is important to remember that we are working in this group together and that we all want to learn to deal with conflicts better. So I wish for today that we can be supportive in this, rather than falling into the trap of blame and judgment.</i></p> <p><i>Close your eyes for a minute</i></p> <p><i>Get them all to imagine a conflict between them and another person. It can be a memory, something you are living right now or just imaginary. It can be with someone in the room, your sister, mother, who ever.</i></p> <p><i>Bring this memory to mind</i> <i>Notice how it makes you feel</i> <i>Where is this feeling in your body</i></p> <p><i>Okay now you are going to open your eyes and we are going to work with this memory and the feelings that came up.</i></p> <p>Give work sheets out:</p> <p>Clearing Conflict – work handout: <i>(Adapted from Stuecker and Rutherford (2001: 110-113)</i></p>
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	<p><u>Phase One: State what is on your mind</u> Ask to be heard! Example: I want to talk to you about something. Can we talk now? Write an example too: _____</p> <hr/> <p>Describe what happened, as you remember it Example: The other day when you said... it really hurt my feelings. Write an example too: _____</p> <hr/> <p><u>Phase Two: State Your Feeling</u> Do you feel: sad, glad, afraid, angry, guilty...? Example: It makes me feel angry and sad Write an example too: _____</p> <hr/> <p><u>Phase Three: State your Judgment</u> What is your interpretation of what happened? Example: It makes me think that you are just jealous of me Write an example too: _____</p> <hr/> <p><u>Phase Four: State what you want</u> To resolve the conflict, what do you want from the other person, from the relationship between the two of you? Example: I would like you to tell me you are happy for me when I achieve something in my life. Write an example too: _____</p> <hr/> <p>Read example Ask each girl to fill in her own example (in silence) Share all the examples as a group</p> <p>Discuss: Are there any similarities between the examples given? How does thinking about this example make you feel? Where in the body did you feel this? Do you feel better now that you have talked about it? Did you find any solutions to a conflict that troubles you? Are you still in conflict with the person you described in your example?</p> <p>Give out the tools for resolving conflicts sheet <i>(Adapted from Stuecker and Rutherford (2001: 110-113))</i></p> <p>Do some role-play using the tool sheet <i>(Role play from Stuecker and Rutherford (2001: 110-113))</i></p>
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14	Role playing conflicts They improvised Exploring staying in one light power And awareness of what is happening to our heart: <ul style="list-style-type: none">▪ When does it close?▪ What happen when it closes? Reflection questions: Are there similar things for everyone? How could they apply this in their everyday life? What have we learnt? (Group reflection)
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Appendix 6

**List of games and exercises
(Boys' group)**

Session number	Game and role play
1	<p>Drawing and presenting your partner</p> <p>games: (from Boal. 2002)</p> <ul style="list-style-type: none"> ▪ The cross and the circle ▪ The Colombian hypnosis (multiple versions) ▪ Pushing against each other (multiple versions)
2	<p>Games: (from Boal. 2002)</p> <ul style="list-style-type: none"> ▪ Hello, how are you game ▪ A round of rhythm and movement game ▪ The Machine rhythm game
4	<p>Games: (from Boal. 2002)</p> <p>Mirror game</p> <p>Sculpture game (no talking)</p> <p>Making body sculpture images of: (In a group circle)</p> <ul style="list-style-type: none"> ▪ A sun ▪ A soccer game ▪ Tired ▪ Happy ▪ A beggar ▪ A knight ▪ A car ▪ Music <p>Group images (all the boys working together)</p> <ul style="list-style-type: none"> ▪ Soccer game ▪ Friendship ▪ Being cool ▪ A school class ▪ Family <p>Two groups one in front of the other. (After showing each other their sculpture they swap roles and become the statues the other groups created.)</p>

