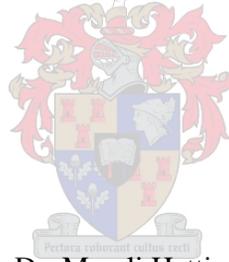# Investigating process drama as methodology to address sensitive curriculum content in secondary schools in Lesotho

by
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Dissertation presented for the degree of
Doctor of Philosophy in Drama and Theatre Studies in the Faculty of
Arts and Social Sciences at Stellenbosch University

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March 2021

Declaration

By submitting this dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

March 2021

ABSTRACT

Comprehensive sexuality education (CSE) was introduced in Lesotho in 2005 by the Lesotho government through the Ministry of Education and Training. The introduction of the subject was a response to the prevailing socio-cultural climate in Lesotho of early sexual debut for both boys and girls, high and increasing rates of HIV/AIDS, early and unintended pregnancies and marriages, illegal abortion, as well as drug and alcohol abuse amongst the adolescent population. The aim of this study is to investigate a process drama inspired pedagogy that teachers can use in teaching sensitive curriculum content, specifically comprehensive sexuality education. By extension, the study also intends to promote and encourage the employment of arts, specifically process drama, in formal education spaces.

The study employs a qualitative research design consisting of two parts: a literature review, based primarily on secondary data collection, and primary data collection in the form of a participatory practical exploration within an action research approach. The literature study looks at the context of sexuality education and contestations surrounding it, the principles and characteristic of the subject and the implementation of the subject in Lesotho. It also includes the theoretical and conceptual framework of the study. Theories discussed focus on two entities: the teacher and the teaching model as the primary subjects, and the learners as a secondary entity. These theories include, constructivism (both cognitive and social), the Conceptual Change Model (CCM), positioning theory, the Health Belief Model, and psychosocial theory. Lastly the literature review addresses process drama as a form of applied drama. The primary data collection for this study was carried out in Lesotho and the population consisted of secondary school teachers from all ten districts, who teach comprehensive sexuality education. A total of fifty-two teachers were initially involved in the study, but as the study progressed the numbers decreased. Questionnaires, interviews, and process drama workshops were employed to produce primary data.

The findings indicate that teachers do not understand CSE and have developed a negative attitude towards it. Teaching the subject negatively impacts their social standing not only in the school, but also in the community. They are of the view that teaching the subject might corrupt the sexual innocence of the learners or create learners eager to experiment with their newfound knowledge. Consequently, teachers design CSE content using their own biographies and employ a dictatorial methodology in class. The findings further suggest that teachers are appreciative of the role process drama can play in teaching sensitive curriculum content, but as it was a new pedagogy, they struggled to acquaint themselves with some of the conventions involved in the process. Despite observed challenges, the potential for process drama as an effective teaching method for sensitive curriculum content was confirmed. This study therefore highlights the significant role that the arts – and specifically process drama – can play within formal education spaces.

ABSTRAK

Omvattende seksualiteitsopvoeding is in 2005 in Lesotho bekendgestel deur die regering se Ministerie van Onderwys en Opleiding. Die bekendstelling van die vak was in teenreaksie op die heersende sosio-kulturele klimaat in Lesotho van vroeë seksuele debuut vir beide seuns en dogters, hoë en toenemende HIV/VIGS infeksiesyfers, vroeë en onbeplande swangerskappe en huwelike, onwettige aborsies, sowel as dwelm- en alkoholmisbruik onder adolessente. Die doel van hierdie studie is om 'n prosesdrama geïnspireerde pedagogie vir onderwysers te ondersoek, wat gebruik kan word om sensitiewe kurrikuluminhoud, spesifiek omvattende seksualiteitsopvoeding, aan te bied. Die studie poog ook om die aanwending van die kunste, spesifiek prosesdrama, in formele onderrigruimtes aan te moedig en te promoveer.

Die studie gebruik 'n kwalitatiewe navorsingsontwerp wat uit twee dele bestaan: 'n bronnestudie wat hoofsaaklik op sekondêre data-insameling steun, en primêre data-insameling in die vorm van 'n deelnemende praktiese ondersoek binne 'n aksie-navorsingsbenadering. Die bronnestudie ondersoek die konteks van seksualiteitsopvoeding en die argumente daarrondom, die beginsels en eienskappe van die vak, sowel as die implementering van die vak in Lesotho. Dit sluit ook die teoretiese en konseptuele raamwerk van die studie in. Teorieë wat bespreek word fokus op twee entiteite: die onderwyser en die onderrigmodel as primêre entiteite, en die leerders as 'n sekondêre entiteit. Hierdie teorieë sluit die volgende in: konstruktivisme (beide kognitief en sosiaal), die Konseptuele Veranderingsmodel, posisioneringsteorie, die Gesondheidsoortuigingsmodel, en psigososiale teorie. Laastens word prosesdrama as 'n vorm van toegepaste drama deur die bronnestudie aangespreek. Die primêre data-insameling vir hierdie studie het in Lesotho plaasgevind en die steekproefpopulasie het bestaan uit hoërskoolonderwysers uit al tien distrikte wat omvattende seksualiteitsopvoeding aanbied. 'n Totaal van twee-en-vyftig onderwysers was aanvanklik betrokke in die studie, maar getalle het afgeneem soos die studie gevorder het. Vraelyste, onderhoude, en prosesdrama werkswinkels is ingespan om primêre data te produseer.

Die bevindinge dui aan dat onderwysers nie omvattende seksualiteitsopvoeding verstaan nie en dat hulle 'n negatiewe houding daarteenoor ontwikkel. Hulle sosiale stand word negatief beïnvloed as hulle die vak aanbied, nie net in die skool nie, maar ook in die gemeenskap. Hulle gaan van die standpunt uit dat die vak die onskuld van leerders kan skade aandoen, of dat leerders gretig sal wees om te eksperimenteer met hul nuutgevonde kennis. Gevolglik bied onderwysers omvattende seksualiteitsopvoeding se inhoud aan deur gebruik te maak van hul eie biografieë en 'n diktatoriale onderrigstyl. Die bevindings suggereer verder dat alhoewel onderwysers waardering het vir die rol wat prosesdrama kan speel om sensitiewe kurrikuluminhoud aan te bied, is dit 'n nuwe pedagogie en het hulle gesukkel om vertroud te raak met sommige van die konvensies in die proses. Ten spyte van die waargenome uitdagings, is die potensiaal van prosesdrama as effektiewe onderrigmetode vir sensitiewe kurrikuluminhoud bevestig. Hierdie studie belig dus die beduidende rol wat die kunste – en spesifiek prosesdrama – in formele onderrigruimtes kan speel.

ACKNOWLEDGEMENTS

DEDICATION

I am dedicating this work to the loving memory of my father, **Winston Khotso Seobi Malibo**.

<div align="center">

I love you yesterday
I love you today
I love you one day until after forever.
Rest in glory
Robala ka khotso Tau

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CHAPTER 1

Introduction

> **"***All our words are crumbs***
> *that fall from the feast of the mind"***
> Kahlil Gibran (1926)

The point of departure for this study is by sharing my journey on how I became interested in sexuality education and my continued passion for applied drama. In their research, Cole and Knowles (2001:48) negate the idea of authentic research produced by an invisible researcher: they maintain that the research outcome is as important as the researcher, as these two variables feed on each other. Equally significant in their stance is that epistemological and ontological assumptions need to be confronted before the research process begins, as that becomes a basis for the research guide. Other scholars, such as Denzin and Lincoln (1994:14), Creswell and Miller (2000:127), as well as Cole and Hunt (1994:161), support this view that research is by some means a reflection on how researchers position themselves in the world they are a part of, and the phenomenon they seek to understand. Hence, they bring with them their personal beliefs, experiences, biases, values, and perspectives. According to Cole and Knowles (2001:49) it is imperative that researchers desist from trying to leave behind a substantial part of themselves, as it is impractical; rather, they should acknowledge who they are and what aspects of themselves they are bringing, and how they will use those throughout their research journey. This can be done through a personal historical account which delineates the path taken to a research project, and so my story begins.

1.1 A brief overview of my introduction to drama and Life skills

1.1.1 Primary school

I attended the National University of Lesotho International Primary School (NULIPS), and this is where I first fell in love with drama. Drama, unlike music and arts and crafts, was not allocated space in the timetable, but was appreciated through various events held at the school. Quite a number of stage-plays where presented at NULIPS during Monday morning assemblies, Wednesday afternoon assemblies before sports sessions, end of term school picnics, Halloween nights, and/or Christmas concerts. I have never been a good singer – in fact I am a terrible singer

– I have no idea what differentiates notes from each other, so I was denied a place in the school choir despite my many attempts to get for a spot. Dancing was also not my forte: I am a horrible dancer and was never allowed into any dance crew, so I settled for drama, enjoying it, and once or twice being given leading roles. I do remember the day my love for drama was cemented and it was during a Wednesday afternoon assembly just before sports. A friend and I quickly adapted a play from a short story, titled *The Blind Man and the Deaf Man*. The performance must have lasted fewer than ten minutes, but it was a hit, and everybody loved it; they loved the actors; I loved it.

1.1.2 High school

I attended a Roman Catholic girl's school, St. Mary's High School, in Roma Valley. The school prided itself on being one of the top-performing academic schools in the country, and little attention was paid to sport and the arts – after all, Lesotho's sports and entertainment industry was close to non-existent at the time and carving out a career in those disciplines was unthinkable. When I was in form B the school was invited to take part in a poetry competition organized by the English Department of the National University of Lesotho (NUL). I won the competition for our school and I continued winning the competition each year, always finding a way to dramatize the poems. St. Mary's had three important events to which the pupils looked forward to: 'Moshoeshoe's' day, the annual trip to one of the Holy Family sister's schools, and the farewell for form E learners (completing learners). In all these events there would be performances and I was always performing either dramatized poetry or full stage plays.

As a pupil at St. Mary's High School, in my five years there, two incidents (equivalent to life skills sessions) stand out for me. We were in form C and, during the study period one of our teachers, Mrs. M.,[1] called us into the hall. When we got to the hall, we realized that all the other streams of form C were present[2]. We kept asking each other what we had done, because it was so out of the ordinary and, most importantly, being called into the hall during the study period was synonymous with being reprimanded. Once everyone had settled down Mrs. M. said girls,

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[1] Not her real name.
[2] Pupils are separated into classes based on different factors inclusive of intellectual or academic capability. At St Mary High School streaming was done based on age: 1 would be the older learners, 2 would be middle, and 3 would be the youngest.

"tsatsing lena re tlo itseba" (today we are going to talk, just talk amongst ourselves). I remember the confused looks we had on our faces, wondering if this was a trap and not sure whether we should participate in the activity or refrain from it altogether. We were asked to talk about anything that was bothering us, anything except academics. That meeting was riddled with long awkward silences and uncomfortable stares. A couple of girls asked about inconsistencies in their menstrual cycles and one question was about boys, but it was more of a suggestion really. I remember that during that meeting somebody from the principal's office came to talk to Mrs. M about something and I remember her stopping one of the girls from asking a question until we were sure that the person had left the premises and was at a safe distance, where they would not hear anything. Putting myself in her shoes, I now understand what she wanted to achieve, but I can say with great certainty that she did not meet any of her objectives. That was the first and last time we were summoned to the hall to talk about ourselves and what we were going through.

In the second incident we were once again called to the hall, but I can't remember how many classes were in the hall that day. When we arrived, there were two women sitting in the front, and they "talked" to us about engaging in sex at a young age. I don't remember most of what was said that day as the topic was too detached from my reality, but I do remember their tone as very accusatory. I remember one of them saying "then when you get pregnant you use dangerous products to try and abort, and I won't even say the names of those products, because when you fall pregnant you will use them". I sat there looking at her wondering what she was talking about. Nothing made sense to me. I did not have a boyfriend and the idea never crossed my mind, so having sex was too removed from my reality.

1.1.3 University

During orientation week, as first years, we were given a presentation on social life at NUL[3]. The presentation was in one of the lecturer's rooms and in that presentation I do remember one of the girls saying that *you have to be careful at this university, be careful of the relationships you get into, you see how honest these boys look they will take advantage of you and one day you will be jumping up and down in the toilet singing I got my period I got my period….* I thought that was the funniest thing ever, although I had a boyfriend, having sex was still not part of my reality.

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[3] The presentation was given by a social group (peer educators) comprising of NUL s called Red Alert.

We were in a relationship and the boy had not touched me in any suggestive way nor had he initiated anything. A lot of the presenters throughout the orientation week kept closing their presentation by saying that we should not lose focus on why we are there; we should study hard and not be derailed. Nothing made sense, and I just kept wondering why there was so much insistence.

My admission was in the Faculty of Humanities and I did not know what to major in. In my first year I opted to take courses that had fancy names, such as Philosophy and Sociology, without really understanding what they entailed, but I did not do well in Philosophy (I got a D) and couldn't take it as a major, so I settled for Human Geography and English Literature. In the second year all Literature majors were required to take a practical drama course. Up to that point, to me, drama was conventional drama, and it was only when the unit was commissioned by the World Health Organization (WHO) to produce plays on HIV/AIDS and tour the country that I was introduced to another form of drama which I came to know as Theatre for Development (TfD). It was at this moment that I decided to drop Literature and take Drama as a second major. I got involved in a number of drama projects at university which were commissioned by NGOs and was constantly amazed by the transformative power of drama that I witnessed through the staging of productions. After graduation I continued as a drama consultant and I was always in awe of the role drama played in so many people's lives, including my own.

University is also the place where I experienced intimate partner violence (IPV)[4].

1.1.4 Post university

In 2004, after getting out of an abusive relationship, a friend told me about a production called *The Vagina Monologues* that addressed issues of violence against women. She wanted me to watch it and then produce it. I sent an email to "V Day", the organization responsible for *The Vagina Monologues*, and they gave me the rights to produce the play in Lesotho. I will not talk about the politics of staging *The Vagina Monologues* in Lesotho, nor the opposition and stonewalling that I received, as that is a story for another day, but I will relate what stood out for me during the post-performance discussions. Women would recount their stories on how they

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[4] IPV - any behaviors within an intimate relationship (spouse or partner) or ex-relationship that causes physical, sexual, economic, or psychological harm.

suffered abuse at the hands of the men they loved and trusted. I remember one woman who stood up and said *I wish you could take this performance to high schools where our young girls are: I think they also need this type of education*. We took her advice and staged the play in a few high schools and institutions of higher learning. Most girls talked about the abuse they faced, some from their teachers, and how they never knew how to respond to it. They talked about the play giving them some sense of comfort and a quest for them to do something about their lives.

Post-performance discussions were always emotional and difficult for me; I saw aspects of myself in those girls: young, vulnerable and in need of guidance. I wondered if their experiences would have been a little different had they been taught life skills. I wondered about my own life and how it might have been if people had not accused and reprimanded me for things I did not even understand. Would my life have turned out differently, would I have said NO when I should have, would I have spoken up earlier? Would I have succumbed to peer pressure? Would I have apologized every time I expressed a need? Would I have followed an assertive remark I made with a question mark? Thus, my interest in sexuality education was birthed.

Looking back at my personal history, I see the dire need for sexuality education to be offered to young people in schools, especially taking into consideration the current social climate. I do not claim that some things would not have happened, but I do maintain that I, and many others like me, might have had the luxury of making informed decisions regarding our lives.

1.2 Introduction and rationale

Sub-Saharan Africa is described as the hub of the HIV/AIDS pandemic. Seventy percent of all new infections occur in this region; with the highest percentage of infections being amongst adolescents (UNAIDS 2008:5). Lesotho is no exception to this situation. Lesotho has a population of approximately two million, of which more than half are under the age of twenty-five years, and 17% of those under the age of 20 are married. The HIV adult prevalence rate sits at almost 30%, making it the third highest in the world[5]. The teenage pregnancy rate, estimated at 52%, is one of the highest in Southern Africa, and the maternal fatality rate is one of the worst in Southern Africa (UNICEF 2012:17). The age of sexual debut in Lesotho has been recorded to

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[5] At the 2nd communication strategy workshop held by the Ministry of Health in February 2014 it was announced that the rate of HIV/AIDS in Lesotho had now risen, and Lesotho was now in second place.

be as low as 10 years for both males and females. Despite the fact that the statistics show a high rate of sexual activity amongst the youth, the contraception prevalence for both sexes, and for any method, is at 16.3% (LPPA n/d). These rates indicate that there is a high rate of pre-marital and unsafe sexual behaviours among adolescents, and the figures raise concern about issues of sexual and reproductive health problems among Basotho teenagers. Research carried out by the Ministry of Education in 2012 attributes the high rates in part to early sexual debut, characterized by forced and unprotected sex (MoET 2012:16). Other factors include, but are not limited to, globalization, family structure and dynamics and lack of information.

The introduction of "sexuality education" in Lesotho in 2005[6] by the Ministry of Education and Training was one of the responses within the education sector designed to address challenges in the prevailing situation. Reaching out to schools was a reasonable and seemingly effective way in which to get through to the target group, since schools have an incomparable potential for reaching a large and critical sector of the population with new skills and ideas, and schools are seen as appropriate and effective places for changing and or challenging sexual practices and gender norms (UNESCO 2009:3; Boonstra 2011:17). Introducing sexuality education was also in line with ensuring equitable access to appropriate learning and facilitating the Millennium Development goals (MDG) initiative (with particular reference to goals one, three, four, five and six[7]), Education for all (EFA)[8], as well as The United Nations Charter on the rights of the Child (UNCRC)[9].

Apart from the fact that introducing the subject was in line with MDG goals, sexuality education can be considered a global priority, because it is grounded in internationally accepted fundamental human rights. For instance:

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[6] The curriculum for sexuality education in Lesotho was designed in 2005, but the subject was officially implemented in 2007.

[7] Millennium development goals number one, three, four, five and six are to achieve universal primary education; promote gender equality and empower women; reduce child mortality; improve maternal health; and combat HIV/AIDS and other diseases.

[8] EFA is a global commitment signed by 164 countries at the world education forum to provide children, young people and adults with basic education and identified life skills as a need for all (UNICEF 2006).

[9] UNCRC reads that all children and young people have a right to access information that will allow them to make informed decisions about their health (article 17) including family planning (article 24).

- The right to education based on the Covenant on the Economic Social and Cultural Rights from 1966 and the International Declaration of Human Rights of 1948[10].

- The right to health based on the Convention on the Rights of the Child from 1989[11].

- The right to access information based on the United Nations Committee on the Rights of the Child from 2003[12].

- The right to protection against discrimination and marginalization based on the United Nations committee on the Rights of the Child from 2003.

Lastly its importance and accessibility to its target audience has been high-lighted and advocated for in the *Program of Action of the 1994 International Conference on Population and Development*[13], the *2010 UN special Rapporteur on the right to Education*, and the General Assembly devoted exclusively to sexuality and human rights.

The introduction of the subject in Lesotho has been clouded by political battles on its appropriateness to the African child and the interference of the subject in family life and traditions. Despite efforts to try and standardise sexuality education through international documents such as *From evidence to action; Advocating for Comprehensive Sexuality Education framework for comprehensive Sexuality Education* published by the International Planned Parenthood Federation (2009), *International Technical Guidelines on Sexuality Education*

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[10] "The Committee interprets the right to health, as defined in article 12.1, as an inclusive right extending not only to timely and appropriate health care but also to the underlying determinants of health, such as […] access to health-related education and information, including on sexual and reproductive health." (Committee on Economic, Social and Cultural Rights, General Comment No. 14, para. 11, available from www.ohchr.org).View all notes.

[11] Parties recognize the right of the child to the enjoyment of the highest attainable standard of health and to facilities for the treatment of illness and rehabilitation of health. States shall strive to ensure that no child is deprived of his or her right of access to such health care services (Article 24, Convention on the Rights of the Child [CRC], 1989).

[12] Adolescents have the right to access adequate information essential for their health and development and for their ability to participate meaningfully in society. It is the obligation of State parties to ensure that all adolescent girls and boys, both in and out of school, are provided with, and not denied, accurate and appropriate information on how to protect their health and development and practise healthy behaviours. This should include information on the use and abuse, of tobacco, alcohol and other substances, safe and respectful social and sexual behaviours, diet and physical activity (CRC/GC/2003/2004, para. 26).

[13] The 1994 ICPD Programme of Action (paragraphs 4.29, 7.37, 7.41, 7.47) explicitly calls on governments to provide sexuality education to promote the well-being of adolescents and specifies key features of such education. It clarifies that such education should take place both at schools and at the community level, be age-appropriate, begin as early as possible, foster mature decision-making and aim to advance gender equality. In addition, the Programme of Action urges governments and non-governmental organizations to ensure that such programmes address specific topics – including gender relations and equality, violence against adolescents, responsible sexual behaviour, contraception, family life, STIs and HIV prevention (http://www.unfpa.org/sites/default/files/pub-pdf/programme_of_action_Web%20ENGLISH.pdf).

published by UNESCO and partners (2009), *Its All One Curriculum: Guidelines and Activities for a Unified Approach to Sexuality, HIV Gender and Human Rights Education* published by *The Population Council* (2009), the challenge that most teachers are confronted with is what to teach and how to teach it.

1.2.1 Defining Comprehensive Sexuality Education

Sexuality education is defined differently by different stakeholders or disciplines to meet their particular objectives. The most popular definition that has often been used interchangeably with comprehensive sexuality education is "sex education", but I personally do not subscribe to the concept. I find "sex education" to be restrictive, as it focuses attention on biological features that define people as female or male, and on genital activity. This can imply that topics would be confined to sexual anatomy, reproduction, birth control, STI's and AIDS. This definition is not only limiting, but it detracts attention from other important aspects inherent in sexuality education.

In defining sexuality education, the starting point is to deconstruct sexuality. Sexuality is an integral part of who we are as human beings and contrary to popular belief, it is much more than our bodies or sex. Sexuality is a part of people's lives that covers a multitude of aspects of becoming and being sexually gendered beings. The spectrum of sexuality covers subjects which include sexual and reproductive health, sexual development, gender roles, intimacy, relationships and emotions. Sexuality is not an intruder or something foreign, as is often perceived especially in relation to adolescents, but the development of sexuality commences as early as intra-uterine life after conception and continues right through from infancy till death (Kumar, Choudhury & Pratap 2015:70). It is for this reason that Gorin and Arnold (2006:223) state that it is experienced and expressed through thoughts, desires, beliefs, attitudes, values, behaviours, practices, roles, and relationships. Within this context, sexuality education is therefore about providing evidence-based information on sexual development, expression, and behaviour over the life cycle. It means learning about the cognitive, emotional, social, interactive, and physical aspects of sexuality. A definition provided by UNESCO (2009:2) states that

> Sexuality education is defined as an age-appropriate culturally relevant approach to teaching about sex and relationships by providing scientifically accurate realistic non-

judgmental information. Sexuality education provides opportunities to explore one's own values and attitudes and to build decision-making communication and risk reduction skills about many aspects of sexuality.

Thus, sexuality education, as stated by The Report of the United Nations Special Rapporteur on the right to Education; Sexual Education (United Nations 2010), has to include the following:

- Age-appropriate, culturally relevant gender-sensitive unbiased and scientifically accurate information.
- Development of skills in s' decision making, communication, negotiation skills.
- Positive values and attitudes.
- Friendships and relationships.
- Pleasure, enjoyment, fulfilment, and quality of life.
- Sexual health.
- Diversity in sexuality education.[14]

1.2.2 Problematising Comprehensive Sexuality Education in Lesotho

Sexuality education has been a contentious subject in Lesotho, and debates have raged in the past regarding its appropriateness and effectiveness in a school setting. Research has however proven that comprehensive sexuality education is a cornerstone of HIV/AIDS prevention, helping to delay sexual activity in adolescents, decreasing the prevalence of non-consensual first time sex and increasing parent/child communication (Fonner et al 2014:1; Liberman 2006:114). Evidence has also suggested that making available the systematic and scientific knowledge and offering of sexuality education could help adolescents or young learners to make informed decisions

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[14] As in all areas of education, sexual education must be adapted to different age groups and cultures. In addition, teaching strategies must be differentiated and flexible to meet the differing needs of female and male s, taking into account the fact that persons with special needs — such as young people not attending school or young married women — need to be taught about sexuality through methods other than formal education, as do adults who, often because of misconceptions, do not have a full sexual life. Comprehensive sexual education is extremely important in view of the threat of HIV/AIDS and sexually transmitted diseases, especially for groups at risk and persons in particularly vulnerable situations, such as women and girls exposed to gender-based violence or persons in difficult financial circumstances….There is no valid excuse for not providing people with the comprehensive sexual education that they need in order to lead a dignified and healthy life. Enjoyment of the right to sexual education plays a crucial preventive role and may be a question of life or death. A/65/162, 2010. Report of the United Nations Special Rapporteur on the Right to Education: Sexual Education. United Nations, 2010.

regarding their sexual behaviour, as well as taking personal responsibility for their lives (UNESCO 2009:3; Boonstra 2011:19).

Sexuality education is not offered as an independent subject in Lesotho, but as a component under the umbrella of life skills education[15]. Topics to be covered in the curriculum include sexual and reproductive rights and responsibilities; sexual orientation; abstinence; contraceptives; drug and alcohol abuse; peer pressure; relationships; STDs and HIV/AIDS; communication and decision- making skills. It may seem as if the curriculum is all encompassing, but in reality, that is not the case, as the curriculum is censored. For example, on the topic of sexual orientation teachers are only expected to talk about the fact that people are different, but they are not allowed to talk about the LGBTI[16] community. On the subject of contraception, teachers are only allowed to list the different methods of contraception and they are not permitted to explain how each method is used, as it is believed that explanations would encourage sexual practices by pupils[17].

In support of the programme, The Ministry of Education and Training developed The Education Sector HIV and AIDS policy (2009) which dictates that sexuality education should be a compulsory subject in all schools, in line with the learners' development. In practice though, this has not been the case. Most schools do not offer the subject because teachers do not understand what it encompasses, what it aims to achieve, how to teach it and how to assess it (Khau 2012:415).

1.2.3 Introducing applied drama in the spectrum of comprehensive sexuality education

Since the implementation of sexuality education in schools in 2007 there has not been any comprehensive research that has been carried out on the subject in its entirety. Mturi (2003, 2004, and 2005)[18] and Khau (2006)[19] have written about sexuality education in Lesotho.

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[15] Life skills education is seen as a "safe" name, as opposed to when it was called sexuality education. School-based sexuality education in Lesotho was introduced in 2004 as a cross-cutting issue to be integrated into all existing subjects using the Population and Family Life Education Framework (POPFLE) (Khau 2012:413).

[16] Lesbians, gays, bi-sexual, transgender and intersex issues are still very controversial and sensitive in Lesotho, and it is believed that talking about such issues only promotes and encourages such behaviour.

[17] This is information that I received when I was doing a face-to-face interview with life skills subject specialists and it was further reiterated during a 2-day teacher training workshop that was held at Aloes Guest house in Maseru.

[18] Mturi's research examines the views of young people, parents and teachers on sexuality education in Lesotho.

However, it must be pointed out that both researchers carried out these studies on sexuality education before the current curriculum was designed and officially implemented by the Ministry of Education. In her research, Khau (2010, 2012) argues that in schools where sexuality education is offered the teachers design the content based on their own narratives, and the methodology they employ is prescriptive. The results of this approach are not limited to the production of passive dormant learners as the subject is detached from their social reality, but it also exposes the huge gap that exists in making the subject accessible to learners. It is within this context that applied drama – and specifically process drama – is brought into the equation as a possible way to create a space where s and teachers can potentially talk or discuss the pleasures and risks of sexuality, sexual development and agency, commitment, and decision making. Process drama could potentially provide a space where teachers meet pupils on their own terms, authenticate their concerns, speak in their vernaculars, invite them into their world and in the process create meaning. It is acknowledged that although effective teaching of CSE can provide fertile ground for delaying sexual debut, reducing teen pregnancy and empowering marginalized groups, such as girls and LGBTI pupils, to claim their space and promote healthy relationships, it does not translate into learners who will be immune from the everyday struggles of growing up or finding their sense of individuality. It simply means that when that time comes, they might be better armed with the appropriate skills.

The use of theatre and/or drama in addressing or teaching morally sensitive issues is not a new phenomenon. Applied theatre and/or drama has been used as a means of agitation in post-colonial spaces in most developing countries to stimulate discussions around issues of development, health and agriculture, as well as in the fight against HIV/AIDS (Malibo 2008:8; Eskamp 2006:39). *The Vagina Monologues*[20] production, for example, has been used as a centrepiece in the worldwide campaign on violence against women. In Lesotho, for instance (and briefly referred to earlier), women who watched the production were able to speak up about the injustices they suffered from their husbands/partners and boyfriends, with some taking their perpetrators to court. The use of applied theatre and/or drama in the classroom to teach sexuality

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[19] Khau's study examines the teaching of sexuality education in Lesotho in the era of HIV/AIDS.

[20] *The Vagina Monologues* is a play based on real women's stories and the sole purpose is to raise awareness on violence against women. The play touches on rape, sex, menstruation, female genital masturbation, birth and orgasm. The play is staged throughout the world, every year between February and March and the National University of Lesotho, through its Drama Unit, has staged *The Vagina Monologues*.

education, specifically HIV/AIDS, is gaining popularity and is being used in a number of African countries, for example DramAide and ARREP in South Africa, APPAUSE in Malawi, as well as the recently launched theatre projects in Mozambique, Zimbabwe, Botswana and Zambia that are run by Drama for Life.

In Lesotho, the use of applied theatre/drama was very popular in the 1980's. Productions were staged by the Marotholi Travelling Theatre pioneered by Zakes Mda (Mda 1993). The group achieved much acclaim and success in addressing developmental issues through theatre for development, but the group stopped working because of a number of challenges, amongst them the misuse of funds, and the use of applied theatre in Lesotho began to fade. There are, however, numerous applied drama projects carried out by The National University of Lesotho (NUL) through their Drama Unit and community theatre groups, but these are not well documented. One example is the Winter Summer Institute (WSI) that focuses on theatre for development purposes, which was launched in 2006 by NUL Drama Unit in conjunction with the University of Sunderland (United Kingdom), the University of the Witwatersrand (South Africa) and the State University of New York: Empire State College (United States of America). The WSI has been very successful, although it only stages work in the Malealea Valley. Even though theatre's potential and efficacy as a communication strategy is known in Lesotho, it has not been fully explored. In the light of the above, this study would like to explore the possibility of using applied drama to address the gap between sexuality education policy and the implementation thereof.

1.3 Problem statement and research questions

In a study carried out by the Southern and Eastern Africa Consortium for Monitoring Educational Quality (SACMEQ) in 2010 on the effectiveness of sexuality education in Southern Africa, Lesotho was rated the lowest in terms of the curriculum and the knowledge of pupils with regard to sexuality. The study showed a significant gap of knowledge between the teachers and the pupils. The teachers' knowledge was at 80% while that of the pupils was at 20% (MoET 2012: 51). These findings indicate that when it comes to subjects such as sexuality education, teachers might have the content knowledge, but they do not have the skills to transfer the knowledge that they possess to learners (Jopo, Maema & Ramokoem 2011:69; SACMEQ

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2012:25). The results of this SACMEQ study reflect that sexuality education is not offered at all schools, despite the fact that the curriculum assessment policy (Ministry of Education and Training) and HIV/AIDS sector policy (Ministry of Health and Social Welfare) respectively indicate that Sexuality Education should be a core and compulsory subject at all schools, in line with the learner's level of development (MoET 2012). Thus, there is a gap between what the policy prescribes and what is being implemented at schools.

The main research question for this study is: How can applied drama – and specifically process drama – be used as a methodology to advocate sexuality education and close the gap between policy and implementation at schools in Lesotho?

Secondary research questions are:

- What are the attitudes and perceptions of teachers regarding sexuality education in Lesotho?
- What is process drama and how can it be used in the teaching of sexuality education?
- What skills do teachers need so that they can be empowered to teach sexuality education?

This study is driven by three factors namely, my personal history, African scholarship, and the perceived shortcomings in the education system in Lesotho.

Sexuality education has been proven to be a very sensitive and controversial subject, to the point where there is a lack of scholarship on the subject. To this, Tamale (2011:3) notes, Western scholars have thus far conducted the majority of studies on sexuality, of which a considerable amount has been published on the African continent, but which primarily originates from South Africa. Thus, this study presents itself as a call, not only to African studies on sexuality education, but to Lesotho as well.

The World Health Organisation and other UN actors are in agreement that sexuality education (specifically in developing countries) should be offered to learners from an early age, because girls in the early grades of secondary school face the greatest risk of the consequences of sexual activity (Boonstra 2011:21;Unesco 2018). In addition, if the subject is offered in primary school, it reaches learners who for numerous reasons are unable to attend secondary school (Stange,

Oyester & Soloan 2011:1303). It is my hope that this study will advocate for the subject to be taught in all schools in Lesotho as a compulsory subject and as early as possible.

Within this context, a further aim is to promote and encourage the use of arts – in this case specifically drama – in formal educational spaces.

1.4 Theoretical points of departure

The theoretical foundation of this research is based on research into applied drama, comprehensive sexuality education, and behaviour change. The point of departure is our understanding of our target audience, who they are, how they develop, how they construct knowledge and how they make sexual meaning for themselves. This is important because the decisions they make and how they respond to situations is motivated by the psychosocial stage they are in and the social environment in which they reside. Thus, Vygotsky and Piaget's theories on constructivism, Erickson's theory on stages of psychosocial development, and behaviour change theories such as the Health Benefit model (HBM), self-efficacy and conceptual change models will be applied. This framework will demonstrate how the different learning and development models can shape the way in which learners perceive the world and their surroundings.

Comprehensive sexuality education approaches will also be discussed, as this forms the core of the dissertation. Sexuality education is based on, or informed by, three approaches: the rights-based approach, the morality approach, and the health approach. These approaches will show how these world views can be accounted for by the transformation in the 's mind-sets as they progress through the various stages of cognitive development.

The theoretical framework will then move on to explore process drama. The point of departure will be Freire's problem-posing pedagogy, which presents a learner-centred learning philosophy seeking to engage and motivate learners to take an active role in their learning (Freire 1997). In this pedagogy, learning is seen as an ongoing and transformative process for the teacher and the learner. Freire's problem-posing pedagogy greatly influenced Boal's Theatre of the Oppressed and also expanded into process drama, which was pioneered by Dorothy Heathcote (1971).

Process drama (Gavin Bolton 1979; Brain Way 1996; Cecily O`Reilly 1995) is a form of applied drama and a method of teaching and learning in which the learner and the teacher work together in and out of roles to create a dramatic world within which issues are explored and problems solved. Heathcote has often referred to process theatre as lived at life's rate and operating "from a discovery at this moment basis rather than being…memory based" (Bowell & Heap 2001:6). In process drama the theatrical ensemble – the teacher and the pupil – make the meaning for themselves and not for an external audience (Bowell & Heap 2001:7). Process drama carries with it the potential for rigorous standards-based learning to occur. This is because learners are not only expected to explore the dynamics that shape a given situation, but they are also required to acquire factual knowledge related to the topic (O'Neill, 1995: 151–152).

1.5 Research design and organisation of the dissertation

The study will employ a qualitative research design, focusing on an extensive literature study for secondary data collection, and action research as a design method for primary data collection. Action research seeks to address social and professional problems through an interactive cycle of action and reflection (Hammond & Wellington 2013:4). Action research's strength lies in its ability to generate solutions to practical problems and its ability to empower participants by getting them to engage with the research and the subsequent development or implementation of activities (Meyer 2006:26). Action research creates knowledge based on enquiries conducted within specific and often practical contexts; most often it is participatory in nature and involves a self-reflective cycle of planning, reflecting, acting, and observing (Kemmis & McTaggert 2000:595). Hammond and Wellington (2013:5) note that action research is deemed to be one of the most popular methods of research, because it directly seeks to improve practice for the better. This view is also supported by Whitelaw, Beattie, Balogh, and Watson (2003:16), contending that the place of action research in health programming and interventions is a significant one, as it has been deemed to make a difference in ways that more conventional methods do not. It circumvents top-down implementation of unsuitable policies and practices and offers a more flexible bottom-up approach.

Action research will be employed by using a participatory drama approach which would be used both as a tool and a research method. Although discussed extensively in chapters 6 – 8, the

primary data collection involved an initial questionnaire, and concluded up to a series of workshops and interviews, with secondary school teachers of sexuality education from Lesotho.

This study is divided into nine chapters. This first chapter introduces the study, describing the key problem area, defining the research questions, introducing the theoretical points of departure, and briefly outlining the research design and methodology. The following four chapters comprise a literature study focussing on contextualisation and theoretical frameworks.

Chapter two presents the background of Lesotho and the Basotho culture, the history of sexuality education, from traditional structures to contemporary models and the vulnerability of Basotho adolescents. The chapter concludes with a discussion of the current education system by looking at the teacher-training institutions and education policies in relation to comprehensive sexuality education.

Chapter three discusses the context of sexuality education and contestations that surround it. It also focuses on the principles and characteristics of the subject and concludes by tracing the history and implementation of CSE in Lesotho.

Chapter four presents the theoretical and conceptual framework of the study. The theories focus on two entities: the teacher and the teaching model as the primary subjects, and the learners as a secondary entity. This chapter addresses educational psychology, psychosocial development, and behaviour change.

Chapter five chronicles process drama as a form of applied drama. It discusses the difference between pure and applied drama, unpacking process drama and the specific conventions used in this study.

Chapter six presents the research methodology for the primary data collection, with discussions on the methodology employed, research paradigm, sampling, and the methods of data collection.

Chapters seven and eight present the data findings of the primary data collection process, focusing on comprehensive sexuality education, and the use of process drama in the classroom, respectively.

Chapter nine concludes the study and proposes areas for further research and the way forward.

1.6 Ethical considerations

According to Well and Pugsley (2000:1) ethical guidelines were formulated to regulate biomedical and social science research in order to protect the researcher and the researched by seeking to offer a non-exploitative relationship of collaboration and cooperation between the two parties. Any type of research involving humans has to ensure that the dignity, rights, safety and well-being of the participants are protected at all times. It should be free from any form of harm to the participants, whilst also considering their needs and interests (Miller et al 2012:2).

Ethical clearance approval was obtained from the Research Ethics Committee (REC) of Stellenbosch University prior the commencement of my field work (primary data collection), ensuring total transparency and purpose. An ethics form, which included information on the nature of the research, project timelines, methods of collecting data, and recruitment of participants was submitted for review. After minor recommended changes, the REC granted me an ethical clearance certificate.

This study also applied four basic ethical principles, which are (1) the respect for persons, (2) beneficence, (3) justice, and (4) confidentiality.

A major tenet of social research is that participation should be voluntary, and no one should be coerced to participate (Babbie & Mouton 2005:546). Participants have a right to informed consent before they become part of the study, as well as during the process of research, they should have a clear understanding of the objectives of the study and the methods to be employed, but also, importantly, to know that they have the right to withdraw from the study at any given time (Thomas 2013:14). All participants who took part in the research process were given an information sheet explaining the study and what is expected of them. They did so willing and gave their consent by signing the consent form provided.

 In carrying out research there is always a possibility of harm to the participants. Lutabingwa and Thonze (2006:647) argue that it is sometimes difficult to define and predict harm in carrying out research. Their reference to harm is not limited to physical harm, but also extends to the possibility of unforeseen emotional discomfort or distress. I acknowledge that the subject matter of my study – sexuality education – is sensitive. I made it clear to all participants during the

practical workshop sessions that they – the participants – decide what, or how much, they share of personal experiences. Also, during the workshops, specifically after an emotional session I made sure that there was a debriefing activity, and that each day of the respective workshops wrapped up with a closure activity.

In keeping with the principle of confidentiality I made sure that I did not breach or compromise participants' confidentiality by maintaining anonymity. None of the participants' names, or the schools to which they are affiliated, are mentioned anywhere in this study; pseudonyms and code numbers are used. All participants were assured that the data collected would be used only for this research and nothing else. Due to the sensitive nature of the research, the data will be kept in a locked shelf in my bedroom until it is discarded. Participants were also informed that should the data be needed for other purposes other than this study they will be duly informed.

CHAPTER 2

Background and contextualisation: Lesotho

> **"***You have to know the past***
> ***to understand the present***"**
> Carl Sagan (1980)

Lesotho is a constitutional monarchy and can be considered an ethnically homogenous society. The country has an area of 30,355 square kilometres and boasts a population of just over two million, growing at an annual rate of 0.9% (Lesotho Bureau of Statistics 2010: np), with 40% of that population comprising the youth (15-35 years)[21] (UNDP 2015:5). Lesotho is completely landlocked by South Africa, and, because of this positioning, it is highly influenced by its economic and social environment.

The people of Lesotho are called Basotho[22] and they speak Sesotho, while English is used in official circles in the administrative centres. Geographically, Lesotho is divided into four regions: the Lowlands, Highlands, Foothills and the Senqu River Valley, comprising two thirds of the country, which is covered by mountains, making it uninhabitable (Maro 2011:33). The physical geography of the country makes access to information, services, and the provision of infrastructure – including education – a serious challenge. The majority of the population reside in the rural areas, with less than 30% living in the urban districts (UNDP 2015:5). The country is divided into ten districts and each district has its own administrative centre or "camp". In 2014, the Lesotho cabinet adopted a national decentralisation policy in a bid to provide better service delivery to the populace. Despite efforts to decentralise, there has consequently not been any real progress in terms of efficient administrative and service delivery on the part of local government, (Nyane 2016:59; National Decentralisation Policy 2014:viii). As such Lesotho is still very highly centralized, with all the headquarters, ministries, parliament, civil society organisations and all its significant offices housed in the capital city, Maseru, and administered there.

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[21] The Ministry of Gender, Youth, Sport and Recreation defines youth as people between the ages of 15 and 35. This is a practice that has its origins in the use of this age category for youth wings in political parties in Southern Africa. The National Youth Policy of Lesotho has youth as being between the ages of 10 and 24. The United Nations definition of youth is people between the ages of 15 and 24 (Setoi 2012).
[22] There is however a small minority of Xhosa's and Baphuthi in the districts of Quthing and Qacha's Nek. However, they together with the rest of Basotho owe allegiance to the King of Lesotho.

This chapter aims to provide an overview of the education system in Lesotho, showing how sexuality education features within it. The departure point is a brief discussion on the Basotho culture, with reference to traditional sexuality education, as well as the role and influence of religion. It continues with a section on Basotho adolescents' vulnerability in order to contextualise the need for sexuality education. Lastly, the education system of Lesotho is discussed, with reference to the first inclusion of sexuality education in the curriculum, as well as a brief overview of how the teacher training institutions addressed/are addressing this matter.

2.1. Basotho culture

It is important to acknowledge traditional Basotho practices and religion, as this has a bearing on the education system in Lesotho and, by extension, comprehensive sexuality education. This section discusses traditional practices that were used to teach sexuality education, as well as the possible influence of religion.

2.1.1 Traditional sexuality education

Traditionally, in any village in Lesotho, there was a communal homestead that was set aside where teenage boys and girls would sleep at night. In most cases, the homestead would be at *Moreneng* (the Chief's place) or the homestead of a respected member of the community. This place was referred to as *Thakaneng* (the young ones). The council of village elders was responsible for the upkeep and running of *Thakaneng* (Epprecht 2000; Kendall 1999). The young boys and girls were taught, amongst other things, gender roles, sexuality, and body image and change, as well as being responsible citizen. One of the many important things that was stressed in the teachings was that boys and girls should not be in physical contact with the opposite sex, except under the supervision of the elders (Sekese 2002; Lesitsi 1990). Basotho had, and still have, a unique way of tackling sensitive issues, hence the saying *Sesotho ha se tokoloe* which simply means there is no obvious or explicit way that something can be explained: that which has been said, is as is, no questions asked. This means that possible discussions about sensitive issues, such as sexuality amongst others, are effectively discouraged.

Other than *Thakaneng*, sexuality education was also the responsibility of the older generation. For girls this happened when they experienced their first menstrual period. The mother of the girl in question would notify all the mothers of girls of the same age in the villages, the village

girls would accompany the girl in question to the river or the well where the girl would be given her first group lesson on sex education from the elderly women. The lesson also included how to forecast their next period and hygiene during their periods. The girls were also advised to remain virgins until marriage (Matsela 1978:166).

Further grooming of young girls into womanhood was also carried out by the older sisters, female cousins, aunts and grandmothers (Ashton 1967:37). Their responsibility was to pass on information about sexual knowledge and acceptable practices to girls, as well as teaching them how to take care of the female body, including how to elongate their inner labia (Khau 2012:764)[23]. On the other hand, the responsibility for preparing, counselling and grooming young boys into manhood lay with the uncles and the older brothers. The young men were taught about gender roles and puberty. This was normally done while shepherding livestock in the fields (Sekese 2002; Ashton 1967).

Initiation school, which Matsela (1979:181) catalogues as the formal climax of the otherwise non-formal indigenous system of education, was also a niche for traditional sexuality education. The responsibility of the initiation schools lay in the hands of elders, local leaders and traditional doctors in the villages (Ministry of Education 1982:1). The initiation schools were meant for young unmarried Basotho adolescents between the ages of fifteen and twenty, with the aim of strengthening socio-cultural ideals and principles amongst them, and secondly, to serve as a rite of passage from adolescence to adulthood (Ashton 1967:57; Moitse 1994:46) through what Sekonyela (in Maharasoa and Maharaswa 2004:108) has described as the purification of the human body and soul. Initiation was an important phase of Basotho upbringing; until such time as they have been initiated, Basotho youth cannot marry or take part in the various social activities and tribal celebrations (Ashton 1967:46).

The initiation schools, known as *Mophato,* were normally situated on the outskirts of the village, often in the mountains. This was done for a couple of reasons: firstly, so that initiates are not disturbed by the community, this in a way maximises their concentration and improves their chances of achieving the desired outcome, and secondly, that anyone who is not an initiate would

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[23] There are variations on the literature as to when young girls were taught how to elongate their inner labia. Some scholars argue that this is done from an early age, with some indicating that this was done in preparation for marriage.

be spotted from afar (Khau 2009:368; Matsela 1982:168). During the training, initiates are not allowed to visit their homes and the only family contact they are permitted is through visitors of the same sex who are initiation graduates (Maharasoa and Maharaswa 2004:106).

There were separate initiation schools for boys and girls, the duration of the latter was six months, with the former lasting from two to three months (Sekese 1978:12; Ashton 1967:52). During their time at the initiation school, initiates were expected to participate in the circumcision ceremony, which is seen as a rite of passage into adulthood[24] (Mturi & Hennink 2005:131). In addition to the ceremony, initiates were taught moral and cultural values and philosophy. While the boys were taught to be warriors and were trained in virtues such as bravery, obedience and honesty, the girls, on the other hand, were taught womanly duties and the general virtues of humility, obedience and respect. The goal of this indigenous education system was to produce a well-rounded responsible citizen, characterised by socio-cultural responsibilities, someone who was loyal in serving their community and meeting family responsibilities (Matsela 1982:168; Moitse 1994:4). The expectation was that once the adolescents had graduated from initiation school they were to get married, and this was done in an effort to stop them from practising their new-found sexual knowledge outside the boundaries of marriage. Thus, it could be said that although sex was not an important aspect of initiation school, it was seen as an essential but indirect prelude to marriage (Ashton 1967:55).