	<p>Women/ men Children/adults Teacher/learners Poor/Rich Gangsters/ victims of crime Slaves/conquerors</p> <p>Exercise: Based on the images you have done, write a short story, the lyrics of a song or a poem, or draw a picture.</p>
5	<p>Breathing awareness exercise</p> <p>Exercise on role models <i>Adapted from Stuecker and Rutherford (2001:81-83)</i></p> <p>What heroes and role models do you know? World National Local</p> <p>Why do you admire them? Attitudes, actions, beliefs, talents...?</p>
9 &10	<p>Role play: Staying in ones light power</p> <p>(Two groups) Instruction: prepare a role-play in which you show a situation where someone forced you to do something you don't want to do. (Like if you got mugged, for example). We then looked at how they could try and stay in their light power. This involved mainly body and space awareness; the way they held themselves, the way they positioned themselves, the way they kept appropriate distance and showed confidence or came across already as victims. We also looked at reactions, what worked what didn't and at false senses of security such as 'being cool' (walking weirdly) or talking nonsense. They saw for themselves what worked and what didn't.</p>
11	<p>Role play: The history of Africa</p> <p>Instruction: Paint through movement and sound the history of Africa (Suggestions)</p> <ul style="list-style-type: none"> ▪ Before colonisation ▪ Colonisation ▪ Apartheid <p>Discussion on the 'Others': What are the 'Others' now? Who are we?</p> <p><i>Reflections on cycles of violence and fear: Fear leading to violence leading to wounds leading to fear leading to...</i></p>

	<p><u>Questions</u></p> <p>How do we break this cycle? Are we humans just stuck into auto-destruction?</p> <p><i>Reflection:</i> <i>Make the link between open heart and light power</i></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ▪ What are our dreams? ▪ Why don't we dream more? Why do we let our dreams be narrow? Who decides on the size of our dreams? ▪ It takes courage to dream! ▪ Supporting each other dreams ▪ Believing in each other and ourselves
12	<p>Drawing</p> <p>(Body map size drawings)</p> <ul style="list-style-type: none"> ▪ One of a super hero ▪ One of a monster
13	<p>Role play: Staying in ones light power</p> <p>(Two groups)</p> <p>Instruction: (Tracy suggested the theme) 'getting into a fight because of name-calling'. They roll played 'name calling' (insulting) each other, this was very hard.</p>
16-17	<p>Making a T-shirt with the drawing of their power animal.</p>

Appendix 7

Visualisations and imagination exercises (Girls' group)

Session 4

Theme: forest walk

By Amélie Guyot

Short improvised visualisation

(Extract from process report 4)

I did a short visualisation where I walked them down a forest path with tall trees and flowers, to a house. The house was empty I made them walk through it, look around and then go out again. Then I made them continue until they got to a river. Then cross the river and see someone on the other side. They talked to this person and continue their way. They went up a hill. When they got to the top they could see far all around. Then they decide to go down. When they got down the hill I got them to the initial spot where they had started in the forest and asked them slowly to open their eyes. (I did the whole visualisation using the 'you' pronoun.)

Session 5 & 6

Theme: power

By Amélie Guyot

Relax... count till ten...

You are in a beautiful forest you look around you, you see many things (...pause) You run through the trees, you feel light. The forest opens up on a field you walk in it. This field has been left to grow wild. There are thousands of flowers of all different colours. You go and smell them. You lie amongst the flowers and look at the clouds... (pause) Then you sit up and watch the butterflies. You listen to the buzz of the bees. A little bird flies onto your shoulder. You are surprised, and even more surprised when he talks to you. He tells you that your power is hidden in the earth at the foot of the forest's oldest tree. He tells you others things as well...(pause). Then

the bird flies away. You get up slowly and decide to go and find the oldest tree. You walk and see a big tree and you go and ask him: “are you the oldest tree? ” The tree laughs and says: “no I am still young”. He tell you about his life... (pause). You then say goodbye to this tree and walk on further. All trees look similar, you don't know who to ask. You walk further. You find a small river. It is a hot day and you decide to go and put your feet in the cool water. You find a nice rock. You sit and put your toes slowly into the water. The water is freezing it makes you laugh. You finally put both feet in. You sit there a while looking at the reflection of the light on the water and listening to the sound of water passing by. Then a trout, a big fish that swims up the river, sticks his head out and tells you: “sorry lady you in my way. I am swimming up the river to go and see my wife.” You excuse yourself for being in the way, you get up and move aside and then think of asking him: “by the way you don't know where I could find the oldest tree in the forest?” The trout say: “yes that is easy, follow this river, it is a baobab tree that overlooks the great waterfall.” You thank the fish. You feel very grateful towards him. You feel excited about knowing where to find the oldest tree and start walking down the river. You walk for what feels like always. You drink some water from it but you feel hungry. The river is getting bigger the more you go down. The water is now rushing at quite a speed. You feel a bit frightened and stay on its edge. You continue walking. The river converges into a lake. And at the edge of his lake, just before the water crashes down in the most beautiful waterfall, is a huge and magnificent tree. You go to its foot and there you find your power. At first you don't recognise it. And then you see it... (long pause). You talk to the baobab, the oldest tree in the forest. The tree tells you about how people lose their power and find it again when they come here. You realise a lot... (pause) You listen to this wise tree... (pause). Then the tree tells you how to take your power back home with you. It gives you a riddle. *Power crumbles when you hold too tight to dreams, dreams are carried by the wind. Power crumbles when you hold too tight to dreams, dreams are carried by the wind.* You don't really understand what this old tree means. (pause) You ask this majestic baobab to explain. You feel scared of losing your power now that you finally found it. Gently the tree tells you not to worry that even if you lose your power you can always come back here, at anytime. Your power will always be waiting for you at the foot of this very very old African tree.