The exact curriculum of the initiation school is not extensively known, and it is referred to as a *koma* (a tightly kept secret). This was a way to regulate what was taught at the schools so as not to corrupt the sexual innocence of those who had not been to initiation school. Despite the amount of research that has been done on initiation, its curriculum and activities have remained the preserve of those who have undergone initiation.

There is little research and information on the current prevalence of initiation schools and the number of young people who attend these schools in Lesotho. However, circumstantial information suggests that initiation schools are still very popular in the more remote rural areas in Lesotho, with young people dropping out of formal schooling to attend the initiation schools

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[24] Mturi and Hennink (2005:140) note that anecdotal information suggests that, unlike in other African countries, in Lesotho female circumcision does not involve removing any part of the genitalia, but only stretching the labia majora.

and only a small percentage of them coming back to complete their studies[25]. Even though practices such as *Thakaneng* and the teaching of sexuality education through socialization are no longer as prevalent, some communities in rural areas still adhere to these traditional practices.

2.1.2 Basotho and religion

Before the introduction of Christianity in Lesotho, Basotho relied heavily on ancestral spirits known as *Balimo* (Rosenburg, Weisfelder & Frisbie-Fulton 2004:349). Basotho were of the view that the *Balimo* were able to create misfortune if their descendants violated cultural norms, or they could bring about prosperity if the descendants did right by them. Basotho were in contact with their *Balimo* through dreams and visions, but there were also people with spiritual gifts, such as traditional healers, who could be in contact with *Balimo*. Christianity was introduced into Lesotho around 1833 when the French Protestant missionaries arrived in Lesotho and, twenty-seven-years later, they were joined by the Roman Catholic missionaries (Thelejani 1990:1; Rose 1970:203).

The introduction of Christianity saw the waning of Basotho traditional religion, as Western missionaries believed that traditional religious beliefs and practices were inferior and had to be abandoned (Mart 2011:193; Mokotso 2015:157). Many Basotho converted to Christianity, as they were drawn to the Western education that the missionaries brought with them and also because they feared they would burn in hell if they rejected the newly introduced Christian ideologies. Consequently, they ceased to practice their indigenous traditional beliefs, which were now classified as having pagan and heathen features. Today Christianity can be seen as a big part of Basotho culture and has played a major role in education and politics. 90% of the population is Christian and the remaining 10% constitutes non-Christian religions. The majority of the Christians in Lesotho belong to the Roman Catholic Church, while other denominations include the Anglicans, Protestants, African Methodist Episcopal (AME), Assemblies of God, Dutch Reformed, Seventh Day Adventist and several independent Zionist sects (Bandill & Cobbe 1985).

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[25] The majority of schools in Lesotho, especially church-owned schools, do not admit or re-admit pupils who have been to initiation school. The popularity of initiation schools has risen as it has been seen as a sign of prestige amongst the boys. However, initiation graduates are seen as problematic, as they are difficult to discipline.

The missionaries introduced formal schooling in Lesotho and although the Protestants arrived in Lesotho earlier, it is the Roman Catholic Church that is prominent in Lesotho. The prominence of the Roman Catholic Church can be attributed to its infiltration and settlement in the most uninviting remote areas in the country and the successful establishment of schools, both primary and high schools; it has also been instrumental in the establishment of the National University of Lesotho in April 1945[26]. It is estimated that the Roman Catholic Church owns more than 40% of the schools in Lesotho. The doctrines and ideologies of the Christian missionaries were extended to the classroom setting through a Christian and Euro-centric teaching approach, with education used as a tool for expanding religious convictions and enlarging their own sphere of influence in Lesotho (Mart 2011; Gill 1997; Ministry of Education 1982:1). Given that the schools were owned by the churches it is evident that any teaching on sexuality education had to be in line with the moralistic agenda of the church, failing which, it would be excluded from the classroom; moreover it was difficult for other agents such as the government to enforce its wishes concerning the education system. A reminder of the traditional sexuality education and religion is imperative in this study, especially as the dissertation delves into the development, implementation, and teaching of comprehensive sexuality education.

2.2 Basotho adolescents and their vulnerability

Adolescence refers to the period of life between childhood and adulthood and this roughly corresponds with the teenage years from age twelve to nineteen (Kimmel & Weiner 1995:2). During these years, adolescents go thorough emotional, cognitive, physical and social transformations, and as much as it is an exciting time, it is also a difficult and confusing period in the life of most (Csikszentmihalyi & Larson 1984:8; Gladding 1997:105). Adolescence has three stages namely, early, middle and late, with the corresponding age ranges being twelve to thirteen, fourteen to sixteen, and seventeen to nineteen, respectively (Barret 1996:333). The early stage is characterized by the need to belong, and during this time adolescents tend to forge powerful relationships with their friends, making the stable self-concept that they possessed during

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[26] When the National University of Lesotho was established in 1945, it was named Pius XII Catholic University College. In 1964, in a bid to make it autonomous and non-denominational, it changed its name to the University of Basutoland, Bechuanaland Protectorate and Swaziland (UBBS). In 1966, after Lesotho and Botswana received their independence, the name changed to the University of Botswana, Lesotho and Swaziland (UBLS). In 1975 the National University of Lesotho (NUL) was established on the site of the former UBLS.

childhood begin to alter significantly (Louw, Van Ede & Louw 1998:425). Their identity is tied in with that of their friends, and their moral reasoning mostly reflects the need for peer approval. For most of them the anxiety associated with not belonging is greater than anything else. Because of the strong urge to belong, it is not coincidental that this is the stage where different behavioural experimentation begins, and adolescents are thus most likely to have experimented with alcohol and marijuana (Key & Block in Barret 1996:335). Equally noteworthy is that early adolescence is the beginning of puberty, characterised by primary and secondary sexual developments and a sexually maturing body, and some adolescents may have difficulty adapting to these bodily changes which are likely to affect their self-esteem (Corey & Corey 2002:306; Gillis 1999;72). Over and above the bodily challenges that they go through, they also experience other challenges such as peer pressure and identity crises as they are struggling to establish a self-identity (Gladding 1997:106).

During the middle stage of adolescence most of them had entered or completed puberty. The process of identity formation is so intense that the quest to individuate manifests itself through experimentation with different roles, friendships, looks and values. In this stage adolescents would rather have a negative identity than no identity at all: the core construction of this identity is based on their desire to be noticed as better than others (Barret 1997:336; Gladding 1197:107; Gillis 1999:72). This stage is characterized by competence, uniqueness, and competition.

The late stage focuses on worthiness, where adolescents start to develop personal standards of morality and/or integrity. There is a lot of pressure to succeed academically, financially, and socially, leading to situations where conflict can arise between their personal standards and situational demands. This stage is characterized by social or political activism; depression or suicide – resulting from one's failure to meet personal standards; social consciousness; or nostalgia for the security of childhood (Kimmel & Weiner 1995:16; Barrett 1996:334).

Adolescence represents a transition towards physical, psychological, and social maturity. This is a period when young people are beginning to seek adult characteristics and initiate and engage in sexual activity or behaviour (Sdorow & Rickabaugh 2001:115; Capila 2004:253; Flemming 2001:21). Insufficient knowledge about, or a limited understanding of, sexuality and the consequences of sexual activities by adolescents can, amongst others, lead to sexually-

transmitted diseases, HIV/AIDS, and unplanned pregnancy (the last mentioned may lead to illegal abortions). All of the aforementioned could consequently also lead to dropping out of school and drug and/or alcohol abuse (Gasper 2011:592; Rosenberg, Pettifor, Miller, Thirumurthy, Emch, Abfolabi, Kahn, Collison & Tollman 2015:929).

Young people in Lesotho aged from 10-24 years make up 34.3% of the total population (LPPA 2010). As mentioned in the first chapter, the age of first sexual debut has been recorded to be as low as 10 years for both males and females (Phela Health and Development: no date). Research also shows that around 17% of young people in Lesotho below the age of 20 years are married. Even though there is a high rate of sexual activity amongst the youth, the contraception prevalence for both sexes, and for any method, is only 16.3% (LPPA 2010). Condom use during a first sexual encounter is recorded as 10% for adolescent males and females. The low rates of contraception and condom use leaves the majority of adolescents vulnerable to STDs, HIV/AIDS and unwanted pregnancies. Teenage pregnancy is currently at 23% (Lesotho Demographic and Health Survey, 2014).

In the light of these statistics, there seems to be growing evidence that a vacuum is experienced by adolescents regarding sexuality education and basic information on sexual health. In fact, a study carried out by Akim Mturi (2003), *Parents' Attitudes to Adolescent Sexual Behaviour in Lesotho*, substantiates this point by arguing that parents feel embarrassed talking to their children about their relationships and sex. They also indicated that they know when their children are in relationships by the way they dress, or when they find love letters in their pockets, or through gossip. The increasing rates of health problems, such as HIV/AIDS and STDs in adolescents are a source of concern for stakeholders such as teachers, health personnel and the government, but possible solutions for this state of affairs remain unclear.

The private sector in Lesotho is very small (LPPA 2010), and while there is a range of organizations focussing on the youth with regard to sexual and reproductive health, the majority of these organizations primarily make use of printed media such as brochures, posters and booklets providing information about sex, abstinence, condom use and relationships[27]. At

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[27] Phela Health and Development is a franchise of Soul City, South Africa, and it is one of the very first organisations in Lesotho to produce multimedia materials on issues of sex and abstinence, with a specific focus on adolescents. The organisation also caters for other target groups, such as men and women of reproductive age.

present, Lesotho Planned Parenthood (LPPA) is one of the few organizations that moves beyond just providing information by offering training sessions and workshops focussing on peer education, youth training and other youth-directed life skills. LPPA also provides counselling and medical services for the youth at their *Thakaneng* centres. The *Thakaneng* centres were established as a revival of the traditional *Thakaneng* in order to create a friendly safe space where the youth can go for personal services without feeling judged by their elders. The shortfall of these youth centres is that they are mostly found in towns[28] and training is offered after school hours, hence they do not necessarily reach a large cross-section of the adolescent population.

Adolescent vulnerability in Lesotho can be attributed to numerous factors. Apart from the physiological and psychological developments that adolescents undergo, as discussed above, and the information gap with regard to issues concerning sexuality, two other external factors can be considered to contribute to their vulnerability: globalization and family structures and dynamics.

Globalization is a process of worldwide integration, resulting from the exchange of world views, products, and culture; reducing the world to what has often been termed as a global village (Wells, Shuely & Kiely 2001:38). Globalization is enhanced by mass media, which is responsible for facilitating a free flow of information and cultural exchange through digital media such as television programs, web series and magazines, as well as film and music (Matos 2012:1). The easy access and widespread use of the internet has the advantage, if used correctly, of providing young people with information on healthy sexual lifestyles and behaviour, but contrary studies carried out in different parts of the world show that mass media negatively influences teens regarding their sexual behaviour (Schroeder & Kuriansky 2009:79). The above-mentioned institutions use sex as a "selling-point", and there are a number of uncensored media and/or internet platforms that discuss sex in the most explicit ways. Research on television also argues that there are seemingly consistent sexual messages across television genres, between unmarried persons, strangers and teens in which there is hardly any reference to sexual responsibility and risk such as sexually-transmitted diseases, HIV/AIDS or unplanned pregnancies, which detrimentally influence already vulnerable adolescents (Kaiser Family

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[28] Currently in Lesotho there are only four *Thakaneng* centres. In the 7 districts where they are yet to be established, LPPA has called for hospitals to create "youth corners" where the youth could go for counselling, medical services and any other information they may need. Despite LPPA'S efforts, the centres soon ceased to function, as the youth felt they were not safe. Sometimes, youth corners were placed in the main hospital, which made the youth feel judged when they went there for services.

Foundation 2000:17). Research carried out by Bleakley, Hennessey, Fishbein and Jordan (2008); *Ragsdale, Bersamin, Schwartz, Zamboanga, Kerrick and Grube (2014); and Kirby (2002)* indicate that reading and watching sexual content in the media can contribute to early sexual debut, and an increase in sexual activity amongst young people.

The television and movie industry in Lesotho are still very much in its infancy stage, and there is only one television station, Lesotho Television, which is state-owned. The television service normally closes at 10 pm, after which time it broadcasts Ajazeera. The news at 19:00 and 21:30 are the most watched programs. The local content available of series and movies is mostly donor sponsored. Although Lesotho television does not have a regulating body, it does not accept programs with nudity, foul language and sex, and does not subscribe to the television-content rating system of SNL. The majority of households access international TV programs through digital satellite TV (DSTV) and, arguably, this is the main model for their behaviour, and the chief model for adolescent sexual behaviour when it comes to birth control (Grant 2003:286). Thus, digital media has impacted a great deal on how sex has been traditionally viewed in Lesotho: it was not something that could not be discussed publicly, it was surrounded by secrecy and was devoted to people who were married.

Family structure and dynamics also have a bearing when it comes to the vulnerability of adolescents. A study carried out by Mmari, Kalamar, Brahmbhatt and Venables (2016:1) substantiates that a lack of parental presence results in adolescents more likely to engage in risky sexual behaviour. The family structure in Lesotho has changed from that of an extended family to that of a nuclear family. This has had a negative impact on the community and traditional forms of safety nets (IPPF 2004). Today there has been a shift to viewing sex on TV, with less restriction and more independent thinking (Charanasri et al 2004 in Vuttanont 2010: 17). There is a growing percentage of women who have opted to have children out of wedlock, and the divorce rate has increased, resulting in single-family households. Consequently, adolescents are left on their own while their parents are working, leaving them exposed and very vulnerable.

It must however be pointed out that while I have indicated the above as factors leading to early sexual debut, I acknowledge that the issue of early sexual debut is quite complex as it does not necessarily mean that what adolescents access on mass media platforms translates into action.

The complexity of the matter is further amplified by the fact that there has been little research carried out in exploring the determinants of early sexual debut in Lesotho, thus it is quite difficult to state whether the age of sexual debut is increasing or decreasing.

2.3 The education system in Lesotho

This section consists of four subsections. A brief overview of the historical development of the education system's structure and content is given. A discussion on the inclusion of sexuality education within the curriculum follows. The last two subsections focus respectively on teacher training institutions and education policies, and how these deal or have dealt with sexuality education.

2.3.1 Historic overview of structure and general content

Education in Lesotho can be classified into two streams: indigenous education, and formal education that came with colonial rule. Formal education became the exclusive domain of the Missionary Society. In 1833 formal education introduced by the French Protestant Christian missionaries and the Roman Catholic missionaries who joined them in 1860, replaced the traditional education system that was being practised by Basotho, and for the first time learning took place in the classroom. The missionaries continued to play a leading role in the education system until post-independence (Muzvidziwa & Seotsanyane 2002:np). It is, however, worth pointing out that this education was more about the indoctrination of Christian ideologies, and much less focus was placed on the development of lifelong skills for individuals (*Growth and Change in Lesotho*, undated:2; Bohloko 1982:2). The aim was to produce learners who could read the bible and thus disseminate Christian beliefs and conventions.

The syllabus that was followed was foreign, as it was designed by the missionaries, and left little choice of adaptation to the local situation, in many ways undermining indigenous Basotho knowledge and practices. The syllabus included basic literacy and numeracy skills and gender-related activities such as woodwork and needlework for boys and girls respectively (Gill 1993:50; Rosenburg, Weisfelder, & Friesbie-Fulton 2004:90; Muzvidziwa & Seotsanyane 2002:np). During this early period, the curriculum encouraged the adoption of a Western culture and lifestyle, such as clothing and eating habits, as well as the adoption of biblical names.

In 1868 Lesotho was annexed to the British Crown under the name of Basutoland after Moshoeshoe sought protection from the British during the Anglo-Boer War (Haliburton1977:xxx). The British protectors had no pronounced interest in the education of Basotho – except, on occasion, to provide grants, pay teachers and supervise programs borrowed from elsewhere, so the missionary education continued (Muzvidziwa & Seotsanyane 2002; Thelejani 1980 :1).

It is also noteworthy that when formal education was introduced the syllabus was not standardized, as the schools were mostly built to propagate the teachings of the respective denominations in the particular communities. In 1909, in order to create some uniformity and streamline education, a central board of advice was established, consisting of the Director of Education and representatives of government. Following the formation of the central board of advice, the Education Secretariat was appointed whose mandate was to serve as a link between the schools and the government. It was through these establishments that an education policy for chiefs, churches and the government was drawn up. The new standardized syllabus brought with it the introduction of standardized examinations, as well as qualifications and credentials which would later become key to obtaining employment in the civil service and teaching force (Clark Commission 1946).

Before 1966 the educational system in Lesotho (programmes, curricula, subjects and examinations) were controlled by the Cape Province of South Africa's Department of Education; this was as a result of the British settling in the then Cape Colony. This education system proved to be detrimental to the development of Basotho, as it was designed to advance and serve the interests of the white minority. In 1953, when South Africa introduced the apartheid inspired Bantu Education Act, Lesotho opted out of the system as it did not approve of its guiding principles (Bohloko 1982; Thelejani 1990:1), and consequently formed a liaison with Botswana and Swaziland to develop an education system drawn from the British Education system which was more specific to their needs (Christie & Collins, 1982; Thelejani 1980; Clark Commission 1946). The newly adapted syllabus – even though much didn't change in terms of content and form – as it was still inspired by the missionaries – offered Basotho children, to some degree, an education routed and geared towards the Basotho culture. This curriculum moved towards a

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holistic approach, for example the science syllabus included personal hygiene, the mechanics of sexual reproduction and development in animals (Makatjane, 2002; Thetela, 2002).

The end result of the new education system (after the rejection of the Bantu Education Act) was localisation of the examinations, which happened around 1961; the Junior Certificate (JC) was administered in Lesotho and the senior classes followed the Cambridge Overseas Certificate agenda (COSC). In 2011 the Ministry of Education introduced the Lesotho General Certificate of Secondary Education (LGCSE) to replace the Cambridge Overseas Certificate which was an effort to align the education system to the needs of the country and to make education more relevant to its citizens (MoE 2015).

Currently, the Ministry of Education and Training is responsible for determining the school curriculum. The National Curriculum Development Centre (NCDC), together with subject panels, develops the teaching and learning materials. The ministry provides in-service training for school managers and administrators in order to improve their skills. The government, through the Teaching Service Department (TSD), pays the salaries of the qualified teachers in government schools and government-approved missionary and community schools.

Today, the education system of Lesotho can be described as a joint responsibility of three partners: the government, the church and the community (Sebatane et al 2000:5). The education system structure is summarised in Table 1.

TABLE 1: Education System in Lesotho

Education Level	Duration	Grade/Form	Exit Qualification
Kindergarten	Not applicable	Not applicable	Not applicable
Primary School	7 years	Grades 1 – 7	Primary School Leaving Certificate (PSLE)
Junior Secondary School	3 years	Forms A-C	Junior Certificate (JC)
Upper Secondary School	2 years	Forms D-E	Lesotho General Certificate of Secondary Education (LGCSE)
Tertiary Education	1 year/2 years/ 4 years/5 years		Certificate/Diploma/BA Degree/LLB

2.3.2 Including sexuality education in the curriculum

The introduction of sexuality education in schools has brought with it a number of controversies. One of the criticisms is that sex education programmes increase sexual behaviour amongst young people. However, there is overwhelming evidence that suggests the opposite. A review of 53 studies to examine the impact of HIV/AIDS and sexual health reproduction on young people's sexual behaviour concluded that all the reports reviewed – regardless of methodologies used, the country under investigation and the year of publication – found little to support the notion that sexual health education encourages early sexual debut and an increase in sexual activity (UNAIDS 1997:20). The report moves on to show that if any of these educational strategies is in the direction of postponed initiation of sexual intercourse and safer practices, their influence has been positive, leading to the effective use of contraceptives (UNAIDS 1997:20). A later review of 22 schools' programmes that had undergone strong evaluation on HIV/AIDS, STI's and general reproductive health topics, carried out by Pathfinder International in 2001, supported the above argument. The review concluded that school-based reproductive health programmes proved to have a short-term impact on improved knowledge and attitudes, with girls delaying on first sex, increased condom use and a reduction in the number of sexual partners (Pathfinder International 2001:36). Given this evidence, it seems clear that school-based sexuality education is an effective strategy in dealing with issues such as sexuality, HIV/AIDS, and self-awareness, amongst other things.

In Lesotho comprehensive sexuality education was initially referred to as *prevention education* as it was seen as a preventative measure against the spread of HIV/AIDS in young people. Alternatively, it was referred to as "life skills education" as its aim was to equip young adults with skills that they could employ to protect themselves against any socio-cultural threats (UNESCO 2015). In 2004 the Ministry of Education and Training in Lesotho introduced sexuality education in the national curriculum through the Population and Family Life Education framework or curriculum (POPFLE). This initiative was a response to the increasing new HIV infections among adolescents and was thus seen as a suitable preventative programme that would affect the desired behaviour change amongst the target population. POPFLE was designed with two main goals in mind: (1) to equip learners with the knowledge, skills, attitudes and values required to prevent STI's including HIV/AIDS; and (2) to promote self-esteem and self-awareness about human sexuality, reproductive health and reproductive rights. POPFLE

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employed an integrated approach that saw sexuality and HIV/AIDS education as cross-cutting issues to be integrated into existing subject areas (Ministry of Education no date: 4; National Population Policy 1994). The benefit of utilizing an integrated teaching model is that chances of it being sacrificed due to time and budget constraints are close to non-existent, the drawback, though, is that it offers an opportunity for teachers to prioritise subjects areas they are comfortable with and pay less attention to the ones they perceive to be embarrassing or unpleasant, in this regard it would be sexuality and HIV/AIDS issues; or sometimes it gives them the option of leaving out those issues altogether in their teaching. In addition, it becomes difficult to monitor and evaluate the subject. Too is that educators because of their lack of interest may limit or opt for traditional approaches that are teacher-centred as opposed to learner-centred, consequently as impacting on the learning (UNESCO 2015:24).

Khau (2010:33) notes that the use of an integrated approach[29] was employed, despite a study carried out by Kann, Collins, Pateman, Small, Ross and Kolbe (1995:292) at the Centre for Disease Control in America that exhibited that the application of an integrative model in schools is tantamount to "watering down" diffusion. The data suggests that the approach promotes shallow and non-systematic learning as it provides a space for unintended messages ultimately confusing the learners. Additionally, because the teachers are less likely to be adequately trained in the subject it may be difficult for them to remain true to the essence of the subject or they may find it challenging to navigate through the subject. For example, the teacher is more likely to cover the mechanics, such as the biology and science of HIV/AIDS as opposed to covering preventative measures. Thus, as argued by Kann et al (1995) there is a strong case against this model particularly when it comes to health issues.

In light of the above-mentioned findings, UNICEF (no date) encouraged member states to adopt the "separate subject" strategy of dealing with sexuality issues as standalone life skills programmes. They should adopt one lesson a week entirely separate and on its own, or have special lessons within a subject like health education or biology which have a better chance of succeeding than those that are infused in the curriculum (Gachuhi 1999:20). Following these findings, UNICEF proposed and supported the teaching of essential knowledge, attitudes and

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[29]   The integrated approach has two types 1. There are no dedicated class hours for the subject thus teachers use class hours of other subject 2. The content of sexuality education is integrated into the teaching of other subjects

skills within one subject. It was on the basis of the above-mentioned proposal that, in 2006, there was a pilot project in eighty schools in Lesotho where Life Skills Education (LSE) was taught as a standalone subject. Following the pilot scheme, the subject was rolled out countrywide from December 2007 to January 2009 to 1477 primary schools and 350 secondary schools, giving a total of 1827 schools that offered the subject. LSE is offered from standard 4 to form C (which is the equivalent of Grade 4 to Grade 10 in South Africa).