Long pause... slowly you move your finger tips...

Session 10

Theme: power and your safe space

By Amélie Guyot

Relax... let go of tension in the body...

Imagine a time and place when you felt really powerful, with light power. You felt happy. You could connect to others. You felt loved and cared for.

Look at where you were?
How old were you?
Who was you with?
What happened?

Okay, now let go all those memories and just stay with the feeling.

What colour is it?
How would it feel if you could touch it?
Where do you feel the feeling of light power in your body?

Your light powers are like treasures so you must keep them in a safe space.

Now I want you to imagine a safe space. It might be in a forest, it might be on a beach.

Imagine a beautiful place. You feel safe in this space.

How does it look?

Is it warm, hot, cool? Is this place colourful? Are there birds or other animals in this place?

In this safe space you see a beautiful tree, plant or flower. You go to it. Look at it. You ask it to keep your powers safe for you. It accepts. You feel confident that your powers are safe now and that you can come back to them whenever you need them again.

You also realise that your powers have become this tree, plant or flower. They change shape, they lose their leaves every year in autumn, they become bare in winter, flowers fade. But the tree, plant or flower you gave your powers to, grows back in the spring with new blossoms and new beautiful colours. So you are not worried. You can see through the seasons even on a cold rainy day.

You slowly leave your special space and come back to the room where we are. You move your fingers... slowly open your eyes.

Session 12

Theme: open and closed heart

By Amélie Guyot

(The visualisation is based on a guided meditation exercise on loving kindness I experienced during a Buddhist Retreat in April 2008.)

Instruction to this imagination exercise

We going to do an imagination exercise in which we going to look at our hearts and see when it opens and when it closes.

It is important to remember that everybody heart's closes. We should not feel bad when we see our heart close, because if we see it close and we feel bad it is like putting a lock on the closed heart, and then it is much harder to get it open. You then need those special tools that can cut through metal and break the lock.

So in exploring when our heart closes and trying to keep it open we have to be kind towards ourselves, and our heart. Our heart has to become our best friend and we must work hard at all the conflicts it bring up in us, if we want to be serious about keeping it open.

This is the challenge of every human being on this planet. It doesn't mater if you a women, a man, poor, rich, where you come from and how old you are. It is a challenge to keep one's heart open. Most people don't keep their heart open, this not because they are stupid or mean but because they maybe just never thought about it, and realised how important it is for them and the whole planet.

So we are very lucky because we have created a safe space in this group in which we can explore our hearts, take care of them and learn to trust them. So we are going to do an imagination exercise in which I want you to look at your hearts and be honest with yourself about when it is closing and when it is staying open. But don't blame or judge your hearts if they close. Just love them even more, give them more love and care and then maybe next time they will stay open longer.

Visualisation

Get them to settle... relax, count till ten...body tension... breath...

Okay, now I want you to imagine someone giving you a gift, or remember a day when someone gave you a gift. It could be something very simple. Like maybe you felt depressed one day and a friend tried to help you and make you feel better. This is a gift.

Remember how you felt accepting this gift.

Now look at your heart and see if when you received this gift your heart was open or closed? Can you feel this?

Maybe you are lucky and your heart is wide open and you can receive this gift fully.