The curriculum of Life Skills Education was borrowed and adopted from the background of POPLE. However, unlike POPLE, which was designed as a preventative educational programme focussing purely on knowledge acquisition (MOET 2005), LSE was designed with the intention of building a more comprehensive subject which would support the acquisition, as well as the development of skills, ultimately leading to the desired behaviour change.

A study carried out by Chabela (2010) states that even though the government of Lesotho supported the implementation of Life Skills Education – which increased its chances of success – there were a number of challenges along the way that weakened its support. Firstly, the MoE developed the programme without any clear motivation, or without necessarily seeing the need for it, but simply to appease the government and remove the pressure that was perceivably placed on them to respond to the HIV/Aids pandemic. Secondly, there was a lack of consensus between the Ministry of Education and the NCDC on the thematic areas to be addressed, curriculum layout, and approaches to be included. Thirdly, because of the rush that the ministry was in, the curriculum was designed in only six months, leaving gaps in curriculum planning and development. Lastly, the omission of school principals, district education officers, NGOs such as the Lesotho Planned Parenthood Organisation, as well as other stakeholders such as nurses, had a negative impact on the project during the curriculum development process.

Since the introduction of sexuality education in Lesotho very few studies have been carried out on the subject, and it is therefore difficult to say how many schools still teach the subject and what teaching approaches are employed by the teachers.

2.3.3 Teacher training institutions

The National University of Lesotho (NUL) and Lesotho College of Education (LCE) are the only two institutions of teacher training in Lesotho. The LCE has two campuses; the main campus is

in the Maseru district and a satellite campus situated in the Thaba-Tseka district. The college offers diploma and certificate courses in primary and secondary education, as well as a diploma in technical education for vocational and technical secondary schools. The diploma programmes follow a structure of three years pre-service teacher education and one year of teaching practice.

With the introduction of Life Skills Education into the curriculum, the Lesotho College of Education developed courses for this subject: the first a fully-fledged general education course for first year primary and secondary student-teachers and the second for part-time students. Both courses on Life skills education are offered for three hours per week and the content and pedagogy are determined within the institution. Furthermore, LSE is only offered as a general course and not as an area of specialization (UNESCO 2015).

The Lesotho College of Education was used to offering distance learning for unqualified in-service teachers who were already within the system. This initiative was financed by the World Bank and it was a bid to reduce the high teacher student ratio of 1:34, after Lesotho introduced free primary education. But when funding dried up, the College phased out the programme, which meant that it was difficult for in-service teachers to acquire any form of further training regarding Life Skills Education.

The National University of Lesotho, through the Faculty of Education, offers four-year degree programmes in pre-service teacher education, of which teaching practice constitutes three months. The Education Faculty also provides education-based subjects, and students acquire their majors from other faculties such as Humanities and Social Sciences. The students are only allowed to major in two teaching subjects. The Faculty of Education also offers a one-year full time Postgraduate Diploma in Education (PGDE) which enrols graduates from other faculties who wish to make teaching a career.

Responding to the needs of teachers to teach Life Skills Education, however, NUL was not as proactive as LCE. The Faculty of Education does not offer a course or a major in Life Skills Education, but instead provides a two-day workshop for students who intend becoming teachers, with the aim of introducing those students to the syllabus and the teaching methodologies proposed by the curriculum. The workshops are highly dependent on funding and therefore they are not sustainable.

It is important to note that UNESCO has been very proactive in the implementation of sexuality education in schools in Lesotho. Together with the National Curriculum Development Centre, UNESCO has been offering training for in-service teachers on LSE through two-day workshops. Other than the workshops, individual teachers at Lesotho College of Education are taking part-time courses relating to sexuality education at universities in South Africa. Nonetheless there is currently no systematic arrangement for the training of the different units in this subject area within Lesotho (UNESCO 2015).

2.3.4 Education Policies
In a bid to strengthen sexuality education in schools and in acknowledgement of young people's health as a focus in its public health agenda, Lesotho developed a couple of policies: the Curriculum and Assessment Policy 2009 (MoE 2009) and the Education Sector HIV/AIDS Policy 2012 (MoE 2012). The latter directs that appropriate schools and institutional personnel will be trained in HIV prevention, sexual and reproductive rights, counselling and support. It adds that the teacher education curriculum should prepare educators and teachers to respond to HIV/AIDS within their own lives and as professionals, and to build positive attitudes and skills for HIV/AIDS prevention control amongst all learners. The Curriculum and Assessment Policy states that sexuality education should be a core and compulsory subject in all schools, in line with the learners' development. This policy recognizes and acknowledges the importance of Life Skills Education by making it one of the few subjects to be taught to learners within the entire school system.

While the Faculty of Education at NUL is yet to design a fully-fledged course on Life Skills Education the NUL/AIDS policy provides a strong foundation for the Faculty to offer it by, as its states that it aims to achieve increased information, education and awareness among the university community regarding HIV/AIDS. Whether it will realise remains to be seen.

2.4 Some thoughts in conclusion
Given the background, it seems clear that religion and culture play a significant role in Lesotho's education system. Basotho are still guided by the doctrines of the church that sex before marriage is a sin, and so are the use of contraception and condoms. At the same time, Basotho hold strongly to the conviction that sensitive issues – such as sex or sexuality – should not be discussed openly, as they have the potential for 'contaminating' adolescents' education and

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making them view sexuality as just another random focus. It is thus not surprising that the introduction of sexuality education would bring with it certain challenges. One of the major challenges seems to be the differing ideologies of the church and the government when it comes to the subject. While government wants a sexuality programme suitable for a developing society, the church wants a sexuality programme that would invest in the promotion of the Christian faith, the sanctity of marriage and the heterosexual family unit (Bhattacharyya 2002; Lawton 1980). As the majority of the schools in Lesotho are still owned by the churches, and even though there are national policies in place to guide all schools regardless of ownership, the reality seems to be that some schools still refrain from implementing the new policies, under the pretext that their school policy is against national policy. Thus church-owned schools still have the power to decide what courses they offer (or don't offer) and this despite the policy dictating that sexuality education should be a course that must be offered to all learners. It would seem that the churches are oblivious to the social transformation, influences and challenges facing the adolescent today. The average age of first sex initiation is ten for girls and twelve for boys, which is younger than it was forty years ago, suggesting how the physical ability to have sex is attained long before psychological ability and emotional maturity (CMF 1998:5) – this needs to be acknowledged by church, government and society alike.

The following chapter will discuss contestations surrounding sexuality education in more detail. A discussion on possible principles and characteristics of an effective school-based sexuality education programme will follow, before taking a closer look at the current sexuality education curriculum prescribed in Lesotho. In conjunction with this chapter, chapter three provides the contextualisation for this study.

CHAPTER 3

Sexuality education: Understanding the context

"For me Context is the key-
from that comes the understanding
of everything else"
Kenneth Noland (1960)

3.1 Introduction

Since the implementation of comprehensive sexuality education in Lesotho, there has been very little research carried out as to its challenges, opportunities, curricula, and teaching pedagogies. The limited research that is available on the subject has a number of inconsistencies and sometimes presents a challenge to building sound arguments for research. This chapter attempts to provide a greater comprehension of sexuality education within the context of this study.

It can be said that the teaching of any subject extends beyond the surface of topics and information prescribed in a curriculum, but also extends to the history, debates and contestations of the subject in question, so that teachers have an in-depth understanding of the subject matter within its broader context. Shulman (1986:9) is in support of this view, arguing that teachers should be capable not only of defining for learners the accepted truths of a domain, but should also be able to explain why a particular position is deemed warranted, as well as acknowledging the role of the past in understanding the present and building the future. This type of in-depth knowledge can, as a result, strengthen the teachers' power and heighten the possibilities of their practice (Scheffeler 1973:89).

This chapter will therefore firstly look at certain contestations surrounding the subject and examine how these have impacted on the delivery of the subject. The following section will discuss the principles and characteristics of an effective school-based sexuality education programme. This section is aimed at broadening the applicability of the intended outcome, not only for schools in Lesotho or for sexuality education specifically but for curriculum sensitivity to content in general. The implementation of sexuality education in many countries around the world has highlighted inconsistences that are present in the subject and which are impacting on its effectiveness, which include, amongst other things, definitions of the subject, teaching

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approaches and key concepts. In a bid to standardise the curriculum, research output has also grappled with the announced intention of creating a global template that can provide guidance on the development of such a curriculum.

Lastly the current curriculum content of comprehensive sexuality education in Lesotho will be discussed. The primary focus of this study is not on a content analysis of sexuality education syllabi, nor on the debates surrounding the subject, but on the teaching of the subject using a process drama-inspired teaching model. It is acknowledged that what is currently prescribed in the curriculum may change, as curricula are drawn up based on societal needs and interests. However, it is imperative that the current syllabus be explored so that the intended process drama workshops for teachers – which form the core of this enquiry into the suitability of process drama as teaching methodology – are designed and based on the foundations and requirements of comprehensive sexuality education.

3.2 Contestations of sexuality education

The introduction of formal sexuality education can be traced back to the 19th century in Europe and the United states. During this time it was offered within the context of "hygiene", directly targeting senior women learners who were taught self-reverence, self-control and true modesty, while men were taught about the temptations of sex in factories and workshops (Reiss 2005:np). "Hygiene" suggests that the program took a moralistic tone, as the learners were encouraged to keep themselves "pure" until marriage. The Second World War seemed to be a driving force for the revision of the subject, which introduced a new focus on the overall objectives of sex education to include lessons on the prevention of venereal diseases such as syphilis and gonorrhoea. According to Reiss (2005) and King (1970:5), the introduction of this new dimension was as a result of the decline in the moral standards in society brought about by the war. There was a mass migration of people, especially soldiers, during and after the war, which led to increased promiscuity among young people, and "to the temptation to seize the pleasures of the moment without regard for the future" (Ewing in Lyer & Aggeleton 2015:5).

In addition to the social context, the teaching of the subject brought with it controversies between liberals, parents and communities over the merits of the subject, amid the persistent concern over premarital sex and the likelihood of eroding morals (Ponzetti 2016:30), consequently a number of public schools rejected the subject. It was only years later, around the 1970s, that there was a

new shift in thinking due to the social environment, which now supported the subject, because emerging data indicated that such programs did not promote sex, but on the contrary, delayed sexual activity and reduced pregnancy. In the 1980s a more comprehensive approach to sexuality education was proposed owing to the gaps that existed in the moralistic and preventative approaches that were being employed.

In Africa and Asia, the introduction of the subject was quite different. Sexuality education was stressed when international organisations such as the United Nations became concerned with over-population and the HIV/AIDS crises these continents were experiencing. In a bid to try and control the health crises, international organizations and agencies became involved in efforts to educate Africans and Asians, with a particular focus on men and women of reproductive age, as well as adolescents on contraception and prophylaxis (Ponzetti 2016:32). The latter tended to focus on schools as they are organized, formal and reliable structures which could reach a large proportion of the population.

Decades after its implementation, sexuality education is still viewed as a complex subject, clouded with debates between supporters and opponents of the subject regarding its appropriateness within the school system, its contemporaneity, the content of the curricula, and its teaching pedagogies. Three viewpoints (or frameworks) – namely conservative, liberal and feminist – have been identified in relation to the teaching and curriculum of the subject (Lees 1993:217).

The first framework is concerned with morality and the ideals of family life and is of the view that sexuality education promotes promiscuity and sexual experimentation, which leads to teenage pregnancy and moral laxity (Moran 2010:231, Kehily 2002:216). Teaching approaches that are aligned with this view include the moral approach and the health approach (which will be discussed in more detail in chapter four – see section 4.4.2). The second viewpoint, which is the liberal framework, is based on the premise of providing young people with information so that they can make informed choices. Teaching approaches that support this view are the rights-based approach (also discussed in section 4.4.2 of the next chapter) and (again) the health approach. Though this viewpoint enjoys a fair amount of support from those who see sexuality education as an intervention for HIV/AIDS and teenage pregnancy, it has been criticised for its inability to recognize the hegemonic aspects of dominant power relations, which are often

limited and take little account of the context of sexual relationships (Lees 1993:217). The last framework – the feminist viewpoint – is based on the premise of addressing social norms and gender inequality, thus encompassing gender relations, sexual diversity, and personal perspectives (Freeman 1960; Kehily 2012:216; Moran 2010:231).

The debates surrounding sexuality education, however, stretch beyond these three viewpoints. Due to the sensitive nature of sexuality education, one of its challenging aspects is that it is arguably the only subject within the school curriculum where parents feel that they should have a say in what their children are taught (Donovan 1988:188). Some parents feel that the offering of the subject at school undermines the parent-child relationship and leaves the parent with no role to play (Manson & Wolley 2012:119). Some parents also feel that they should prescribe what their children are taught because the subject has the potential to 'corrupt' their innocence or childhood. Although parents do feel they have a right to evaluate the curriculum of sexuality education, studies carried out have shown that parents are hesitant to discuss sexuality issues with their children (Calderone 1972; Scales & Everly 1977; Gordon 1987; Medora & Wilson 1990, Mturi 2003). In the light of this, one can argue that parents have seemingly shifted the responsibility of addressing issues regarding sexuality to teachers but have nonetheless positioned themselves as curriculum overseers.

In some countries, like America for instance, the school districts allow parents to opt out of the subject on behalf of their children (Simson & Sussman 2000:265); while in other schools and districts, the school board drafts the curriculum and enjoys a fair amount of autonomy, ordering which chapters in prescribed books should be omitted, or how to teach a selected topic and what to focus on. For example, in one of the district schools on the topic of contraception, teachers have been mandated to discuss the rates of failure of contraception. On the topic of HIV/AIDS, they are only allowed to teach the subject in as far as teaching that the transmission of the disease is through contaminated needles and illegal homosexual acts (Donovan 1988:189). Thus, when it comes to sexuality education, it becomes clear that some form of involvement by parents seems inevitable.

Sexuality education is considered to embody sensitive curriculum content and, further, it demands that any teacher of this subject should be more than just a teacher with subject matter

knowledge, but a teacher who is completely comfortable in his/her own sexuality (Epstein & Johnston 1998; Alldred, David & Smith 2003:95). In addition, teachers need to provide a conducive learning environment that will not blur the lines of acceptable student-teacher relationships. In any subject the student-teacher relationship shapes the learning environment, but there are concerns that the teaching of sexuality education has the potential to disrupt the student-teacher binary (Kehily 2002:216; Lupton & Tulloch 1996:268) and lead to unhealthy relationships between the two parties. Central to this debate seems to be the question of teacher identity. Is it appropriate for a male teacher to deal with female learners on issues such as sex, masturbation, menstruation, and relationships? And vice versa? There are certain topics that can arguably only be understood by the gender in question and the teaching of those subjects by a member of the opposite sex may result in passivity on the part of the learners. With this debate in mind, there has for instance been a call by boys' advocates that male learners in a sexuality education class should be taught by male teachers. Accordingly, to make sexuality education effective, focus should be placed on gender and power issues (Wood, Rogow & Stines 2015: 671).

The issue of gender, however, also moves beyond teacher identity and extends to the way that the subject content is taught in class. There have been concerns that sexuality education places pressure on girls and marginalises groups such as lesbians/gays in that they are positioned as potential victims of male sexual aggression (Fine & McClelland 2006:297). In addition, teachers focus more on girls requiring greater caution due to the risk of pregnancy and STI's, as well as emotional upset in the context of an intimate relationship (Lupton & Tulloch 1996:265). Studies carried out by Rose (2003) and Tolman (2002) argue that the victimisation of girls is further exacerbated by the missing discourse of desire, which in a way denies them autonomy, the experiencing of entitlement, and the right to know and understand their bodies (Fine 1988:49; Allen 2013:296). Perhaps Foucault (1990:103) puts it most eloquently when he states that sexuality has become a denser transfer of point of reference for relations of power. Foucault's observation is spot on, because any discourse that negotiates and control relations, structures and institutions place great emphasis on gender as opposed to appealing to humanity, qualifications, experiences, or context. It all boils down to whether one is male or female, with the latter seemingly being at a disadvantage.

The debate on gender and power brings with it to the fore the issue of the sexualisation of teachers by learners. Sexualisation here refers to the sexual objectification of teachers. There have been a number of studies alluding to the fact that teachers experience sexual bullying or harassment from their learners where, for example, during class learners may giggle or repeat certain words over and over again (Lehlema, Palmu & Gordon 2000:464). Sexualisation can also happen extensively outside the classroom where male learners whistle at their teachers or make remarks about their bodies, or the way that they dress or walk (Coffey & Delamont 2000:24), sometimes even extending to learners sending letters and/or electronic messages to their teachers. The sexualisation of teachers has a negative trajectory and can contribute to the fear of teachers when they teach the subject.

Related to gender and power is the issue of age. In some schools, especially in rural communities, there is a small age gap between the teacher and the learner, for a couple of reasons. In Lesotho, for instance, there are learners who drop out of formal school to attend initiation school, and then come back to complete formal school years later, or there are those who started school late for a number of reasons, either way the small age gap between the teacher and the learner could have a bearing on the teaching of the subject as the teacher is arguably more likely to feel uncomfortable (Khau 2009, 2010).

The fear of teachers in teaching the subject can therefore be considered a further contestation of the subject. Other fears around contesting the subject include: (1) possibly corrupting the sexual innocence of some of the learners, arguably due to the general belief (held by parents and some teachers) that children are naive in their understanding of the world, without realising (or being passive to) the fact that mass media have irrevocably opened the adult world of sex and violence (Wyness 2000:349); (2) imposing their own values on learners that might contradict those of their families (Morris 1994; Francis 2013; Hedgepeth & Helmich 1996); and (3) fears brought about by a seeming lack of knowledge regarding subject matter and relevant teaching pedagogies (Buston & Wight 2001:353; Donovan 1998:191).

The objective of this section was to provide an overview of the debates that surround sexuality education. While there are contestations that involve other key stakeholders, such as parents who may have a bearing on the subject, the one who has the greatest impact and speaks most clearly

to this study centres on the teacher. The arguments presented illustrate that the teacher is caught between contradictory values – personal, political, and cultural – which are not easy to navigate and reconcile. The subject places an enormous amount of responsibility on teachers as they are tasked to create open dialogue, allow themselves to be vulnerable, maintain discipline, whilst also dealing with other factors such as the fear of corrupting the innocence of other learners, gender issues, and subject knowledge confidence. Thus, the subject requires the teacher to assume the multiple roles of friend, confidante, parent, counsellor, and social worker. There is therefore a need for a teaching model that would be able to accommodate these contestations, and position a teacher as having power, while sharing it to facilitate the effectiveness of the program.

3.3 Principles and characteristics of comprehensive sexuality education

This section will discuss the principles and characteristics of sexuality education as derived from research carried out by different scholars. It is important to differentiate between a principle and a characteristic. A principle is a basic idea, belief or guiding rule that governs the way something should be done; it should not be confused with a rule, which is a principle presented within a contextual frame. Characteristics, on the other hand, are distinctive features or attributes of a phenomenon or item, therefore serving different purposes. Within the context of this discussion characteristics inform the effectiveness of the subject, based on the features they have, while a principle is fundamental to the development of the subject.

3.3.1 Principles of sexuality education

A number of studies carried out by different scholars, such as Hlemmich[30] (2005), Kirby, Laris and Rolleri (2006)[31], Jemmott, Jemmott and Fong (2010)[32], and Franklin and Corcoran (2000)[33] have managed to identify key principles that amount to an effective comprehensive sexuality education school programme. The first principle, after reviewing all the aforementioned studies, is that the subject must be learner-centred, as it is a learner who is able to identify subject to speak to them. Permitting this approach enables the teacher to acknowledge the experiences of

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[30] What is Comprehensive Sexuality Education? Going Waaaaay beyond abstinence and condoms
[31] Sex and HIV education programs: their impact on sexual behaviours of young people throughout the world
[32] Efficacy of a theory-based abstinence only intervention over 24 months
[33] Preventing adolescent pregnancy: A review of program and practices

their learners. In order for a subject to be learner-centred, a comprehensive needs assessment should be done, looking at both the population and the data, before designing the programme.

The second principle links directly with the first: the programme should be driven by research and theoretical analysis. Sex education curricula based on learning theories and skills are more effective than other types of curricula (Franklin & Corcoran 2000: 49).

A third principle commonly found is that any one factor should be interlinked with many other factors. For example, possible content/topics should not just cover prevention, but should include society and culture, health and safety, social and emotional health, and anatomy and sexual behaviour, as these have a bearing on prevention (Helmich 2009: 12). The programme should be skills- and value-based, giving the learners enough information to reflect on the values and standards of human rights and human dignity and make their own decisions about them.

The fourth principle is that the subject should be understood in terms of its longevity and its process-oriented aspect. Sexuality education is long-term in scope and purpose, more so because it is about behaviour change. The fifth principle that was identified, is that whatever is taught at school should be reinforced at home by the parents, and the last principle is that it should be positive: it should also focus on the good aspects of sexuality, not just the negative aspects – the potentially life-giving energies that young people have in their strengths and their joys.

3.3.2 Characteristics of an effective sexuality education

A total of eighty-three studies of sex education programmes, carried out in both developed and developing countries, were reviewed by Kirby, Laris and Rolleri (2006) to try and establish what common characteristics had to be present for a programme to be classified a success. These sex education programmes took place over a minimum period of one year and had a positive impact, evidenced in the decrease of STI's and pregnancy, delays in the initiation of sex and an increase in condom and contraceptive use, as well as increased knowledge about HIV (Kirby et al 2007:1). Seventeen characteristics were identified, and they were divided into three categories namely, curriculum development, curriculum content and curriculum implementation. Below is a list of all the characteristics, but because the focus of this study is not on curriculum development or implementation, but on the teaching of the subject, we will only briefly discuss the characteristics relating to the content.

Table 2 Characteristics of an effective sexuality education curriculum (Kirby et al 2006)

Curriculum development	Curriculum content	Curriculum implementation
- Involve multiple stakeholders with different backgrounds in research, theory and sex, STI and HIV education to develop curriculum. - Assessment of needs and target group. - Application of logic model approach. - Design activities consistent with community values and available resources. - Pilot tested programmes.	**Curriculum Goals and objectives** - Focus on clear health goals. - Focus on specific behaviours that lead to the identified health goals. - Address multiple psychosocial risks and protective behaviours. **Activities and Teaching Methodologies** - Create a safe environment for teaching. - Include multiple activities. - All information should be personalised for each learner. - Behavioural messages should take into context the age of the learner and sexual experience. - Topics should be covered in logical sequence.	- Support from different authorities, such as line ministries, school districts and community organisations. - Training of teachers. - Implementation of activities to recruit and retain youth. - Implementation of activities with reasonable fidelity.

3.3.3 Curriculum content: Goal and objectives

Focus narrowly on clear health goals

An effective curriculum is based on well-defined goals and objectives. In the studies carried out

by Kirby et al (2006), they indicate that the programmes were effective because they narrowed

down the focus to at least one of the three health goals, which were, prevention of HIV, prevention of STIs, and unwanted pregnancy. Each of the health goals should have a clear message, such as for instance, if young people have unprotected sex they will be at risk of contracting HIV, or an STI, or becoming pregnant, or causing a pregnancy. In sub-Saharan Africa the focus had been on delaying the sexual debut of young people and the research carried out showed that abstinence levels had increased and the number of sexual partners had decreased (Mwale & Muula 2017:6; Gallant & Maticka-Tyndale 2004:1337). Once a goal has been established, the desired outcomes should be stated together with the consequences, both positive and negative.

Focus on a specific behaviour
The programme should focus on a specific behaviour that will lead to a specific desired health goal. There is a need to give clear and consistent messages with regard to specific behaviours; generalisation of behaviours may result in the promotion of unintended messages. Effective programmes each deal with a specific social challenge and have different goals. For instance, programmes designed to reduce sexual activity are focused on delaying sexual debut and secondary abstinence; while programmes aimed at prevention of HIV/STI's are focused on condom use, frequency of sex and multiple and concurrent sexual partners; while those that focus on unwanted pregnancy include contraceptives.