Maybe your heart is not totally open. You might feel that the person didn't really mean to give you this gift. That they did it because they had to. Or you might feel that you don't want to fully accept this gift because maybe it will be taken away from you again, you are not sure that you can trust, so your heart is not fully open. You might feel that you deserved this gift anyway, so it is not a big deal. Maybe you feel you deserve more gifts and you feel resentful, bitter, or angry that you did not get more.

Look at how you feel and at your heart and be honest with yourself, without blame or judgment, about how open your heart is in receiving this gift.

(give some time)

Now I want you to think about the person that has given you this gift. Maybe this person struggled to give you this gift. Maybe they had to save money, or give up other things in their lives to be able to buy you something. Maybe this person was very busy but took time off to support you, to give you a gift, to tell you that they care about you. Maybe this person struggles to keep their heart open because they were hurt many times in their past, but they open their hearts to give you this gift, even though it was very hard for them.

Notice that for this person that gave you a gift, it was also hard to keep their hearts open. Notice this without blame and judgement. Notice that they tried and you tried to keep your heart open.

Okay now I want you to think again about this gift you received and see if now you can receive it in a different way? Try and imagine that when they give you this gift both your hearts are open.

Give them some time

Look, now at how you feel without trying to change it. If you feel happy just notice that you feel happy, if you feel sad just notice that you feel sad, if you feel vulnerable just notice that you feel vulnerable. Don't judge or blame any of your feelings, just notice them.

Now imagine that your heart is shining with a golden light. This light fills your body, and it fills the room, shining out of the window from inside. This light is the special light of trust that shines from deep within you. It makes you feel more peaceful. You can still look at your heart, you are still in contact with how it makes you feel but, this golden light makes you feel more confident, somehow.

Stay with this light. Imagine it making everything inside your body gold and that it shines out of your chest.

Maybe now you feel grateful for the gift you received, maybe you feel like thanking that person, maybe you feel that you have not managed to fully receive this gift yet, but you feel closer to your own heart and to the person that gave you this gift. Maybe you feel happy and more connected to love and kindness, maybe you feel sad or angry. Whatever you feel, just let it be. All feelings are okay. If you feel it means your heart is open in some way.

Now you let go all these images and feelings. Just drop them and bring your attention again to this room, the noises in this room. Your body, are you still feeling comfortable or has something tensed up. Let go the tension. Look at your breath coming in and out.

Slowly you move your fingertips and open your eyes.

Session 16

Theme: inner safe space and protection

By Amélie Guyot

Relax... count till ten

Now I want you to imagine a safe space. It might be in a forest, it might be on a beach.

Imagine a beautiful place. You feel safe in this space.

How does it look?

Is it warm, hot, cool? Is this place colourful, are there flowers? Are there birds or other animals in this place?

Find somewhere to sit.

Where are you sitting?

Is it on a rock, under a tree, next to a river, a waterfall, is it in the sun in the shade?

Sit there and look around you.

You feel calm and peaceful.

While you are sitting there, an older woman comes. She is very old and feels wise. She sits next to you and says nothing.

You feel comfortable sitting next to her.

You feel you can ask her all the deep questions that have been on your mind.

You ask her a question

(pause)

She listens to you and replies.

(pause)

You talk to her for a while.

You feel very happy to be able to talk to this old woman.

You feel protected and safe

You want to stay there with her for always and always but you realise this is not possible

Your life is calling you in other directions

You have to live your life!

You feel a bit sad about the old woman leaving and about you having to leave your safe space

You share this with the older woman

She laughs!

You don't understand why she is laughing. You think maybe she is maybe making fun of you. Then she disappears and for a moment you feel horribly abandoned, although you are still in your safe space.

Then you look around you. You look at the trees and the flowers and all the beauty that is around you. You realise that the old woman is still with you. She is in you, she is in the trees, the flowers, the waterfall, the river, in the sea and the mountain.

You feel safe and protected again now in an even deeper way

You lie down and fall asleep in your safe space

In your dream

You feel your heart open

And you feel your body fill with golden light

It fills your whole body and shines out of you

(pause) imagine the golden light in your body

This golden light is special it makes fears disappear and heals your difficult feelings and wounds

You let this golden light fill you

Then you wake up again in your beautiful safe space, in the forest or on the beach

You look around you

You decide it is time for you to go home

You realise that your safe space is in you and that you can come back to it, whenever you want.

You can ask questions to the old woman, when ever you want.

You can fill your body with golden light, when ever you want.

This thought makes you feel happy and self-confident

You also realise that you can protect yourself in your everyday life

Even when you leave your safe space and walk back into the world, your safe space stays around you like an invisible bubble of white light that surround you and protects you.

You feel this invisible bubble of white light around you, it is like a protective invisible armour.

It is like an invisible armour that stops feelings of fear, anger, rejection, doubt and other difficult feelings from coming through and closing your heart.

You feel safe with this invisible armour of white light because it helps you stay in your light powers.

Staying in your light powers feels good!

You realise that some days you will forget about your invisible armour of white light and that conflict will still enter into your life and close your heart, and that this will be difficult. We are all human, we all share the same struggles.

But you also realise that now you have a safe space to go to. You have an old woman in your safe space to go and talk to and ask advice from. You have the ability to heal your heart wounds with the golden light. And you have an invisible armour of white light like a bubble around you, which you can wear all the time if you stay aware of it. You can use this armour as well to keep your wishes and dreams safe.

With all these you have nothing to fear. If you see fear coming your way, you can use your invisible armour. Fear can never enter your safe space!

You know life is difficult and that all your life you will face new struggles, challenges, and new frightening monsters.

But you find in yourself a new trust. You find in yourself the ability to feel safe and protected. No one can take away that from you now! you realise.

These are your powers and they are very strong!

You stay with this feeling for a while.

(long pause)

Slowly move fingers, open eyes...

Appendix 8

Visualisations and imagination exercises (Boys' group)

Session 8

Theme: light and heavy power

By Amélie Guyot

Relax... let go of tension in the body. Look at you breathing. Don't change it just pay attention to breathing in and out... you feel you body relaxing...

Imagine a time and place when you felt really powerful, with positive powers. You felt happy. You could connect to others.

Look at where you were?
How old were you?
Who was you with?
What happened?
Where do you feel it in your body?
Stay with that feeling... (give some time)

Okay now drop that memory

Now imagine a time and place when you felt really powerful but powerful over other people.

Look at where you were?
How old were you?
Who was you with?
What happened?
Where do you feel it in your body?
Stay with that feeling... (give some time)

Okay now drop that memory, come back to being here in this room...

Session 10

Theme: light and heavy power (listening to the one's heart)

By Amélie Guyot

Introduction to listening to the voices inside

Have you ever felt something bad was going to happen or that someone could not be trusted? You just felt it inside, in our stomach maybe?

Discussion about knowing

Are there many ways of knowing?

Knowing with ones head?

Knowing with one's heart?

Knowing with ones guts (stomach)?

My reflection to them:

When trying to stay connected to our light powers we have to use all our knowing.

However one is told that knowing with our head is more important. At school you might be told that only knowing with the head is important. But when you see something is wrong, you know inside it is wrong, you don't need to read it in a schoolbook. When you feel someone has bad intentions, you know inside yourself that you must keep your distance, you don't need to first get mugged to then reason that they were not a nice person.

Now it is important to read books and learn to use your mind and your thinking. One day you might become lawyers, and then you will need to use your brain to know all the laws so that you can help bring more justice in this world and your community. So knowing with the head is important for everyone. The problem is when we only use our head.

This is a problem of heavy power. If I want to control you, have power over you, I might want to make you think I am more clever than you. I might show you that I have read more books than you, or have studied more. I might show you that I have a better job, that I have bigger muscles ... But if I tell you what to do and you feel in your heart that it is wrong, then you know regardless of your age, your school grade, regardless of where you come from, that it is wrong. Right now you can feel if what I say sounds true for you, you use your brain but you can also sense bullshit.

I am talking about this because one of the ways we disconnect from our light power and fall either into no power or heavy power, is when we don't use all our ways of knowing. If I only use my head, if I try and live only with the information my head is telling me, I will live with a lot of fear and it will be hard for me to build my confidence.

Today I want us to do an exercise to make us more sensitive to all our ways of knowing.

Visualisation

Lie down...get comfortable...bring awareness to body, breath...

Okay I want you to imagine you are a Knight in a time long long ago. You stand tall and proud with light power. You hear that your King has called for you. Straight away you get on your horse, sitting straight with ease and elegance, and ride to the castle.