Even though the focus should be on specific behaviours, Kirby et al (2006) argue that broader issues of sexuality, being in loving, relationships, and gender roles, should be included, though they should be within the parameters of the behaviour being promoted. Programmes should also take cognisance of the age, sexual experience, gender and culture of the learners. For example, programmes that were designed for younger recipients would generally be focused on one keeping their virginity or on abstinence virgins. Moreover, these programs also stress the dangers of intergenerational and transactional sex, known as "sugar daddies" or "sugar mommies" or, in contemporary terms, "blessers".

In an attempt to counteract the apparent degradation of morality experienced, programmes identified important values, such as pride, responsibility, and respect for oneself in one's community. The promotion of these values was not made in isolation, but in alignment with the sexually protective behaviours that were consistent with them, to avoid reducing them to vague

admonitions. The review also showed that providing a clear message appeared to be one of the most important features in making a programme effective, as opposed to programmes that provide information, or open discussions on the pros and cons of different sexual choices, and then implicitly let the learners decide what's right for them.

Focus on the specific psychological factors

An effective programme should focus on the psychosocial factors that may impact on the specified behaviour. What are the mediating factors that may stop one from reducing sexual activity, or reducing the number of sexual partners, or using a condom consistently? It is evident that factors will overlap, but each set should also be directly addressed. These factors could include, amongst others, knowledge, communication, perceived risks, attitudes, as well as perceived norms, intentions, and personal values.

3.3.4 Curriculum Content: Activities and teaching methods

Create a safe environment for learners to participate

All effective psycho-dynamic programmes begin by creating a safe space for the participants where sensitive issues are to be explored. They start by drawing up a set of ground rules for class involvement which all participants follow unreservedly. The rules include respect for others and self, as well as confidentiality and teacher reinforcement to make learners more comfortable about discussing sexual topics. Certain topics may be broken down to separate same-sex units to warrant a safer space. The presence of a policy and the implementation thereof plays a critical role in determining how a subject is taught and how a favourable environment is created. UNICEF has adopted and extended the safe space to the environment in which a child resides, including a safe home, a safe school, and a safe community. A safe environment will allow learners to employ the skills and knowledge that they have acquired in class to protect themselves against various social threats. However, the idealism of this notion has to be acknowledged against (amongst others) the socio-economic realities of developing countries.

Application of multiple strategies

In order to alter current behaviour among learners, new effective programmes were incorporated which offered multiple strategies for specific behaviours, whether they were to delay sexual debut, increase condom use, or prevent pregnancy and HIV/STI's. To make the programmes more effective, statistics on the incidence and prevalence rates of HIV/STIs and pregnancy in the countries, communities and, where possible, among the youth roughly their age were presented,

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to increase awareness among the youth. Other strategies involved parents, by either giving learners assignments that would require parent/adult-child communication, or by training parents on adolescent sexual behaviour and giving them skills for discussing sexual issues with their children. Documents and hand-outs with scenarios involving risks, competitions, debates, and simulations are also possible options. Through the employment of multiple teaching strategies learners can develop a number of skills around HIV prevention, such as negotiation and refusal skills, critical thinking skills, assertiveness, communication and respect for self and others.

Employ effective teaching methods

A teaching method is an important tool that determines the efficiency and effectiveness of teaching and learning on the part of the pupils. Teaching and learning are two different sides of a coin though, interdependent, as the quality of teaching is determined by the learning that occurs in the pupil. Aside from the content and the organisation and/or design of the content, teaching method is one of the core factors of effective teaching. For learning to be effective it has to be relevant, but most important it has to appeal to the affective domain of the learner. Thus, there needs to be meaningful activities or methods that will engage with the learner. If the teaching method is interesting, actively involves the learner, and is within their scope and competency it offers them a chance to personalise the information so they can employ the concepts in their own lives, accordingly, what they learn will be most beneficial. All the programmes opted for instructional methods that were interactive and engaged the learner, with some directly encouraging them to apply the concepts to their own lives.

Contextualising the information

Sexuality education, unlike other subjects, is almost radical as its conceptual understanding hinges on the sexual politics of learners and does not follow a one- size-fits-all structure. When designing a curriculum, it has to be specific to a certain age-group, geography and sexual experience, and the activities deployed, instructional methods and behavioural messages should take the target audience into consideration. A successful curriculum would be one designed for a specific ethnic or racial group which emphasized the high rates of HIV, other STI, or pregnancy within that racial group.

 Sequence of topics

Sexuality education comprises different thematic areas, most of which are interrelated. It might be the case that while the teacher is discussing a certain topic it would organically progress or

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dip into other thematic areas. Topics are included in a curriculum to achieve a specified goal, hence they are dependent on each other and sometimes the relationship that exists between topics is a pre-requisite or a co-requisite for others, which is why logical sequencing is a key ingredient for learners' development of conceptual understanding. Not only is it important for the inter-dependency of topics, it is also dependent on the integration of knowledge that takes place through teaching and learning, as both learners and teachers connect and derive their knowledge from their individual worlds (Ngwenya 2014:175). The teacher therefore needs to take cognisance of this, and make sure that the topics are covered in an internally logical sequence. Once the curriculum has been designed, it should begin by addressing the need to avoid risky behaviour by highlighting the susceptibility and severity of those behaviours. Once these have been addressed, the focus may shift to addressing the knowledge, attitude and skills needed to avoid risky behaviour, summed up as follows:

- Basic information about HIV/AIDS including vulnerability and severity
- Discussion of behaviours to reduce vulnerability
- Knowledge, values, attitude and barriers related to these behaviours
- Skills needed to perform these behaviours

Thus, to maximise sophisticated social learning, there should be a logical sequence of topics that will fuel learners' understanding and lead them to the desired goal.

These characteristics, together with the principles, are meant to convey the essence of what a globally recognised and effective programme for sexuality education entails. These are not to be a prescriptive set of steps to be followed by all schools, but are for their use in designing, revising, evaluating, or implementing programs. While they sometimes overlap, they greatly inform each other and should be understood as holistic.

3.4 Comprehensive Sexuality Education in Lesotho

According to the syllabus document (MoET 2012), Lesotho's skills-based sexuality education explores the biological, psychosocial and emotional aspects of adolescent sexual development. It places emphasis on the skills and competencies that a learner needs so that he/she can lead a responsible and constructive life in his/her community. Comprehensive sexuality education aims to empower adolescents with knowledge and the necessary skills to help them avoid risky social

and unhealthy behaviours, encouraging them rather to make conscious, healthy and respectful choices about their own lives (UNDP Global Review 2015:7). Comprehensive sexuality education in Lesotho aims to achieve the following, amongst other things:

- Promote abstinence until marriage
- Increase the age of sexual debut
- Promote secondary virginity/abstinence
- Reduce pregnancy rates and HIV

To achieve these objectives, the subject has been centred on empowering learners, and consequently the fundamental philosophy underlying Lesotho's skills-based sexuality education is that of self-empowerment through the acquisition of appropriate skills. This philosophy relies on the principles of psychosocial theories and skills which can be acquired by learning and be improved and modified as learners grow and transition from childhood into adolescence and, ultimately, into adulthood. As they transition through the sequential stages of human growth and development, learners are confronted with everyday challenges and they have to learn the skills to be able to confront those challenges. Hopson and Scally (1981:57) note that self-empowerment is a reciprocal process in which individuals are less dependent upon others and are more proactive and in charge of their own lives. Self-empowerment should be understood in terms of it being a process of becoming in which one develops their sense own sense of self awareness, thus it is process oriented. Hopson and Scally (1981:57) caution against confusing it with self-actualisation, which is a product and a state of being that can finally be achieved. Self-empowerment, according to Hopson and Scally (1981:57), entails the following:

- Being open to change by reflecting on oneself;
- Having the skills to change some aspects of yourself and the world in which you live;
- Being able to use your feelings to recognise where there is a discrepancy between what you are and what you would like to be;
- Being able to clearly state desired outcomes and actions required to achieve them;
- Being able to act out and implement action plans;
- Being able to live each day aware of your power to assess, reassess, influence, and self-direct;

- Enabling others to gain the power to take charge of their lives and influence the different fields of their lives.

Underlying the concept of self-empowerment is the notion that there is always a choice, whether the alternatives are desirable or not. Self-empowerment involves the ability to (1) identify these choices; (2) choose between them on the basis of personal values, commitment, and priorities; and (3) act on those choices in an effort to implement them (Palmer & McMahon 2000:30). In order to be self-empowered, one needs to possess awareness, goals, values, life skills and knowledge. Hopson and Scally (1981: 58-72) elaborate on these attributes, which can be summarised as follows:

- **Awareness** entails being aware of the self, other people, and social systems. As an individual, one needs to know and understand one's own strengths, weaknesses, values, prejudices and potential. Only then can one recognise and be sensitive to other people's moods, values, weaknesses, strengths, and prejudices and potential. Once they become aware of other people, they will begin to appreciate that people live in networks, group organizations, and social structures. Critical consciousness at any level is not achieved through intellectual effort alone, but also through a process of action and reflection.

- **Goals** refer to objectives directing the way in which one behaves. Goals are self-owned and need to be arrived at freely after an examination of the alternatives present in the context of one's personal value system. Goals should therefore have specific outcomes and should be a commitment to oneself.

- **Values.** A belief becomes a value only if the following criteria are met: it should be chosen freely, chosen among alternatives, chosen after reflection, prized and cherished, publicly affirmed, acted upon and be part of a pattern of repeated actions.

- **Life skills** refer to the crucial generalised skills that will help one become more self-empowered. The skills differ as some are more closely related to self-empowered living than others, with the most important being skills related to survival and growth in general, to relate to oneself and to relate to others.

▪ **Knowledge.** Information is potential power. It is what you do with the information that turns it into power, and therefore a person without information is a person without power. To become more self-empowered, individuals need information about themselves, about others and the world in which they live in. An uninformed person is open to manipulation at a micro level or macro level.

The current curriculum being used in Lesotho is adapted from guidelines on school-based sexuality education that was developed in 2009 by UNESCO and has since been reviewed. The guidelines were developed as a global template that could assist in the development and implementation of school-based comprehensive sexuality education in different countries. They serve as a global benchmark that should be adapted to suit the local context by taking into consideration national laws and policies, community values and norms. The guidelines were informed by a review of studies from around the world. The common characteristics were identified and verified through an independent review, based on their effectiveness in increasing knowledge, clarifying values and attitudes, developing skills and, at times, impacting upon behaviour (UNESCO 2009:4).

The guidelines propose eight key concepts, with each topic appearing multiple times, but increasing in complexity and building on a previous learning. The proposed topics are summarised in Table 3.

Table 3: Topics as proposed by (and adapted from) *International Technical Guidance: An Informed Approach for Schools and Health Educators* (2009)

Concept 1: Relationships	Concept 2: Values, Rights, Culture and Sexuality	Concept 3: Understanding gender
• Families • Friendship, love and romantic relationships • Tolerance, inclusion and respect • Long term commitments and parenting	• Values and sexuality • Human rights and sexuality • Culture, society and sexuality	• The social construction of gender and gender norms • Gender equality, stereotypes and bias • Gender-based violence
Concept 4: Violence and staying safe	Concept 5: Skills for health and well being	Concept 6: The human body and development
• Violence • Consent, privacy, bodily integrity • Safe use of information and	• Norms and peer influence on sexual behaviour • Decision-making • Communication refusal skills	• Sexual and reproductive anatomy and physiology • Reproduction • Puberty • Body image

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communication technologies	and negotiation skills • Media literacy and sexuality • Finding help and support	
Concept 7: Sexuality and sexual behaviour • Sex, sexuality and the sexual life cycle • Sexual behaviour and sexual response	**Concept 8: Sexual and reproductive health** • Pregnancy and pregnancy prevention • HIV and AIDS stigma • Care, treatment and support • Understanding, recognizing and reducing the risk of STI, including HIV	

The syllabus of CSE in Lesotho adapted the template and created six thematic areas, namely: identity; human rights and child protection; gender norms and gender equality; sexual and reproductive health; STIs, including HIV/AIDS; drug and alcohol abuse. Table 4 shows the corresponding life skills, as well as the corresponding values and attitudes.

Table 4: Thematic areas of Comprehensive Sexuality Education, adapted from the Syllabus of the Ministry of Education and Training (2015)

THEMATIC AREA	INFORMATION (CONCEPTS)	LIFE SKILL	VALUES AND ATTITUDES
IDENTITY	**My identity** • My unique self • Positive qualities about myself • accepting myself **Valuing myself** Living with oneself values and skills • Setting personal goals (academic health and social) • **Living with others** • Understanding relationships (family and friends) • Building healthy relationships • Avoiding unhealthy relationships • Knowing and respecting one's limits	• Self-awareness • Self-esteem • Interpersonal relationships • Problem-solving • Critical thinking	• Self-respect • Respect for others • Responsibility • Integrity

HUMAN RUGHTS AND CHILD PROTECTION	**Adolescents' rights and responsibilities** • What are human rights? • Human rights, basic rights and basic needs • Conflicts in the exercise of sexual and reproductive rights vs other rights • **Violation of rights of adolescents** • Norms and practices that violate the rights of adolescents • Equality and discrimination (human rights and justice) **Protection from violation of rights** • Promotion of human rights in our daily lives • Establishing peer support mechanisms for protection against violations	• Self-awareness • Self-esteem • Tolerance • Interpersonal relationship • Empathy • Assertiveness • Peer resistance • Refusal • Creativity • Critical thinking	• Respect for self • Respect for others • Sensitivity • Non-discrimination • Inclusiveness • Social justice
GENDER NORMS AND GENDER EQUALITY	**Culture and the social construction of gender** • Understanding differences between sex and gender • Gender identity and how it is constructed **Gender power and inequality** • Gender relationships and unequal power distribution • Gender stereotyping • Gender discrimination as manifestations of inequality • Gender-based violence as manifestation of inequality • Consequences of gender inequality, discrimination and violence **Elimination of gender-based violence and discrimination** • Actions against gender-based violence and discrimination • Developing peer support mechanisms for protection against gender- based violence	• Critical thinking • Problem-solving • Decision-making • Self-awareness • Self-esteem • Creativity	• Social justice • Non-discrimination • Integrity • Equality • Self-respect • Respect for others • Courage

| SEXUAL AND REPRODUCTIVE HEALTH | • Adolescence and human development
• Understanding adolescence
• Changes during adolescence Myths and facts about puberty and transition into adulthood
• Sources of learning about puberty (traditional culture religious beliefs and school)
• Body image and how it may affect health and behaviour of adolescents
Adolescents and sexuality

• Understanding sexuality
Adolescence and risky behaviour

• Teen perceptions of risk relating to sexual behaviour
• Norms influencing sexual behaviour
• Consequences of engaging in risky behaviour
• Avoiding sexual risks
• Unprotected sex
• Teenage parenthood and implications for boys and girls
Exercising one's Sexual and reproductive rights

• The right to sexual decision-making
• The right to reproductive and sexuality information
• Right to reproductive health
• Right to say no to unprotected sex
• The legal position of the sexual and reproductive rights of adolescents | • Critical thinking
• Decision making
• Coping with emotions
• Self-control | • Self-respect
• Respect for others
• Love
• Equality
• Responsibility
• Social justice
• Independence
• Abstinence |

STIs, INCLUDING HIV/AIDS	**Overview of STI's, HIV and AIDS** • Definition of STI'S HIV and AIDS • Demographics of HIV/AIDS • Signs and symptoms of HIV and STI's **Transmissions of STI's, including HIV/AIDS** • Myths and misconceptions • Risk factors in HIV transmissions • Influence of peers on sexual behaviours • Consequence of high-risk behaviours **Making healthy choices** • Reducing risky behaviours and situations Using refusal skills for choosing healthy behaviours • Reducing risk of contracting HIV and STI's • Desire for emotional intimacy, physical intimacy and sexual intercourse vs sexual intercourse • Resisting sexual pressures • Delaying onset of marriage **Care support and treatment of STI's and HIV** • Care and support of people living with HIV • Voluntary counselling and testing	• Critical thinking • Interpersonal relationships • Refusal skills • Peer resistance • Empathy	• Respect for self • Respect for others • Responsibility • Social justice • Caring • Abstinence • Safety • Non discrimination
DRUGS, ALCOHOL, AND SUBSTANCE ABUSE	**Drugs, substance, and alcohol abuse** • What are drugs • Drug dependence and addiction • Dangers of drugs for adolescents **Risk and protection** • Identification of risk factors • Myths and facts about risks and protective factors **Facts on prevention of drug and substance abuse** • Development of skills to say no to illicit use of drugs • Strategies for drugs and substance-free schools • Community services for helping victims of drug abuse	• Information finding • Critical thinking • Peer pressure resistance • Assertiveness • Effective communication	• Responsibility • Caring

The core set of skills that is envisaged that the learners will acquire through this curriculum are the following:

- Decision-making
- Problem-solving

- Creative thinking
- Critical thinking
- Effective communication
- Interpersonal relating
- Self-awareness
- Ability to empathise
- Coping with emotions
- Coping with stress

Comprehensive sexuality education (or any other sexuality education programme) cannot directly control the sexual and social behaviour of adolescents. What comprehensive sexuality education aims to do is to empower young people with skills so that they are able to make decisions as to whether or not they want to have sex, when they want start dating, and the type of friends that they want to have. Hence it is important that any comprehensive sexuality education programme addresses risk and protective factors that will have a bearing on sexual behaviour and making informed decisions. In order to develop a curriculum that is effective, factors that have a direct impact on behaviour need to be identified, so that the material used employs teaching pedagogies that will target the factors in question. If the risk and protection factors are identified and are not addressed through class activities the curriculum runs the risk of being ineffective.

3.4.1 Critical discussion on the syllabus

After discussing the principles and characteristics of an effective sexuality education programme and giving an overview of the content of the Lesotho curriculum, this section will review the Lesotho syllabus and decide whether it aligns itself with the proposed standards of a comprehensive sexuality education programme. As stated earlier, the objective of this study is not to analyse whether the SE content is appropriate or not, but to explore ways of delivering the content more effectively.

A closer look at the syllabus shows that the aspects of sexual orientation, pleasure and desire, condom use and contraception are conspicuously missing and have only been mentioned in passing, although these are some of the important aspects that constitute a comprehensive sexuality approach. The failure of the syllabus to engage meaningfully on LGBTI issues could be attributed to the fact that schools in Lesotho have taken a heterosexist position, which approach

and equate LGBTI identities and sexualities solely through sex (Francis 2017:11). For a very long time, heterosexuality was and is still predominately viewed by the majority of the world population as a natural, visible and accepted sexual identity and practice, and Lesotho is no exception. As mentioned in the second chapter, the Basotho majority subscribe to Christian doctrines which argue that homosexuality is against the will of God, which is traced back to the story of Sodom and Gomorrah in the Old Testament where it is believed the sin of the two cities was same-gender sex. The other argument put forth by Christians is that in Genesis God created man and all other animals, male and female, and nowhere is there an inference that an animal may mate with its own sex.

While the above argument may hold water we cannot negate the fact that scriptures are open for interpretation, for instance, people often quote a scripture, without considering the context, to justify their standpoint. Conversely it must be also be acknowledged that not all Christian faiths believe that homosexuality is a sin; as societies evolves there are shifts in the way that institutions and people think about certain issues. This does not, however, take away from the reality that the influence of the church – especially within the Lesotho context – is very visible in the silence on homosexuality in the CSE syllabus.

In addition, the Basotho tradition holds that homosexuality is "un-Africa"', a foreign concept brought about by developed nations. The argument in itself is lopsided, because the naming is relational, and "hetero" makes sense only in relation to the other, which is "homo", and this signals a certain consciousness of sexual choice. In addition, if the Basotho claim that homosexuality is indeed a foreign concept, one can ask why it is that homosexuality exists in Basotho indigenous literature and folklore[34]?

Given the above context, and considering that the proprietors of the majority of schools belong to churches, the absence of sexual orientation in the syllabus of an already-sensitive subject is understandable, but it continues to make LGBTI people invisible, insignificant and difficult for them to live the truth about their sexual identities. This means that adolescents who identify as LGBTI will grow up without being taught about or having the opportunity to learn about their sexual orientation. The pretext of this translates into homosexuality being an unimportant issue

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[34] Although not extensively documented oral literature shows what the elders did to try and "fix" someone who was suspected of being gay or lesbian.

that should be separate from teaching, learning and daily school life. The invisibility of LGBTI pupils is cemented into place, making them more isolated, marginalised and vulnerable to prejudice and attack (Francis 2017:8).

The syllabus has no section that deals with the discourse of sexual desire and pleasure, and this places learners at a disadvantage, as it hinders the very process that is supposed to enhance the development of their sexual responsibility and subjectivity by providing them with knowledge and skills that they may need to employ when the need arises. Fine (1988:30), in her research on the *Missing Discourse of Desire*, confirms that sexual desire and pleasure have often been connected to female subjectivity and the position taken by sexuality education to emphasise female victimisation when it comes to sex, has resulted in the suppression of a discourse about pleasure and desire. The perceived fear of teaching about pleasure is suspected to not only be rooted in teachers' concern about how to incorporate pleasure into the curriculum, or the difficulty of talking about pleasure outside the confines of a heterosexual relationship, but it could also be based on the opinion that learners do not need to know that sex is pleasurable. There is a fear that such information could contribute to the empowerment of sexual minorities who may have been subjected to the social expectation that sexual pleasure is not for them (Jolly 2007:3). Rasmussen (2004: 446) notes that sex and pleasure are fundamental aspects of learners' lives and school culture, integral to the learners' sense of well-being and a determinant of their propensity to engage or disengage with the desire to love, learn and transform themselves. Therefore, the absence of pleasure and desire means that, to a certain extent, an integral part of their well-being is being denied. This also means that the syllabus seems to be saturated with fear of the psychological and physical effects of sex outside the confines of marriage, as opposed to pleasure based on positive sex messages – and this, unfortunately, continues to be replete with sexual stereotypes (Bay-Cheng 2003:64; Kantor 1993:3). If the curriculum continues to focus on the dangers of sex , vulnerability, violation of sexual health rights and ill-health, and the teacher in this context continues to focus on refusal skills, then sexual desire and entitlement for girls, for instance, becomes associated with being slutty or being a "bad girl" (Lamb, Lustig & Graling 2013:306).

Rasmussen (2004:455) states that sex education should include pleasure for pleasure's sake and not be used in the fight against patriarchy, homophobia and misogyny, but I differ from this view

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and argue that it can be incorporated into the curriculum in relation to other areas as well. Jolly (2007:3) and Tamale (2005:8) argue that it can be incorporated into teaching in relation to safer sex practices, to reduce HIV/AIDS transmission and improve health, because we cannot expect young women to understand the importance of consensual sex and negotiation skills if their education is limited to prevention of pregnancy, STI's and HIV. Tamale (2005:29) notes that when we go beyond conventional research paradigms on African sexuality – which primarily focuses on reproduction, violence and disease – to explore the area of desire and pleasure, we gain deeper insights into this complex subject.

Furthermore it can also be taught within the prism of mental health, especially for girls. So that whether they do or don't indulge in sex, they don't grow up thinking that there is something terribly wrong with them, or fear being isolated, or othered, or being labelled as different, because of the choice they made.

The dominance of the didactic teachings of the Catholic Church in the syllabus means a continued focus on Roman Catholic theology on sexuality within its narrow context of marriage and procreation. It also continues to marginalise and victimise females and homosexuals. The syllabus fails to teach pleasure and desire, that sex can be more pleasurable because safer sex is more enjoyable and the risks reduced, so adolescents will continue to follow the corrupt messages of popular media where sex is over-represented and engage in sexual practices that will likely put their lives and health at risk.

One of the objectives of comprehensive sexuality education in Lesotho was to increase the age of sexual debut from nine years old, as has been recorded, to a much later age. As discussed in chapter 2, adolescents do indulge in sex, therefore to focus on abstinence only is considered a recipe for failure: adolescents need to know how to protect themselves so that they do not get pregnant, or infected with HIV/AIDS; hence the need for a syllabus which includes condom use and contraception, as opposed to abstinence only. The challenge that is brought about by promoting abstinence is that it is detached from the present-day reality. Sexual behaviour has changed over the last couple of decades, the teenage fertility rate is high and infection rates of HIV/AIDS are on the rise. An "abstinence only" approach is therefore not an option.

3.5 Summary and conclusion

Johnson (2017:8) notes that the school curriculum is at the heart of any conception of society, because the values and aspiration held by a society are collectively defined by the choices made on what is taught in schools. The inclusion of any subject in the curriculum and the choice of which content to include, or exclude, should arguably also (if not solely) be based on its potential to contribute to the socio-economic development of a country. The inclusion of comprehensive sexuality education in Lesotho was in recognition of its potential to build, amongst other things, a healthy HIV-competent society.

Unlike other teaching subjects in schools, sexuality education is unique in the sense that it delves into the learner's world – academic, social, and health wise – and for a teacher to be able to penetrate the world of the learner, they have to allow themselves to be vulnerable, which may open a gap in which they are sexualised or objectified as teachers, thus breaking the traditional dichotomy of student-teacher that has existed for years. This is also a sore subject for parents and other stakeholders who are of the view that the best approach would be a morality approach that advocates abstinence by promoting marital sex, presenting girls as victims and boys as perpetrators. This approach, though favourable for them, in the end disempowers learners.

In a bid to create a standardised global curriculum, there have been several studies and reviews carried out on the characteristics and principles of an effective sexuality education programme. Although Lesotho, like other countries, subscribes to a comprehensive approach, there seem to be key ingredients that are conspicuously missing because of the sensitive nature of those topics, inherently reducing it to prophylactic sex education, as opposed to comprehensive sexuality education, and ultimately impacting on its efficiency. Therefore, if sexuality education is to fulfil its global aim – raise the sexual debut, while decreasing HIV/AIDS infections and pregnancy rates – then the perceived domination that is enjoyed by other stakeholders should be addressed so that focus is placed where it is needed most.

This chapter has attempted to discuss the contestations regarding sexuality education that would ultimately have an impact on the way that the subject is taught. The chapter then moved on to discuss the characteristics and principles that should be present in a syllabus that is meant to

impact on positive behaviour change. The chapter concluded with a review of the Lesotho syllabus.

CHAPTER 4

Theoretical and conceptual framework: Planning my journey

"It's impossible to map out a route to your destination
if you don't know where you are starting from"
Suze Orman (2015)

4.1 Introduction

This study is positioned within the realm of applied drama – which will be discussed in depth in the next chapter – with a specific focus on its application to the teaching of sensitive curriculum content in Lesotho. There are a number of conceptual frameworks that will provide this study with a sense of direction, which include the paradigms of teaching and learning, teacher positioning in sexuality education approaches, positive behaviour change and consciousness raising, as well as adolescent development and growth. The theories of educational psychology, psychosocial development theory and behaviour change theories will also be explored. In this chapter I attempt to establish a theoretical background that explores the teaching of comprehensive sexuality education as a sensitive subject, together with two primary entities, (1) the teacher and (2) the teaching model; and a secondary entity, the student.

The point of departure for the theoretical framework is constructivism. The roots of constructivism can be traced back to the works of the philosopher Socrates, whose focus was on helping learners to construct meaning on their own, rather than authorities transmitting information to them (Copeland 2005:15). In the early 20th- century John Dewey, Jean Piaget and Lev Vygotsky built on Socrates' ideas, by developing and contributing to the constructivist approach after rejecting the emergence of positivist approaches that claim there is only one knowable truth that exists in learning. This chapter will begin by firstly looking at two viewpoints on constructivism. Constructivism is chosen because of the emphasis it places on an individual's interpersonal, as well as socio-cultural and historical aspects that affect teaching and learning (Bodner 1986; Johnson & Gott 1996). The sole focus is on the learner's needs, interests and abilities, the teacher becomes a facilitator rather than a dispenser or authority of knowledge, and this is realised through supporting and giving the learners ownership of the process used to

develop an argument (Knowles et al 2005:193). Teachers who employ a constructivist approach to teaching encourage learners to find meaning in what they are being taught. Thus, learners gain higher order thinking skills, such as critical thinking and problem solving, which will be beneficial in dealing with issues such as peer pressure, as well as societal demands and/or expectations (Fielstein & Phelps 2001:97). This is particularly significant when dealing with sensitive curriculum content, as the learners are able to make their own decisions with proper guidance, as opposed to the teacher making decisions for them.

The constructivist approach will be complemented by a conceptual change framework which will be used as a secondary theory. It focuses on uncovering learners' perceptions and uses various techniques to help change existing knowledge that might not be beneficial to them. This concept is also applicable in teaching, as it argues for the need for teachers to reconceptualise their notions around the meaning of teaching. It could therefore offer strategies on how to manage dilemmas/challenges encountered during teaching and learning; it may also help teachers to fully comprehend what it means to bring about behavioural change, which is usually underemphasised during instruction (Posner, Strike, Hewson & Gertzog 1982; Aikenhead 1996). As there are often discrepancies between the teachers' constructed frames of reference and the teachers' intended frames (Johnson & Gott 1996), it is necessary to draw on models such as the conceptual change framework to address the underlying causes of such inconsistencies. The conceptual change model further requires a constructivist approach.

This study will them move on to discuss positioning theory, developed by Romm Harré and Luk Van Langenhove in the1990s. Positioning theory endeavours to understand the different positions that people assume in an interaction, such as speaker or listener (active or passive). Although the theory has its roots in psychology, it has begun to provide a useful framework for the analysis of classroom discourse and its dynamics (Yamakawa, Forman & Ansell 2005:2).

The learning in a classroom is highly dependent on the position that a teacher adopts. Teaching a subject that is considered contentious or sensitive (because it potentially blurs the boundaries of what is perceived to be culturally appropriate or inappropriate) demands that the teacher assume a well-orchestrated position that will invite active participation from the learners. Positionality can either provide one with power and access or deny them altogether. It is therefore considered

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imperative for teachers to understand this notion, so that when learners engage in dialogue, they do not feel judged by the teacher in question. The application of positioning theory will help comprehend the complexities of interactions in the classroom between the teacher and the learners, as well as amongst the learners themselves.

The discussion of the above three theories, focusing primarily on teacher instruction, will then be expanded by looking at the Health Belief Model (HBM) and psychosocial theory. The HBM is a behaviour change theory that is centred on motivating people to take action with regard to their health behaviours (Brock & Beazley 1995:124). In order for teachers and learners to be successful in changing attitudes and behaviours they would have to fully understand the benefits and the barriers of the desired behaviour, as well as possess self-efficacy: the belief that they possess the skills and determination to achieve success. The chapter will conclude with a discussion of human development theory, developed by Erik Erickson. Erickson, like Piaget, saw human development as passages through different stages, each with its particular goals, concerns, accomplishments and dangers. Psychosocial theory has eight stages and what is of particular interest to this study is the fifth stage, often termed an "identity crisis" (Woolfolk 2010:17). This theory offers a conceptual framework for understanding the needs of young people in relation to the society in which they grow and learn.

The primary focus of the first three sections (Constructivism, Conceptual Change model and Teacher Positioning, including teaching approaches) is teaching practice, while the focus of the last two sections (Health Belief Model and Psychosocial development theory) shifts towards the learner.

4.2 Constructivism

Constructivism is a theoretical perspective that has been employed extensively and has had great impact in the fields of educational psychology and philosophy (Castello & Botella 1997). Constructivism was created as an alternative to positivism or the traditional modes of teaching. Positivism maintains that social phenomena can only be studied through the application of the methods of natural science. This approach aims to establish that the truth exists only in scientific facts, that truth and knowledge are absolute and static and that all that needs to be done is for people to discover and to prove them (Donald, Lazaru & Moolla 2014:104).

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An example of a positivist approach can be seen in the banking concept of the education metaphor coined by Paulo Freire (1979). In the banking concept of education, the teacher is the sole custodian of knowledge: the teacher introduces the knowledge to the students, who are reduced to objects, or empty vessels, waiting to be filled with information by the teacher (Freire 1979:72). This approach has been deemed not only as controlling and oppressive, but also as dysfunctional in relation to individual, democratic, and societal needs (Marlow & Page 1998:13). As this is a teacher-dominated approach there is no intellectual stimulation; hence there is also no conscientisation. Conscientisation is a process whereby learners come to realise the socio-political and economic realities that define their lives and their capacity to overturn and change those realities (Rosnick 1975:24). Freire (1972:88) notes that critical consciousness can only be achieved through participation by the teacher and the student in dialogue and praxis. This means that a positivist approach creates passive learners who are conformists, dependent on the teacher for knowledge which could ultimately have a bearing on their confidence and self-esteem.

Constructivism rejected this conception by putting forth the idea that knowledge is not passively received but is actively and continuously constructed and reconstructed by one's experiences (Donal, Lazurus & Moolla 2014:104). The proposition of constructivism is that learning is constructing, creating and developing our own knowledge (Marlow & Page 1998: 10). The constructivist approach acknowledges and appreciates the distinction between knowledge and information. Information consists of facts packaged and readily available in (for instance) books, journals, on computers disks, television and the internet, and can be easily passed intact from one person to the next; while knowledge is a state of understanding that is owned by one's mind or the individual (Halpern 1994:16). Given this context, the responsibility of the teacher or educator in a constructivist approach is not just to pass information on – as if one were banking education – but it is to facilitate the construction of knowledge.

There are two types of constructivism namely, cognitive or individual constructivism, pioneered by Jean Piaget, and social constructivism, developed by Lev Vygotsky. While the two are fundamentally different, both are based on the premise that ideas are constructed from experiences in order to give personal meaning to an individual (Powell & Kalina 2009: 241). Although it was Piaget's idea which were seemingly popular for the longest, he regretted having

missed the opportunity to meet Vygotsky, so that they could iron out any inconsistences present in their theories. Of his failure to meet Vygotsky he writes:

> It is not without sadness that an author discovers, twenty five years after its publication, the work of a colleague who has died in the meantime when the work contains so many of the immediate interests to him which have been discussed personally and in detail. Although my friend A. Luria kept me up to date concerning Vygotsky's sympathetic and yet critical position with respect to my work, I was never able to read his writings or to meet him in person and in reading his book today I regret this profoundly, for we could have come to an understanding on a number of points (Piaget 1962:1).

4.2.1 Cognitive constructivism

Piaget was never a professionally trained psychologist; he was a biologist by profession and had an interest in philosophy. It was concepts from these two fields that influenced his theory on cognitive development (Smith & Cowie 1991:315). He never set out to develop a theory of education; however, his theory gained much popularity as practitioners saw its applicability to the teaching and learning of pupils in the classroom (Hindi & Perry 2007). His interest was sparked when he realised that children often gave wrong answers when asked questions that required them to apply logical thinking.

Because Piaget's interest was not only in how a child acquires, constructs and uses knowledge, but also in understanding the nature of intelligence, his suggestion was that children progress through a series of stages in their thinking; each of which corresponds to broad changes in the structure (or logic) of their intelligence (Smith &Cowie 1991:318). He rejected the notion that knowledge and intelligence are fixed entities and argued that they are processes that change due to the biological and psychological mechanisms found in the individual, who influences changes in their own thinking and the way that they make sense of the world (Piaget 1970:140). It therefore suggests that the mental structures that children inherit, on which all subsequent learning and knowledge are based, cannot be impacted by external structures such as teachers or parents (Woolfolk 2010:32). Implicit in Piaget's frame of reference is that knowledge and/or meaning making is an individualistic process, which is formed from the inside out (Moll 1989).

Apart from genetics, an individual's construction of knowledge is also influenced by activity, where people have the urge to act on the environment and learn from it by experimenting and or investigating it (Woolfolk 2010:32). Carrying out these activities gives individuals an opportunity to reorganise information that is likely to alter their thinking process at the same time. Piaget (1970:15) notes that creating knowledge and intelligence are active processes and not passive copies of reality:

> Because knowing an object means acting upon it, constructing systems of transformation that can be carried out on or with this object, knowing reality means constructing systems of transformation that correspond more or less adequately to reality.

Individuals are not passive recipients of knowledge; they discover knowledge through action. The acquisition of knowledge through "doing" (or action) is one of the key features in this theory that has been taken and used in education in the formation of the child-centred approach in the classroom (Smith &Cowie 1988:318).

Piaget's theory on the construction of knowledge and nature of intelligence is based on the premise that there is a set of process which are put into action each time an individual encounters information, or when learning takes place. These processes are accommodation and assimilation. Before I discuss how these processes function, I will first discuss the schema which is an integral element of Piaget's genetic epistemology and central to the processes mentioned.

A schema is like innate building blocks which help individuals make sense of the world around them and become more intelligent. Piaget (1952:240) defines a schema as "a cohesive, repeatable action sequence possessing component actions that are tightly interconnected and governed by a core meaning". It is building blocks of understanding, each linking another aspect of the world, inclusive of objects, actions phenomena and abstract concepts. Perhaps Wadsworth (2004 in Tuckman & Monetti 2012:46) puts it more clearly when he simplifies it by contending that it should be thought of as a pack of index cards filed in the brain, each informing an individual how to react to the incoming stimuli or information. Schema are built around themes or topics and the individual elements of a schema are linked by the common theme: it is more of a representational model of all the knowledge that an individual has on any given topic (Pritchard & Wollard 2010:10).

A schema is developed through the process of assimilation and accommodation. Assimilation is when new information is brought into a person's existing schema and is added to the information that that person already possesses to make sense of their world (Gage & Berliner 1998:105). Accordingly, this is an attempt to understand something new, but because the pre-knowledge may act as a barrier on occasion, it requires the distortion or deconstruction of information to make it fit. This process therefore entails collecting and classifying new information. Accommodation, on the other hand, is when an individual needs to change their schema to respond to a new situation and accommodate the new knowledge (Gage & Berliner 1998:106). An individual therefore needs to adjust his/her thinking to fit the new information, as opposed to adjusting the information to fit their thinking. It should be noted that these interactive processes do not only occur in unfamiliar or complex situations, but also in known or familiar situations. However, there are times when neither assimilation nor accommodation is called for and this is usually in situations where people encounter something that is unfamiliar or foreign (Woolfolk 2010:33). Within the context of a classroom, this may happen in situations where the content is detached from the reality of the learner, leading to the automatic shutdown of the learner . Information that is not accommodated in the schema is likely not to be understood, or not to be understood correctly. Once an individual understands a new concept and is able to make sense of it, they have reached equilibrium and this stage is achieved through linked processes of accommodation and assimilation. Assimilation therefore helps an individual move from one stage of thought to the next.

The cognitive development theory suggests that constructive learning is individualistic, as each person builds their own version of reality (Pritchard & Wollard 2010:5). Piaget's theory also demonstrates that there are processes that occur within each individual in constructing this knowledge. It is therefore important that the teacher recognise these processes and acknowledges that each individual is different, and their learning patterns and pace will be indicative of this (Powell & Kalina 2009:243). Piagetian theory therefore highlights the importance of embracing individuality in the classroom.

4.2.2 Social constructivism

Lev Vygotsky, like Piaget, saw the child as an active constructor of knowledge and understanding, but he differed from Piaget in his emphasis on the role of direct intervention by

external factors. Vygotsky, a contemporary of Piaget, rejected his theory of individualistic meaning-making that separates the individual from their society and insisted that knowledge is created from the outside (Moll 1989). Vygotsky (1978:57) maintains that intelligence lies in society and culture, and that there is an intimate reciprocal relationship between the individual and their environment,

> that every function in the child's cultural development appears twice: first on the social level, which is inter-psychological, and later on the individual level, which is the intra-psychological. This applies equally to voluntary attention, to logical memory and to the formation of concepts. All the higher functions originate as actual relationships between individuals.

This means that unless a child experiences social learning first, through interactions with people who are more capable or advanced in their thinking, a child will not be able to develop fully and function well (Donald et al 2010:54). This is a view that has been shared by other philosophers such as Aristotle (2013:4), who stated that "man is by nature a social animal and society is something that precedes the individual", thus social interaction is a crucial component in cognitive development. Individuals learn first through person-to-person interaction and then they create meaning for themselves. It is important to note that in his works Piaget does mention social interaction, but he saw a different role for intervention. He was of the view that interaction encouraged development by creating disequilibrium – that cognitive conflict motivated change. He believed that the most helpful interactions are between peers, as they are on an equal basis and can challenge each other's thinking (Woolfolk 2010:43).

Social interaction can only happen through language, and in all instances, language is the foundation of thought (Vygotsky 1978; 26). Vygotsky (in Smith & Cowie 1998:351) explains that thought and language go together, and that the origin of reasoning has more to do with our ability to communicate with others than with our interaction with the material world. Language, in this context, includes spoken and written signs and symbolic systems. Language contains cumulative social constructions of any community of people, and it is a very powerful carrier of values, traditional practices, information and views, as this is how people connect with the social world (Donald et al 2010:55). Meaning can only be constructed through the use of language in a

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social context and it is a key factor in cognitive development (Woolfolk 1998: 47; Vygotsky 1978:28). Dewey (in Bredo 1994:30) argues that

> the use of language to convey and acquire ideas is an extension and refinement of the principle that things gain meaning by being used in a shared experience or joint action. …. [W]hen words do not enter as factors into a shared situation, whether overtly or imaginatively, they operate as pure physical stimuli, not as having a meaning or intellectual value.

Even though Vygotsky places much emphasis on language, he still maintains that it must be within the context of an individual's culture and the tools[35] and aids that exist within that culture (Smith & Cowie 1993:352). A central concept of Vygotsky's theory is the zone of proximal development (ZPD), which provides an explanation of how a child learns from other people who are more knowledgeable than themselves, becoming a more knowledgeable "other" (MKO) (McCown et al 1992:44; Smith &Cowie 1998 :353). ZPD is defined as

> the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978: 86).

Simply put, the ZPD is the range of tasks that the child can perform with the help of MKO but cannot yet perform independently. The implication here is that when a child is in the ZPD carrying out a particular task, and if they are duly assisted, this will grant them enough confidence to carry out the task by doing everything correctly, but needing a little help to succeed. ZPD is the precinct where learning takes place – an area which is most sensitive and requires proper guidance that will permit the development of skills so that the child can employ their own. Skills that can be developed with adult guidance or peer collaboration exceed those that can be attained alone, as affirmed by Vygotsky (1934: 211): "[W]hat the child is able to do in collaboration today he will be able to do independently tomorrow". The collaborative process between the child and MKO not only exposes the child to new information, it also validates aspects which the child does not comprehend.

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[35] Tools refers to print materials, rulers, graph papers, PDAs, computers and the Internet (Woolfolk 2010:44)

MKO plays a significant role in the ZPD, but this does not suggest that the proximal systems have to be present only in older people. MKO refers to someone who possesses a better comprehension or has a higher ability level than the learner in question with respect to carrying out a specific task process or concept (Vygotsky 1978:86). Therefore, peers or siblings qualify to be classified as such as well, as they may possess more knowledge.

The above discussions illustrate that a child is a product of innumerable influences, be they biological, social, economic, political, or religious. In a subject such as CSE, where there is an array of topics deemed very sensitive, learners may find it difficult to distinguish fact from fiction, as they have invested in personal truths. The point of take-off for the teacher is to first understand the learners' pre-existing knowledge, understand who the learners are, understand their truth and, most importantly, their reasoning. The role of the teacher therefore is to reflect on the somewhat distorted truths or confusing and contradictory messages as presented by the learner, and then gear their efforts to these subtle signals in order to collaboratively construct what stands as the truth. Proper execution of this will require teachers to rid themselves of possible pre-conceived notions about the learners' capabilities and activities. In addition, the teacher will need to take cognisance of the understanding they have of the learners as this will keep changing as time evolves.

4.3 Conceptual change model (CCM)

In the previous section we explored how an individual's or a learner's view of the world is reliant on their personal and social interaction with their environment. The view that one holds, and his/her interpretation of the world is transformed into knowledge. However, sometimes this knowledge is not accurate, or is not in agreement with the world's natural understanding, and these are generally referred to as misconceptions or "alternative frameworks" (Driver & Easley 1979:76). The theories of Piaget and Vygotsky hypothesise that when learners are in a classroom, they are not blank, for they bring with them their already formed ideas, concepts and philosophies on many issues. In the case of topics or social issues such as HIV/AIDS, sex, drug and alcohol abuse – which form the basis for comprehensive sexuality education – they already have their own conceptions of issues of pregnancy, drugs and alcohol, relationships and/or domestic violence, among other things. Their knowledge or "truth" may be eccentric, but because it is driven by their social reality, they own it and hold it in high regard, thus potentially

making it resistant to change, and by extension rendering it potentially impossible for learners to be open to new ideas.

The conceptual change model was designed on the basis of the above framework as a response to a need to provide a radical approach that would change or challenge learners' pre-existing concepts. Consequently, George Posner, Kenneth Strike, Peter Hewson and William Gertzog (1982) designed this approach by borrowing from Piaget's fundamental theory of cognitive constructivism (already discussed in the previous section) and Thomas Kuhn's scientific revolution approach. Kuhn, whose work lies within the realm of history and philosophy of science (Posner et al 1982:212), unpacked the difficulty of accommodating a new concept over its predecessor. His work was in recognition of the fact that existing knowledge prior to instruction is one of the factors affecting pupils' learning in science (Hewson & Hewson 200:86). Kuhn (1962:1) argues that existing knowledge is embedded in a distinctive set of interactions with other concepts and investigative techniques; and to accommodate a new concept means dismissing not just the concept in question but relationships associated with it, which may prove difficult as it challenges one's basic assumptions. Piaget and Kuhn's theories are similar in that Kuhn characterises the process of doing sciences as the assimilation of scientific results within a specific paradigm, which correlates with Piaget's description on how individuals acquire knowledge (Zirbel 2004:8). It is important to acknowledge that the conceptual change model has for a very long time been confined to science education and has not been so prevalent in other subjects. I find this to be relevant in searching for an appropriate teaching model for sexuality education, where learners already have preconceived ideas driven by their social environment on the majority of topics.

Posner et al (1982) do not provide any formal definition of what conceptual change theory is, but they do give examples of what it entails. Conceptual change theory relies heavily on the understanding and appreciation of concepts, which are seen as building blocks of information that will ultimately be transformed into knowledge and will culminate in the learning process (Cinici 2013:74). There are various competing definitions from theorists and researchers, but the underlying premise of these definitions seems to be that conceptual change is a social and cognitive process in which a rational activity is re-examined and transformed; or it's the re-organisation or restructuring of different kinds of knowledge into a complex system in an

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individual's mind (Chi & Roscoe 2002; DiSessa 2002). Conceptual change theory can therefore be described as twofold: (1) it aims to expose learners' perceptions about a particular topic or phenomenon and what drives those perceptions and (2) it uses various techniques and strategies to change the existing conceptual framework (Hewson & Hewson 2003:87; Posner et al 1982:213).

The CCM is made up of two components. The first consists of conditions or thought processes that need to be met (or are no longer met) in order for a learner to experience conceptual change. These conditions are:

- **Dissatisfaction –** this is required in order for a learner to make changes to the concepts they hold. This is met when the learner fails to make sense of, or acknowledges the inconsistencies present in their existing concepts.

- **Intelligibility** – the new must make sense to the individuals considering it. They need to know and understand what it means and should be able to construct a coherent representation of it by using analogies or metaphors. They should be able to see that it is internally dependable without necessarily believing it to be true.