You are taken to your King straight away. The Kings servants show you where to sit and bring you some hot tea. You thank them for their kindness. The King walks in. He is older than you and shines like if he was made of gold. Seeing your king makes you feel happy. You know deep down that you can trust your King. Your King speaks words of compassion and kindness and all his action are for his land and people.

Your King sits next to you. He thanks you for coming so quickly. He tells you that he has heard of a terrible threat to his land and people. That he wants to send someone to see if his worries are justified but that he needs someone special because this threat is not visible to all. He explains: this threat is disguised as his people and even more worrying, this enemy hides within the heart of his people, even in his heart he confesses.

To find and defeat this enemy he explains to you, young Knight. You will have to go deep into the forest alone. You will have to get lost and yet find your way. This not only to save your life but also to save your whole Kingdom and your King.

This is a heavy responsibility, but you listen to your King, still sitting confident in your light power. You feel honoured that your King has thought about you for such an important mission. You also feel a touch of anxiety regarding going by yourself into the forest.

Your King senses this and tells you not to worry he has a special gift for you. He disappears for a few minutes and comes back with a box. He explains that his youngest daughter has been weaving a special invisible armour of great powers. The King had specially asked her if he could give it to you.

He explains, this armour is light like air and you can wear it without anyone knowing you have it. You can walk in the disguise of a beggar and yet protect yourself if trouble comes your way. The King opens the box and unfolds a beautiful red velvet cloth. He then pulls out what seems to be air and hands the invisible armour to you. You are surprised to feel it. To be able to sense its lightness, to touch its beauty. You naturally put the armour on, as if you had done this everyday.

Then you say goodbye to the King, his servants and leave on your mission. Before leaving for the forest you go back home and reassure your family that you love them and will be back. You also go to the cemetery and talk to your ancestors, asking them for protection. Then you leave for the forest by foot, dressed like a beggar with your invisible armour.

You enter the forest. You still walk tall and proud with light power but in a subtle way. The few travellers and robbers you meet, on your way, either greet you or ignore you. The robbers think you are just a beggar and because of your invisible armour they do not approach you, not even to tease you as they often would with other beggars.

So you walk deeper and deeper into the forest. Now there is no one but just the trees and the animals. You sit under a tree and rest. You feel a gentle wind on your face and listen to the sound of the leaves on the trees. You fall asleep and have a strange dream.

You dream that a hole appears in front of you in the air between two trees. You walk into this hole and suddenly step into a strange future. In this dream, you are a boy in a school, in grade 8.

This dream is very strange for you, you don't understand what is going on. You don't understand what is this school, and where all the Knights and the forest has gone, you can't find your King anywhere. Your dream is nearly like a nightmare, like what the King feared.

You get caught up in this dream and yet you realise this is part of your mission. This is what your King has sent you to do. You feel a bit overwhelmed by your challenge and yet you stand tall and proud in your light power, and you realise that you are still wearing the invisible armour. The King's daughter's weaving is so powerful it has crossed the dream barrier.

You realise that no one else can see your invisible armour and that your armour only works when you can trust it. This is hard because you are in a new body, in a new time and there are many things about this new place that upsets your heart. You see violence, you see injustice, sometimes you fear for your life and the life of the people you love and that take care of you.

This dream is so powerful that you have come to believe that it is the reality. The voice of your King is still there but far away inside you. You remember deep down that you have a mission. You remember deep down that you have to overcome the enemy that is trying to hide your heart from you. You remember deep down that this is not only to save yourself but that your whole Kingdom is at stake, and the King's life in your hands.

All you have is your invisible armour and your light power, so even if it is hard you face your life, your dream, proud and standing up tall.

Slowly move your fingers...Gently open eyes...

Session 14

Theme: Light and shadow /knights and monsters

By Amélie Guyot

Count till ten, relax... awareness of your breath...

Imagine... you are a Knight in a time long, long ago.

You live somewhere very beautiful.

Look around you,

See what your house looks like

Look at what is surrounding it

Are there trees, flowers? Is your house next to a mountain or the sea, is there a river close by?

(pause)

Who is living with you?

Your parents? Do you have a wife and children?

See them. See how beautiful they are.

Now imagine you are close to your house cutting wood.

One of the King's messengers arrives

He tells you, you are needed at the castle

You leave with him straight away.