- **Plausibility** – the concept must be pragmatic and have the capacity to solve existing problems. This new concept must also be consistent with the knowledge that the learners possess, so that they are able to decide on their own how this concept will fit into their social reality.

- **Fruitful** – the concept should open new areas of inquiry and provide predictive power; that is, the learners need to find it productive in that it has the potential to extend to other areas of their lives. In other words, the concept should not just address the problem at hand but should move beyond the present by suggesting new approaches that can be employed (Hewson 1996:87-88; Posner et al 1982:214).

The second component is that of conceptual ecology, which refers to the many different kinds of knowledge, such as epistemological commitments, metaphysical beliefs, analogies and beliefs acquired by the learner in different contexts (Posner et al 1982:21; Denis et al 2015:398). Conceptual ecology provides the context in which conceptual change occurs because

without such concepts it is impossible for the learner to ask a question about the phenomenon, to know what would count as an answer to the question, or to distinguish relevant from irrelevant features of the phenomenon (Posner et al 1982:212).

This means that in order for a new concept to be accommodated a learner has to employ conceptual ecology to determine whether the different conditions are met. If all four conditions are met, learning will proceed without difficulty, but if the opposite is realised, then the existing conceptions will need to be restructured.

Teaching and learning are two sides of the same coin, they go hand in hand, especially within the context of a classroom, as teaching should facilitate learning outcomes. In order for learners to assimilate or accommodate new concepts in the classroom, the teacher has the responsibility of ensuring that old concepts meet the conditions, and this can only happen if the teacher takes the learners' conceptual ecology into consideration by applying constructivist philosophies: "the most important single factor influencing learning is what the learner already knows, ascertain this, and teach him accordingly" (Ausubel 1968: vi). In order to do this the teacher has to create a safe space where learners are at liberty to present their ideas or concepts and are able to step back from those ideas in a bid to allow themselves and others to look at the concepts, deconstruct them, think about them, and genuinely express opinions without feeling that they are being attacked.

The CCM grants that at times learners may value and hold on to pre-existing concepts and resist the accommodation of new ones. This therefore requires a dialogue between the teacher and the learners around socio-cultural conceptions, to heighten conceptual change. Accordingly, in a sexuality education class it is important that the teacher create an environment that encourages learners to confront their preconceptions so that they are able to move towards changing those (if necessary). The idea of changing concepts is necessitated to a large extent by a need to demystify some of the myths that they might hold on sex, drug and alcohol abuse and sexual orientation (amongst other things). The assumption would be that once they have accommodated new concepts, they will be empowered to make better informed decisions that will, ideally, not put their health and lives at risk.

From the above discussions, it can be seen that the conceptual change model encourages collaborative learning and teaching, where the teacher and the learners take equal responsibility for driving the learning process. The model suggests that collaboration, as opposed to working individually, develops critical thinking skills. This is a recognition that when learners discuss and work together there is a good chance that misconceptions, spontaneous information and unsophisticated beliefs can be clarified, and this can only be facilitated within a conducive working environment.

This section has demonstrated how the applicability of CCM in a CSE classroom can provide a context for analysing how learners can be prompted to re-evaluate their frames of reference in favour of more meaningful ones.

4.4 Positioning theory

In the previous chapter I indicated that Lesotho is yet to design and offer a major in CSE for student teachers at all the institutions of higher learning. Although the subject is offered at secondary schools in Lesotho, it seems to be a challenge for teachers how to approach the subject in class. This uncertainty can potentially lead teachers to position themselves in different ways, such as using their personal narratives, values and culture that may not necessarily be of benefit to the learners. It is for this reason that positioning theory (Harré & Langenhove 1999) will also be used as a theoretical lens in this study. Positioning theory submits that when a teacher takes on a certain position, she/he views the world from that position and articulates and embodies that position through the storylines, in which she/he engages, shares and makes sense of conversations with learners.

Positioning theory is based on social constructionism (Harré & Langenhove 1999:1), which has its roots in Vygotsky's ideas on cultural components of thought and language, as discussed in the previous section. The theory suggests that human behaviour is goal-oriented and guarded by group customs, and that preconception is as a result of the history of an individual's interaction with other people (Barnes 2004:1). Langenhove & Harré (1999) acknowledge that the way people communicate is not limited only to their knowledge of words and sentences, but is inclusive of the roles, duties and obligations of the society in which they live.

Positioning theory is an interactive approach developed by Davies and Harré (1990), born out of the work of Wendy Holloway (1984) and realised as "taking up positions" or "positioning oneself". The focus of Holloway's work was on how people, both men and women, assume and negotiate gender-related positions in heterosexual relationships (Holloway 1984:228). Since then, positioning theory has been used as "an analytical tool that can be used flexibly to describe the shifting multiple relations in a community of practice, something that captures the sense of momentary gaps in interactions" (Lineha & Mccathy 200:441). This means that positioning is better placed to address complexities of interactions in different contexts, such as classrooms, health institutions, management organisations and social settings.

The theory is based on the premise that when two (or more) individuals interact with each other, they are both constructing a narrative in which both assume roles or parts, referred to as "positions" (Harré & Moghaddam 2003:8). Positions are not static, but are extremely dynamic and fluid, as they change from moment to moment depending on the narratives, images, metaphors or storylines through which they are constructed. Harré and Davies (1999:43), however, note that "role" should not be confused to mean the same as "position". Role is a fixed concept in which the focus is placed on the function that a person assumes, for example, mother or teacher. Position is a mediated action in which a person can adopt a specific status within a conversation. Considering the changes in participant's positions, positioning theory seems to be relevant in providing a framework for teaching CSE, where leanerns' misconceptions and naïve knowledge might put their lives at risk. Teacher positioning becomes an important factor in helping learners acknowledge the inconsistencies in their conceptions.

Harré & Van Langenhove (1994:1) define positioning theory "as the study of local moral order as ever shifting patterns of mutual and contestable rights and obligations of speaking and action". Harré (2012:193) goes on to show that

> not everyone involved in a social episode has access to rights and duties to perform particular kinds of meaningful actions at that moment and with those people. In many interesting cases the rights and duties determine who can use a certain discourse model.

This means that the positions people take in relation to their rights and duties also carry with them expectations on how they should act, behave and/or what they can or cannot say. Also,

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important to note is that as people position themselves in discourse, they are also simultaneously positioning other people (Admas & Harré 2001; Tan & Moghaddam 1995). Simply put, this means that sometimes individuals can be pushed into, be displaced from, or be refused access to a position (Harré & Moghaddam 2013:5).

Positioning theory offers a contextual background to understanding "what people are doing in context and in the full concreteness of their situations" (Harré 1995: 135). It can therefore be said that positions contain individual and social attributes. Harré & Van Langenhove (1999:18) posit that these attributes can be understood within the framework of the triangle concept, which consists of storyline, position, and speech and other acts – where "other acts" are inclusive of words we say or write and/or other meaningful communicative acts such as winking or nodding. The storyline can be equated to the narrative that is being staged, the positions are roles to be performed and the actions of the participants are given meaning by the storyline and the positioning of those involved. At any given point in time, in order to make an interaction meaningful, all participants need to develop the storyline together. In any co-creation power dynamics play a part – how people position themselves and/or are positioned determine whose storyline has more power to be heard. Harré (1997:182) states the following in this regard:

> The meanings of a person's actions are the acts they're used to perform. But those acts come into being only in so far as they are taken as such by the conversational partner […] I don't and indeed can't decide what my actions mean. Only you and I can do that. The investigation of the devices by which some people can manage to get you to give my meaning to what both of us say and do is the study of power.

During a conversation, a person may use a storyline to make their words and actions meaningful to themselves and the person with whom they are conversing. However, there is a possibility that adopting the same storyline, using the same words and actions, may produce a different meaning in a different context. Davis and Harré (1990: 58) give the example of Sano and Enfermada, a man and a woman who were attending a conference in a strange city and looking for a pharmacy to buy medicine for Enfermada who was sick. On realising that there is no pharmacy, they abandon the search and retire. Sano apologies by saying *I'm sorry to have dragged you all this way when you're not well* to which Enfermada responds *You didn't drag me, I chose to come*

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indicating that the apology was construed in an entirely different way by each party. The man positioned them as nurse and patient within a storyline of caring for the sick. To him, he was fulfilling a mandatory obligation that the healthy have to care for the sick, thus he saw himself as responsible for her welfare. Enfermada, on the other hand, seemingly found the apology offensive, hence her response. To her the apology implies that she is incapable of making her own decisions or taking care of herself and Sano is in control. Thus, the storyline that was supposed to be one of hospitality quickly changed to one of patriarchy, where women are treated as subordinates, which boils down to the opposing positions that the co-creators assumed.

The above example illuminates a key aspect of positioning theory: the rights, duties and obligations associated with a position, which was mentioned earlier. When an individual assumes a certain position, that position comes with expectations on how they should conduct themselves, and what rights they have. Rights can include, but are not limited to, the right to be respected and the right to be heard.

Within the context of a school, a teacher will have varying positions depending on their rights, duties and obligations to the learners, the school, the community and their own personal experiences. The positions the teacher adopts are key to understanding the external influences of the teacher in the effective teaching of CSE. Positions that people take are intentional and they are customarily influenced by their culture and histories which dictate what is correct/incorrect or proper/improper (Harré & Langenhove 1999:2). Therefore, people live their lives based on their own interpretations and, consequently, the live experiences of an individual influence the way in which they perceive events. Accordingly, if a teacher has been brought up in a conventional environment where sexual education was considered a taboo they may opt to take an abstinence or health approach in their teaching of the subject, or they are likely to position themselves according to what was previously taught to them, or how other teachers are teaching. Also, to be kept in mind is that the principal, the school and the community 's position on CSE also have a bearing on the position that the teacher will adopt. If the community or the school proprietor considers CSE as culturally inappropriate it is likely that the teacher will position her/his approach accordingly.

Based on the above discussion, it seems significant that in a sexuality education class the teacher – and more so because of the sensitive content – understands the realities of his/her learners, so that when the teacher positions her-/himself the learners accept the position and continue to engage in the storyline presented.

One of the objectives of this study is to look at the attitudes and perceptions of comprehensive sexuality education teachers and this can also in part be deduced from the way they position themselves and their learners. Investigating the positions that teachers adopt, the positions that they assign their learners, and the way that they teach the subject, will help meet the said objective.

Davies and Harré (1990) point out that positioning can occur in five different forms, namely, first and second order positioning, performative and accountive positioning, moral and personal positioning, self and other positioning, and tacit or intentional positioning.

4.4.1 Different forms of positioning

First and second order positioning. Harré and Van Langenhove (1999:23) maintain that the most basic distinction is that between first and second order positioning. First order positioning refers to the way that people place themselves and others within a moral space by using several storylines. In first order positioning, participants position themselves within an ongoing and lived storyline. Second order positioning happens when first order positioning is questioned and renegotiated. In a comprehensive sexuality education classroom, a teacher may ask his/her learners to abstain from sex to prevent STIs, HIV, or unwanted pregnancy. The learners may agree to the request and abstain, or they may decide to challenge the teacher and state that they intend using condoms every time they engage in sex to prevent STIs, HIV and unwanted pregnancy. In the context of this storyline, evolution occurs without questioning and learners accepted the request from the teacher, so that first order positioning takes place, and in the context where the learners question the teacher's request it is renegotiated, and second order positioning take place.

Performative and "accountive" positioning. In "accountive" positioning the positioning is achieved through the accounts that one gives or narrates. Performative positioning thus refers to the positioning of self and others through acts that one performs. For example, in a classroom if

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the teacher compliments a learner the teacher "accountively" positions the learner as competent and the teachers performatively position themselves as competent judge (Slocum-Bradley 2007: 638).

Moral and personal positioning. These are intricately interrelated. Personal positioning deals with the positions that people take in accordance with their rights and duties, while moral positioning is social or psychological; attributes that an individual adopts here refer to motivation and/or intentions. For example, a person identified as a human being is granted the basic human rights to be treated with respect and the duty to treat others with respect. When it is deemed that they have failed to fulfil this duty and that their actions were intentional, the person may be considered a criminal (personal positioning) (Slocum-Bradley 2008:105).

Self and other positioning. This is self-explanatory. As discussed earlier, within an interaction, participants position themselves, while simultaneously positioning the other participant(s). Positioning therefore always constitutes the self and the other in one way or another.

Tacit and intentional positioning. These are two distinct modes. Tacit positioning occurs within the first order of positioning and is considered implied and understood rather than explicit (Goncalves 2013:123). People involved in such an interaction unintentionally position themselves, they do so subconsciously. Intentional positioning is the opposite of tacit positioning: people position themselves deliberately. This can happen in terms of what they consider to be their rights and duties, gender, race, and/or social status (amongst other things). Harré and Van Langenhove (1999:24) argue that the rights for self and other positioning are unequally distributed and not all situations allow or call for the intentional positioning of the participants. Intentional positioning can also be forced into a position (Van Langenhove 2010:114).

The types of positioning that have relevance in the context of this study are moral and personal positioning, and intentional positioning. Apart from the fact that the teacher can position themselves, the teacher can also position a subject. In the following section, I will look at the different ways in which a learner can be positioned, by a teacher, for the purposes of education.

4.4.2 Three approaches to sexuality education

In terms of teaching sexuality education there are three distinct approaches, namely the morality, health, and rights-based approach. These three approaches were born in response to a divide in the global community about how to teach the subject. Those who advocated for abstinence only were confronted by gender-sensitive and rights-based organisations who felt that young peoples' rights were being violated (Braeken & Cardinal 2008:51).

The morality approach, sometimes referred to as the moral approach or the abstinence only approach, can be set out as follows. Sexuality education is, in large part, still tied to sexual morality and religion. It is often used to reinforce religious and moral values and norms with regard to the sexual mores which are seen to prevail in a given society (Braeken & Cardinal 2008:52). The morality approach emphasises the traditional morality of no sex before marriage, the objective here being to prevent young people from engaging in sex before, or outside, of marriage. This approach is normally packaged as "*abstinence only*" or, popularly, "*how to say no*" in education (Winkelman & Ketting 2013:250). This approach also aims to create a "good sexual citizen" who does not engage in premarital sex, and who in turn can also influence sex laws and policies (Seidman 2005:225). Moral attitudes to sexuality education should highlight the following:

- Abstinence is the only way to avoid out-of-wedlock pregnancy, sexually transmitted infections, and other associated health problems.
- Abstinence is the expected standard for all school-age children.
- Bearing children out of wedlock is likely to be harmful to the child, the parent and society.
- A mutually faithful monogamous relationship in the context of marriage is the expected standard of sexual activity (Fields & Hirschman 2007; Alford 2001; Winkelman & Ketting 2013).

The disadvantage of the moral approach is in how it positions the learners: it reduces them to objects with no authority over their lives. Furthermore, because of the heterosexist position the approach offers, it denies homosexual learners their right of association, their right to fully participate in class and their right to access educational resources that would promote their well-being and health (Fields & Hirschman 2007:11). According to McGrath (2004:1), the abstinence

only approach presents itself as a challenge, not only because of its ineffectiveness in helping young people to delay sexual activity and prevent early and unwanted pregnancies, STI's and HIV/AIDS, but also its persistent stand that heterosexuality is a condition for people becoming and remaining valued members of the community (Bearman & Bruckner 2001; Donovan 1989:189).

The abstinence only approach espouses binary compartments, so that either something is right or wrong. This restrictive approach to sexuality education denies learners the opportunity to develop their own morals and values, instead compelling them to follow the values and morality prescribed by institutions that claim such authority. The efficiency of this approach has been questioned, as morality is not uniform, so that what may be morally acceptable to one person may not be necessarily so for the next. The approach potentially places teachers who employ it, to use their own narratives in teaching the subject, which elevates the teacher to the level of a moral compass (Walters & Hayes 2007). Therefore, learners who conform to homo-normative standards may find themselves constrained in such a classroom. However, morality and continuing cultural and religious values tend to prevent adequate analysis of certain topics deemed to be sensitive, such as sexual orientation and pre-marital sexual relationships within the school curriculum.

The health approach. This approach is inspired by public health concerns. Teaching sexuality education is placed within the confines of a sexual and reproductive perspective where the sole aim is to support learners' management of their reproductive capacities and health outcomes. The health approach was initially motivated by an increasing number of learners with early and unintended pregnancies, STI's and, later, by the vulnerability of young people to HIV/AIDS (Ketting & Winkelman 2013:2). Unlike the morality approach, the health model is inclusive. It addresses abstinence as the best method for avoiding unwanted pregnancies and preventing STI's, but it also teaches about contraception and condom-use to reduce the risk of contraction. Clear examples of the popular health approach are the ABC approach of *Abstain*, *Be Faithful* and *Condomise,* which are seen as equal measures which can be applied (Fields & Hirschman 2007). Sexuality education that relies on health outcomes, however, has the disadvantage of not addressing other factors that may have an impact on the learners' health. For example, it does not address gender inequalities, where girls are seen as a more vulnerable group and their needs are

prioritised over those of boys. Furthermore, it also fails to address issues of relationships, communication, exploration of morals and values, desire and passion, as well as respect (Braeken & Cardinal 2008:52).

The rights-based approach. Although there is a difference in the point of departure between the health approach and the rights-based approach, these two approaches are considered complimentary, rather than two distinct views on their role and/or focus on sexuality education. The rights-based approach aligns itself with the basic human rights of young people: they have a right to information about sexuality and any other related issues (United Nations Convention of the Rights of the Child 1992). This approach also calls for sexuality education to address issues of social inequality and exclusion, as well as gender roles and stereotyping, so that learners can make informed decisions about sexuality (Braeken & Cardinal 2008: 53).

The rights-based approach builds on ideas of community health and it attempts to bridge, or find a balance between, health and happiness, democratic practices and rights. It explores existing cultural and social power dynamics concerning health and sexuality by promoting the concept of sexual rights. This approach therefore attempts to empower young people to be aware of their rights, in order to exercise them.

The proper application of this approach provides a space for sensitive content or cultural practices such as child marriage or homosexuality to be explored. The approach gives learners an opportunity to reflect on the relevance of the issues to their own realities and permits learners to understand why rights are important to their development and happiness (Braeken and Cardinal 2008:53).

4.5 The Health Belief Model

The central concern of health education is health behaviour. Health behaviour is included and suggested in every definition of health education and is a crucial dependent variable in most research on the impact of health education intervention strategies (Glanz, Rimer & Lewis 2002:10). In recent years, there has been an increased interest in the application of health behaviour theories in different fields such as law, business and international development, with the understanding that behaviour change will bring an improvement in these fields. There are a number of theories and models of behaviour and behaviour change. These theories focus either

on behaviour as an entity, or the relationships between behaviour, individuals and the social and physical environments in which they transpire. Theories of innovation, such as diffusion of innovation theory and disruptive innovation theory, focus on behaviours as agents of change. Other theories, such as social learning theory, social practice theory, health belief model and socio-technical systems, focus on behaviour as a product of multiple inter-relationships between people, their environment and the technology that surrounds them (Morris, Marzano, Dandy & O' Brien 2012:4).

One of the primary aims of offering comprehensive sexuality education in schools is to encourage positive change in behaviour amongst learners. It is therefore important that teachers comprehend the theories underpinning behaviour change, so that what they teach and how they teach the subject is aligned with theories which will make the subject more effective. The theory that is of most interest to this study is the health belief model (HBM).

HBM is one of the oldest and widely applied theories for predicting behaviours related to health, due to its adaptability in numerous health contexts. The HBM was developed in the 1950s by a group of social psychologists in the United States' public health services as a means of explaining why so few people were taking part in disease detection and prevention programmes (Abrahma & Sheeran 2005 :29). The free screening for tuberculosis by making use of X-rays caused this preliminary inquiry. Public health services implemented a programme by sending mobile X-ray units to numerous communities across the country. Despite the fact that the services offered were free and were available in convenient and accessible places, the initiative was not a success. Based on the results, the social psychologists wanted to find out why more people were not taking advantage of free services, hence their engagement in research to find out why people were being discouraged from participating in free health services (Rimer & Glanz 2005).

The HBM maintains that when it comes to healing an individual's willingness to act is influenced by their belief about how susceptible they are to the disease and their perception of the possible benefits of the preventative action. This model has been described as a value expectancy theory (Janz, Champion & Strecher 2002:47) in that human behaviour depends on the value placed by an individual towards achieving a particular goal and upon their estimation

that a given action will achieve that goal (Kleep, Fisher & Kaaya 2008:40; Tomaselli & Chase 2011:88).

Initially, the HBM comprised four main constructs, namely: perceived seriousness, perceived susceptibility, perceived benefits, and perceived barriers. Perceived seriousness concerns the judgement as to the severity of the disease, while perceived susceptibility is an individual's assessment of his/her chances of getting the disease. Perceived benefits refer to an individual's conclusion as to whether the new behaviour is better than what she/he is currently practising, and perceived barriers represent an individual's opinion as to what will stop him from adopting a new behaviour (Sweeting 1990:19). However, over the years, as the model expanded and extended beyond just the screening of behaviours to include preventative actions, three more constructs were added. The first is cues to action, which refers to factors that will start a person on the way to changing a behaviour. The second concerns motivating factors, described as personal factors that affect the adaptability of the new behaviour, and lastly, self-efficacy, which will be addressed in depth in the next section (Sweeting 1990:19; Abraham & Sheeran 2005: 34; Aaro 2008). Each of the constructs – either individually or combined – can be applied to provide a theoretical background for understanding both long- and short-term behavioural changes. In this study, my interest lies in the perceived barriers and perceived benefits, as they have been associated with significantly greater effects on behaviour than the other constructs (Harrison, Mullen & Green, 1992).

Perceived benefits refer to a person's belief that there is a value or usefulness of a new behaviour to decreasing the risk of developing a disease (Carpenter 2012:662). People tend to adapt to new, healthier behaviours when they hold the opinion that the new behaviour will be beneficial by decreasing the chance of a risk. Perceived benefits are often specific and can include feeling healthier or even living longer. Perceived benefits play an important role in the adoption of both primary and secondary preventions.

Perceived barriers are an individual's own analysis of the obstacles to his or her way of adopting new behaviours (Janz & Becker 1984: 2). The obstacles can be tangible or psychological, and these may include fear, incorrect information, or lack of preparation, and having to sacrifice familiar ways. However, if the perceived benefits outweigh the perceived barrier an individual

will be more likely to act in a positive way (Carpenter 2012:662). The perceived negative construct can therefore be considered to be the determining factor concerning behaviour change, because the degree of wanting to change behaviour is highly determined by the nature of the barrier. The bigger the barrier, the likelier that a person will lose the will to overcome the barrier and this constitutes a hindrance to adopting a new behaviour.

In the context of CSE, the HBM seems perfectly placed to motivate adolescents to gravitate towards positive behaviour change, by not only focusing on the benefits of the desired behaviour but by also acknowledging its barriers.

4.5.1 Self-efficacy

As stated above, self-efficacy is a construct that was later added to better assist the HBM to face the challenges of changing habitual unhealthy behaviours. Bandura (1986:391) describes self-efficacy as people's judgement of their capabilities to organise and execute courses required to attain designated types of performance. Simply put, it is the perceptions that one has of his/her own ability to succeed in a particular task. It therefore plays a pivotal role in how people think, believe and feel. Self-efficacy is often confused with self-esteem – and they are sometimes used interchangeably – but self-esteem is more concerned with the emotional experience of how an individual perceives him-/herself, though the two do impact on one another (Bandura 1997:11). Although self-efficacy includes an individual's conception of their confidence to carry out a task, it should not be confused with the notion of confidence, and it is not limited to one's general belief in one's ability. It moves beyond this belief to include an assessment of one's capabilities to mobilise one's energies, cognitive resources and courses of action (Bandura 1990:316). In order to perform a task an individual needs both skills and self-efficacy, but given the same level of skills, differences in self-efficacy could yield different performance outcomes (Gist & Mitchell 1992; Wood & Bandura 1989). It is for this reason that self-efficacy is a powerful motive of health behaviour, because at any given point in time it is the deciding factor in whether someone will ultimately perform a task, the amount of effort he/she will invest, and his/her level of persistence.