At the castle you meet with the King's other Knights

You are happy to see them; they are your friends

Together you have fought many battles.

The King calls you all into the big hall of the castle.

He looks very serious and you can see something is on his mind.

The King talks, he says:

My knights, you have all shown great courage and loyalty in serving me. You have fought many battles to keep the boundaries of our Kingdom safe. And to protect those we love and care for deeply.

Today I have to send you on another mission. This is a sad day for me because I know that this mission will change you and that you will never come back the same. Our world is changing and our Kingdom is at risk and to save it we will have to change.

Our enemy is powerful and uses dark invisible cloaks. You know the art of using an invisible armour of light, so you have nothing to worry about. You are all strong and fully trained in the art of light power.

So I am going to send you into the forbidden forest. I am going to send you there so that you can save the beauty of our Kingdom, our rivers, our mountains and our trees. I am sending you there so that you can protect every flower in our kingdom as if it was your own child.

Then the King leaves.

You all get ready.

You put on our invisible armours

No one can see them

You see your armours with your hearts

Your armours are like big soap bubble of white light all around you. They keep your heart safe from closing with feelings of doubt and fear

And therefore this invisible armour keeps you in your light powers.

You feel this invisible armour around you.

You feel what it means to have an open heart.

You feel what it means to be in your light powers.

You feel confident and you trust that you will save the Kingdom.

You leave for the forest.

You enter it:

Look around you at the big trees, at the leaves on the ground...

(pause)

You walk

And in the forbidden forest you get lost and separated from your companions

You are not scared, however. You know deep down in your stomach that you will find your way back home.

You keep your invisible armour on. You know that you will not be able to actually see your enemy. The King has explained to you that they are using invisible cloaks and that the only way to see them is to become aware of clouds of fear, clouds of anger or any other cloud that suddenly makes you close your heart and lose your light powers.

Each time you let such clouds come through your invisible armour, your enemy gets his sword closer to your heart.

This type of battle is very hard because you have to fight blind an invisible enemy. But you know that you can do this because you are a very strong and powerful knight. You have had very good training and you have your invisible armour.

You also have a magic gold sword of great power. And you have an animal companion that helps you.

This might be a bird like an eagle or a heron that flies high and tells you in advance when the enemy is approaching or of what direction to take.

Or it might be a golden horse that carries you away from trouble or fast into the heart of the battle.

It might be a dog that warns you of approaching danger and can smell the way back home.

It might be a springbok that shows you where to find water and what foods you can eat in the forbidden forest.

It might be a bear that comes out of the bush when you are in trouble.

It might be an elephant that stands so still in front of the enemy that the enemy doesn't even approach you.

Or it might be a lion or a tiger that hides behind trees and only comes out when you take your gold sword out and stay in the courage of your light power.

See what animal you have with you.

(pause)

Talk to him.

Tell him what you need him to help you with while you walking in the forbidden forest

(pause)

Feel your gold sword in your hands

Feels your invisible armour

Feel your open heart

Feel how strong your light power is right now

(pause)

You now walk deeper in the forest

You are lost

You don't know where you going

The only thing you have is trust

And suddenly in the forest you meet someone

He is big, he looks half giant half human

He has big muscles

And he is very ugly, he had a deformed head, he is dirty, he has spiders living in his hair

He only has one eye

You do not feel threatened by him but he is irritating and you would prefer not to have met him

He is rude

He stinks

He doesn't want to leave you alone and is now following you

He is not a nice person, you feel, and not the type of companion you want on a journey like this, you think.

You don't know how to get rid of him

You feel like telling him to go away, or force him to go away but this would be going against your training.

You realise that your enemy is close!

This ugly strong giant is not your enemy but the enemy is very close and using your irritation with this man to try and attack your heart.

You let this man be irritating and you check that your invisible armour is on!

You concentrate on keeping your light powers!

You feel first uncomfortable and don't trust this ugly strong giant

But then once you have connected to your light powers fully,

You see with new eyes!

You see your enemy like a dark cloud beside you.

You don't react but turn to face the giant rather.

You see through the deformity, the rudeness, the stench and the dirtiness of the strong giant

You see that this giant is actually one of your Knight friends, who's heart has been wounded by the enemy and who is now stuck under a powerful spell

You ask the giant what he wants?

He tells you he just wants to be accepted for who he truly is!

He feels rejected by you. You realise that because he feels rejected his heart is closed and that this is why he cannot break the spell and come back to his normal form as a Knight, your companion and your friend.

You concentrate on your light powers and even if you feel very uncomfortable doing this you open your heart to him and give him a hug.

You tell him you accept him even if he is dirty, ugly and stinks. That you can see through him, that you can see that he is not a bad and a violent person and that he too has light power.

The giant starts crying and as the tears roll down his face you notice that his tears are like liquid gold

His tears are making all his ugliness and wounds go away.

He is crying, but this is not weakness he is transforming again into a Knight.

Golden light shines out of him and washes him from all the dirt and all the bad smells.

Slowly you can see him change form.

You can see him come back to a human form and you can see his muscles shrink but yet he is becoming more powerful.

You can see him open his two eyes. You look into his eyes and you see lots of beauty in them.

After a while he stops crying and he is fully back to his normal form as a Knight and as your friend and fighting companion.

He thanks you for helping him break that horrible spell the enemy put into his heart.

You thank him for helping you kill the enemy. Because you realise that the enemy is not there anymore. You realise that together with this ugly giant, that was actually a wounded knight, you have killed the enemy.

You tell this to your companion.

You help him put his invisible armour back on.

You are both happy.

You are still lost in the forest.

But you know in your hearts that you have accomplished your mission

You know in your heart that you will find your way back home because your home is in your heart

You know in your heart that you are even more powerful than before because you have accomplished the King's mission.

You know in your heart that being a Knight is hard, and that your King will send you on many other difficult missions. And that being a Knight means that you will accept each and every mission.

It is difficult to be a Knight but you know in your heart that this is what is good for you.

You know this when you spend times with other Knights, when you see the beauty of the mountain, the trees and the flowers. You know this when you see beauty in people.

These are the things you protect; these are the things you fight for. And as you walk through this world with your invisible armour, sometimes blind, sometimes yourself wounded,

You have total trust in your own powers and the powers of your King. You know that like your friend that got wounded in his heart and became an ugly monster, your friends will also help you if you get wounded.

You know this very deep down

And you know you can always connect to that deep knowledge

You know that you can always connect to that deep strength and your light powers

You know this and you feel happy and self-confident

Now I want you to stay a while with these feelings...

(pause)

Slowly you move your fingers...

Session 15

Theme: power animals

By Amélie Guyot

Relax... breath...

Imagine a beautiful place, it might be next to the sea or in a forest. It is a safe space in which you feel comfortable.

See where it is.

Look around you, are there flowers, bushes, trees, a river, is it close to a mountain or a waterfall?

(pause)

Now in this space find a nice space to sit. You sit comfortably. See where you are sitting. Is it on a rock, on the grass, on sand, or somewhere else.

Now you are going to call for your power animal. Your power animal will help you protect yourself and bring you messages.

Ask your power animal to come.

It can be a land animal, it can be a bird, it can be a reptile (like a lizard), it can be a water animal like a fish or even an insect.

All animals and insects have special powers, there is no bad or good animal. They are all special in their own ways.

You don't have to think about an animal. Just sit in your safe space comfortably and let your animal join you.

(pause)

Your animal has come.

(pause)

Look at it.

(pause)

It's a special animal, you can talk to it.

Ask your power animal if it has a message for you?

(pause)

Ask your power animal what special powers it has?

It tells you (pause)

Ask your power animal if it can help you protect you and help you stay in your light power?

(pause)

Ask your animal how it will do that? How will it help you stay in your light power?

(pause)

Then while you are sitting there with your power animal in your safe space, an old wise man comes and sits with you. You feel comfortable sitting next to him. He has white hair and looks very peaceful. You feel he is peaceful and knows a lot.

He tells you about your power animal.

(pause)

Then he is quiet.

(pause)

You ask him a question?

(pause) He replies.

Then he tells you that if you have more questions you can always come back to this space, anytime. And if you feel you are disconnecting from your light power you can always call your power animal to come and help you.

Then he is quiet.

Think if there is anything else you want to ask the wise man or your power animal?

If there is, ask them.

(pause)

Then you thank them and get up and go for a walk in this beautiful space. Your power animal follows you. You play with it, with great respect.

(pause)

You feel happy, you feel protected, you know you are not alone now.

(pause)

Move your fingers...