Self-efficacy has three dimensions namely, magnitude, strength and generality (Bandura 1977: 193; Bandura 2006:313). Magnitude describes the difficulty level of the task. For example, a person who is trying to stop smoking may believe he can do so if he is in a relaxed environment

with no people smoking; however, he may doubt his ability to smoke under conditions of stress (Clemente 1986). Strength describes whether a conviction regarding the magnitude is strong or weak: some people believe more strongly in their ability than others. Generality refers to the degree to which the expectation is generalised across situations: a person's ability to perform a task may or may not depend on external factors (Maddux 1995:9).

One of the foundations of self-efficacy is that it is dynamic, and it keeps changing in response to the sources of information (Jarvis 2005:128). Self-efficacy is therefore context specific. It lies within our cognitive domain and describes our beliefs and not our feelings (Javis 2005:127). An individual's belief about their self-efficacy can be instilled and strengthened in four ways: firstly, through experiences of mastery, which concern overcoming obstacles in the face of adversity through effort and perseverance; secondly, through vicarious experiences or observational learning, which entails learning from people around us: modelling that conveys effective coping strategies will boost the self-efficacy of individuals who have undergone similar experiences confirming their personal efficacy (Bandura 1997:87). The third way is through verbal persuasion, which refers to verbal encouragement, especially when people are struggling with difficulties; and, lastly, through psychological cues, which means that sometimes one's emotional state determines their self-efficacy (Woolfolk 2010:371; Bandura 1997:128).

The application of this model is twofold: it is directed first at the teacher and then at the learner. The teacher needs self-efficacy to teach the subject, and the learner needs to have self-efficacy to adopt new behaviours that will translate into healthy life choices. From the above discussion, it means that teachers with low self-efficacy will likely shy away from difficult or challenging tasks, because they may perceive them as personally threatening and likely to result in some loss of self-worth. In chapter two I mentioned that sexuality education is seen as a challenging subject for a number of reasons, and it is for this reason that teachers need to have academic self-efficacy[36] for the subject, so that they are able to teach it to learners. Low self-efficacy in the teacher may potentially also result in low self-efficacy in the learners, and learners with low self-efficacy tend to set lower standards of achievement for themselves. When these learners set their goals, their commitment is likely to be fragile, and they will prioritise challenges and

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[36] Academic self-efficacy is the belief that the learner has concerning his/her ability to perform educational tasks. (Jarvis 2005:127).

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complications. Focusing on the negative consequences can prove to be detrimental to these learners, as they are likely to give up or opt for unhealthy lifestyles or behaviours.

4.6 The psychosocial theory

Erik Erickson (1963), a German psychologist, developed a theory on how an individual's social environment impacts on their psychological development. His theory, known as psychosocial development, highlights and provides a way of understanding how the relationships that young people build influence their sense of identity (McCown et al 1992:69).

Erickson's theory explains that there are eight stages that human beings need to undergo from childhood to adulthood. The first four stages occur during infancy, the fifth stage during adolescence, and the last three during adulthood. Each of these stages consists of critical periods when part of an individual's personality is developed, and these critical periods define the stages. Each stage is characterised by learning new skills and overcoming challenges (Marlow & Canestrari 2006:115; Woolfolk1998: 71). The stages build on the successful completion of the preceding stage in the life cycle, thus an individual naturally advances from one stage to the next. This model argues that if an individual fails to complete the previous stage, they will encounter challenges in the succeeding stages. However, Erickson states that advancement to the next stage does not require mastery, as any unfulfilled challenges can be dealt with in the next stage, his own observation being that "there is little that cannot be done to be remedied later, there is much that can be prevented from happening at all" (Maier 1978:40).

The theory is structured as a dichotomy, indicating the positive and negative consequences for each stage. Each dichotomy presents a developmental crisis, a psychosocial issue that will be resolved. All eight stages are accompanied by an existential question, as indicated in the table below:

Table 5: Erickson's eight stages of psychosocial development (Bee 1992)

Ages	Stage	Existential question
0-18 month	Trust vs mistrust	Can I trust the world?
18-36 months	Autonomy vs shame/doubt	Is it okay to be me?
3 - 6 years	Initiative vs guilt	Is it OK for me to move and act?
6-12 years	Industry vs inferiority	Can I make it in the world of people and things?

12-18 years	Identity vs role confusion	Who am I and who can I be?
19-40 years	Intimacy vs isolation	Can I love?
40-65 years	Generativity vs stagnation	Can I make my love count?
65 till death	Ego integrity vs despair	Is it okay to have been me?

As much as the early stages are important to human development, for the purposes of this study, I will only focus on the fifth stage: identity versus role confusion. This research focuses on the teaching of sensitive curriculum content in secondary schools in Lesotho, and the secondary school learners are in the adolescent stage.

Human development theory is particularly important, as these learners are in a critical stage in which they are confronted with identity issues, questioning who they are, and this can be a confusing and conflicting time for them:

> The adolescent mind is essentially a mind of the moratorium, a psychological stage between childhood and adulthood, and between morality learned by the child and the ethics to be developed by adults. (Erikson 1963:245)

According to Erikson, the adolescent stage is the most crucial phase for developing an individual's identity, hence he places great emphasis on it. This stage, commonly known as an "identity crisis" – a term that was coined by Erickson himself (Francis 1987:47) – is a period of uncertainty in which adolescents search for a sense of self and what they stand for, through an exploration of goals, beliefs and values. This is the stage at which adolescents attempt to answer the existential question of who I am, but are confused as to which of the many possible roles to adopt, because

> [t]hey cannot integrate the various roles, and when they are confronted by the contradictory value systems they have neither the ability nor the self-confidence to make decisions. The confusion causes anxiety as well as apathy or hostility towards roles or values. (Louw et al 1998:427)

Because of the confusion present at this stage, adolescents are vulnerable, and how they respond to this stage is likely to determine their whole future, as the choices and decisions that they make

may profoundly affect the way the individual journeys into adulthood. The role of the teachers or parents is therefore not to force adolescents to adopt their preferred identities, but to allow them to adopt the identities they choose, because pressing them into an identity can result in them establishing a negative identity which could lead to adverse consequences. Research carried out by Crocetti et al (2015: 4) indicates that adolescents who achieve a stable identity are likely to be protected from various forms of risky behaviours, such as drug and alcohol abuse and unsafe sexual practice, whilst those who struggle with an identity are likely to engage in risky and delinquent acts.

This stage is characterised by two identities: the first identity is sexual, which involves dramatic physical maturation and an increase or interest in sexual and or romantic relationships, and the second identity is occupational, where adolescents reflect on the social groups that have similar aspirations to them, such as politics or religion or any social cliques. Bee (1989:343) notes

> that at the end of this stage there should be a reintegrated sense of self, of what one wants to do or be and of an appropriate sexual role, because the risk is that confusion can arise from the profusion of roles opening to the child at this stage.

The search for an identity goes hand-in-hand with experimenting, as it is during this time that adolescents are trying on different identities to see which one best suits them. This explains the many dramatic changes that can be evidenced in adolescents, such as attitudes and behaviour, fashion sense and language, challenging authority and so on (Hamachek 1985:40). It is during this phase when they are "personality shopping" that they can easily succumb to peer pressure and engage in risky behaviour.

Teachers occupy an important place in the lives of adolescents, as most of their time is spent at school. Teachers not only establish relationships with learners, but they also influence the environment in which relationships between learners and other external factors are established. It is therefore important that the teachers fully understand the stages of human development and the consequences that might arise from them. When teachers design and development sexuality education content and teaching models, they should therefore not only be able to identify those that need guidance, but they should be able to create awareness of the changes that learners should expect.

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4.7 Some thoughts before concluding

The willingness of a sexuality education teacher to position him-/herself morally or personally – in other words to draw on his/her personal experiences – is useful and needed and can add value to the teaching and learning of learners, as they in turn may be able to draw from the storyline of the teacher. This view is supported by Francis (2015) in his study "Teacher preparation and characteristics for the teaching of sexuality and HIV/AIDS education in South African schools". In this study, Francis discusses Shulman's (1987) taxonomy of knowledge, which emphasises the organisation of the knowledge that is possessed by teachers, thus making that content accessible to learners. Shulman's (1987:8) interest lies in combining content and teaching by understanding how particular topics, problems, or issues, are organised, presented and adapted to the diverse interests and abilities of learners, and later presented for teaching. Shulman (1987) establishes three forms of knowledge, which are deep content knowledge, curricular knowledge, and pedagogical knowledge. Content knowledge refers to an understanding of the subject matter, curriculum knowledge refers to the understanding of the curriculum and educational frameworks, and the last type of knowledge is concerned with how to teach the subject (Hlas & Hildebrandt 2010:1).

One of the notable factors pointed out in the taxonomy of knowledge is that teachers first need to understand the knowledge before they can transform the content into a pedagogical plan, or a set of strategies in order to present a lesson. For instance, in the case of sexuality education, there could be certain elements of behaviour which the teacher targets, because there is a possibility of change if those elements are negotiated.

Possible questions that could be asked are:

- How should teachers construct their pedagogies, given the fact that they lack resources and have the knowledge, but have not structured it so that learners are able to access it? (An issue that has been raised in chapter one, where the SACMEQ report (2011) indicates that the level of HIV/AIDS knowledge that Lesotho teachers possess does not correspond to the level of knowledge of their learners.)

- How should teachers consolidate content and knowledge so that they have the capacity to draw upon the teachers' personal and social experience in ways that will engage the learners to develop critical consciousness?

In sexuality education (as in any other subject field), raising critical consciousness is important to effect learning. Working towards critical consciousness is not only dependent on positionality – the position that the teacher adopts, and the positions that he/she chooses for the instruction of the subject (which can either be rights based, health or moral) – but also depends on the application to participatory models. Freire's (1972) problem-posing pedagogy is positioned as an alternative to non-participatory methodologies, as it has the potential to create a safe space for both the teacher and the learner to engage in dialogue, even in respect of the most uncomfortable and sensitive topics. This can be achieved by engaging in participatory methodologies which begin first by removing the line of demarcation between teacher and student . Removing the line of demarcation sets new rules, the teacher becomes the teacher-student and vice versa, and the two learn from each other through engaging in dialogue. Through dialogue, both the teacher and student also rediscover ways in which they can possibly liberate themselves by exposing and exploring, while normalising certain discourses and dominant ideologies (Freire 1970:69). Despite the fact that both are equal, the teacher still needs to be conversant with the subject matter, and their positioning is still very crucial, as it determines the degree of engagement of the learners. If, through the interactions, the learners understand that they have the capacity to change their reality, they have developed critical consciousness and that is where learning begins.

4.8 Conclusion

This chapter has provided the theoretical framework on which this study bases itself. It has attempted to provide insight on how knowledge is influence and constructed, and why and how perceptions originate. The theories of Piaget and Vygotsky have demonstrated that individuals are influenced by their social and cultural environments, so when learners enter a classroom, they are not blank, but are armed with their own constructed knowledge of ideas, concepts and understandings. This raw knowledge that they possess is the first point of reference in learning. It suggests that the teacher has to first understand the learner, by moving beyond the individual and reflecting on the social and cultural climate, allowing the processes that shape and influence

their thinking. The underlying notion in constructivism is to assist learners to learn how to unlearn and then relearn.

However, in the processes of unlearning and relearning there are misconceptions that learners hold to be true and may find it hard to discard. Some of these misconceptions are likely to put their lives at risk. In trying to change a concept a teacher first needs to understand how it is formed, as the old concept also plays a crucial role here. The teacher, through employing participatory methodologies, can only guide learners, make them aware of the inconsistencies that are present in their pre-existing concepts, while the learner can only accommodate a new concept if it is applicable and relevant to their reality.

The construction of new knowledge and the accommodation of new concepts is reliant on the pre-existing knowledge of the learner. In a subject that deals with a number of sensitive issues, some of which have been deemed taboo or "unAfrican", it is not a given that learners will voluntarily divulge what they know, as this could be to their detriment. The positioning of the teacher and the approach that they opt for will therefore be motivating factors for the learners. A moral approach will likely block active participation from learners, as it 'others' or marginalises certain views, while the health-based approach excludes aspects such as communication and negotiation, as it is more oriented towards biology. A comprehensive approach will be an amalgamation of all approaches and will potentially invite participating pupils to engage with their teachers in an all-inclusive discussion on the crucial issues raised.

Once the learners are engaged, it is the responsibility of the teacher to 'market' the positive behaviour to the learners as guided by the HBM. Learners can only buy into the desired behaviour if the teacher has the efficacy to sell it to the learners so that they consider the benefit.

This study focuses on secondary school learners who are in their adolescent stage and are experiencing an identity crisis, this is a stage that is vulnerable and critical in human development. This is the stage where adolescents are searching for an identity, consequently they are very experimental, which can put their lives in danger. Understanding this stage, understanding the behaviours, attitudes and temporal moods of the learners is of paramount importance to teachers to take into consideration in their teaching praxis.

CHAPTER 5

Process drama

> *"Start from the point where you yourself feel interested and confident…the circle can start at any point on the circumference of that circle"*
> Brain Way (1967)

This chapter chronicles process drama, which centres on a form of applied drama. The chapter begins with a contextualisation of process drama, firstly by looking at the conventions of pure drama and/or theatre as opposed to applied drama and/or theatre. Secondly, I briefly discuss the distinction between applied drama and applied theatre. The third and fourth sections of the chapter focus on unpacking process drama: what it is and how it works. The motivation for employing an arts integrated approach in the teaching of comprehensive sexuality education in Lesotho, and what it could potentially contribute to the teaching and learning process of both the learner and the teacher, is discussed in the fifth section. The chapter concludes with a layout of applied drama and applied theatre conventions employed in this study.

5.1 Pure drama/theatre versus applied drama/theatre

It is safe to assume that a distinction can be made between two overarching types of drama and theatre: pure and applied. Pure drama, in all its forms, is concerned with the definitions of concepts, functions and the exploration of pre-existing theories; it is a state of things in their original form devoid of any dilution. Pure customarily seeks to answer questions of why things are the way that they are. Applied drama, on the other hand, refers to the practical application of systems to solve practical problems determined by (amongst other things) the socio-economic environment (Nicholson 2005:7). In the context of drama and theatre, pure drama/theatre would be akin to what we have come to know as traditional mainstream – sometimes referred to as conventional – drama and theatre, which is guided by the theories of Konstantin Stanislavski (1936), Anton Chekov (1953), and Lee Strasberg (1987), among others. Pure drama/theatre requires actors to submerge themselves in the world of the characters they are portraying. There are a number of acting styles, such as the method acting approach, the detachment or distance approach and the self-expressive approach developed by different drama/ theatre practitioners that aid actors to successfully "be" that character (Zarrilli 2005:63). Method acting, developed by

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Stanislavski, requires an actor to immerse themselves in the emotions of the character in order to portray that character convincingly (Benedetti 1999:182). The detachment or distancing approach, based on the works of Brecht, prescribes that the actor should find a neutral space from which to explore their character, in other words the actors should remove themselves from the character so as to avoid experiencing the characters' emotions themselves (Saxton 2012:3; Gray 1979:164). The last-mentioned approach is the self-expression approach, which was extensively employed by Grotowski and Brook and which proposes that the actor present their most authentic self on stage (Zarrilli 2005:63).

Apart from conventional drama/theatre merging the actor and the character into one being, what also stands out in this type of drama/theatre is the way it creates meaning. Pure/conventional drama/theatre creates meaning for an external audience through the interpretation of a pre-written or devised script. The director creates meaning in the way that he/she chooses to stage the script, which may be different from the ideas intended by the scriptwriter (Stevens 2013:10). The actor uses physicalisation and voice application (mood, tone and attitude) to create and communicate meaning to the audience (McGraw 2012:201; Alburger 2015:147). The technical crew projects meaning through the set design, which will in turn dictate the sound and lighting employed during the performance, as well as the choice of costume and makeup for the actors.

Applied drama and theatre, on the other hand, are attached to work which is focused on aspects of personal development, social awareness and transformation, as well as community building through various forms of participation in drama and theatre (Nicholson 2011:241). It can be argued that some of the roots of this form of drama and theatre are imbedded in the history of the development of the African continent. In the 18th century, colonisation – which was a direct result of capitalism – introduced a new set of socio-economic challenges in Africa such as poverty, erosion of cultural traditions and norms, and social inequality, amongst other things (Mlama 1991:57; Nicholson 2011:242). To a large extent, this arose because the developmental ideologies and philosophies held by the colonialists were not aligned with the developmental needs of the continent (Pauw 1996:323). It was believed that post-independence Africa would overturn the status quo, but this was not the case and the continent experienced the same challenges: African thinking was still colonised as it was still leaning more towards Western ideologies, consequently community development initiatives were either hijacked or barred. In a

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bid to develop an all-inclusive and participatory model to encourage development, theatre was seen as a feasible alternative that could re-establish communication between the rural populace and the new agents of development (Kidd 1984:5). African universities were involved in these efforts and conceptualised the university travelling theatre tours[37]; these productions, targeting local audiences, touched mostly on conflicts between tradition and modernity (Kerr 1995:135).

It was around the 1960s that theatre's potential as an effective tool for developing communication was realised, though initiates such as the Laedza Batanani in Botswana (Kidd & Byram 1992) and Marotholi travelling theatre (Mda 1990) in Lesotho cemented the significant role it could play in bringing about an awareness of possible social and political change. Fast forwarding to the 1990s, theatre was again employed extensively in conscientizing the majority of African countries on social ills such as HIV/AIDS and TB, alcohol and drug abuse, teen pregnancy, as well as violence against women and children (Slutkin 2006:357, Ebewo 2017:80). The successful application of theatre proved that it could develop community resilience, the success of which lies in targeting and working on the individual first before moving to the collective, a perspective acknowledged by Taylor (2000:100) to develop the stability of individuals before they can create change on a bigger scale.

The term applied drama/theatre emerged in the 20th century at universities and this was in response to the change in socio-political and economic architecture which brought with it new ways of thinking about world conceptualisation, influenced by political conflicts, globalisation and the infinite flow of information through digital platforms (Nicholson 2005 :242; Mures 2013:13). Nicholson (2012:9) notes that applied drama/theatre is influenced (amongst others) by the work of Brazilian educator Paulo Freire and other European models of progressive education, pioneered by philosophers such as Jean Jacques Rousseau, Friedrich Froebel and John Dewey. These practitioners all advocated for an educational system that employed a child-centred approach by relegating the teacher from an authoritarian position and elevating students so that

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[37] There has been limited research on the current status of university travelling theatres but there are some universities that have continued developing various theatre projects by collaborating with different communities. Examples from Southern Africa include the University of the Witwatersrand, which works with the Themba interactive project and houses Drama for Life (DFL). The University of Kwa-Zulu Natal houses DramAide and also works with Westville offenders and ex-offenders. There is also the University of Pretoria Drama Department and the Growth Through Knowledge Project, and lastly, the National University of Lesotho and the Malealea community, through the Winter Summer Institute.

both are equal in the creation of knowledge. Freire further developed these concepts by encouraging teachers to become students and vice versa, positing a pedagogy that saw the teacher become the and the become the teacher, hence his coinage of the words teacher- and -teacher (Dean 2003:7; McCombs & Whisler 1997:9; Freire 1979:72). These educational philosophies were translated and adapted to theatre by Augusto Boal when he developed his theatre of the oppressed (Boal 1979). Boal's work, together with other theatre practitioners such as Bertolt Brecht (1957), Jerzy Grotowski (1968), Piscator Erwin (Innes1972) and Jacob Moreno[38], had a strong influence on applied drama/theatre. Of most significance is Brecht, who pioneered epic theatre and created the verfremdungseffekt (A- effect) to alienate the audience from the actors. Although all these theorists or theatre practitioners had different goals, their area of commonality was to use theatre for specific purposes, fulfilling their desire for audience engagement and breaking the aesthetic distance between the stage and the audience.

5.2 Applied drama versus applied theatre

Throughout this study until now, applied drama and applied theatre had been treated as if they meant the same thing. While both have often been used flexibly and interchangeably to mean one thing, in actuality some practitioners regard them as two different forms, each possessing their own debates and practices. In her book, *Applied Drama,* Nicholson (2009:5) uses the term interchangeably and she maintains that the distinction between applied drama and applied theatre is moot, and that her preference for using the term "drama" as opposed to "theatre" is just that, her choice. However, Prendergast and Saxton (2009), in their book *Applied Theatre: International Case Studies and Challenges for Practice*, hold an opposing view. They appreciate that although the two may have similarities they are still very different in the characteristics they each entail. This translates into two different schools of thought. One makes a distinction between the two, where (broadly speaking) applied drama is process-orientated, while applied theatre is performance-orientated (King 1981:205). Another school of thought subscribes to the notion that the difference between applied drama and applied theatre is nearly non-existent, as both concepts have the same roots and elements in theatre craft, and therefore both belong in the

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[38] Jerzy Grotowski (1968) created "poor theatre" and directed ensemble improvisation to create his kind of theatre. Piscator Erwin developed documentary / verbatim theatre which uses archival materials from real life as a source for dramatic performance (Innes 1972).

Jacob Moreno founded the theatre of spontaneity in which he invited audience members to react to the scene on the stage as they were simultaneously being created and played out (Nolte 2000:209)

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same field, whether there is a performance or not (Wagner 1976:147). In fact, this perspective argues that applied drama falls under applied theatre. I, however, do not subscribe to this notion and do hold the view that they are different.

Before I go any further, I would like to state that I do not intend to discuss the tensions that exist between applied drama and applied theatre, as that falls outside the scope of my study. It is, however, important to comment on the distinct characteristics that they possess, as this study will employ some applied theatre strategies under the umbrella of applied drama.

A popular starting point for commenting and differentiating between the two schools of thought would be the etymology of the words "drama" and "theatre", as these bear the weight of the values, principles and practice of the forms. Both words have their roots in Greek, with "drama" derived from the word "*dran*", which means to do or to make or to act and "theatre," derived from the word "*theatron*", which means a viewing place (Prendergast & Saxton 2013:xi). It can therefore be seen that applied drama leans more towards doing, i.e. it is process orientated; whilst applied theatre is concerned with seeing and/or watching, i.e. it is product oriented and in this particular case, the product is the performance (King 1981:205). Apart from orientation, another distinct characteristic rests upon the type of audience with which each is associated. In applied theatre, audience members have a vested interest in the issues cast in the play, while applied drama does not have an exclusive audience: in many (if not most) cases the actors/performers/participants are also the audience. Boal (2002: xxvi) refers to them as spec-actors, a coinage of two words, suggesting a notion in which spectators become actors, and vice versa. Perhaps applied drama can be understood as being equivalent to a rehearsal process: rehearsals are mostly held in private, safe spaces where actors are not only on a journey of discovering their characters and comprehending what motivates them, but are also free to share and test their ideas through negotiation, trial and error, and improvisation (Saxton & Prendergast 2013:xi). Wagner (1976:147) clarifies this further when he demonstrates that in theatre everything is contrived so that the audience gets that "kick" and in drama the actors or participants get their "kicks".

The interest of applied drama lies in what it does for the participants. It can be seen more as a social laboratory which engineers change, or at the very least awareness, in individuals. After

experiencing the process, the participants should come out thinking differently about issues, because the process permits them to look at themselves through their own eyes, and with continual action and reflection (Bolton 1998:266). The process of applied drama allows multiple new ways of thinking by challenging participants to be political thinkers and aiding them to reach a level of critical consciousness where they can come to the realisation that there is rarely one right answer or solution to a problem (Saxton 2012:13).

This can be attributed to drama's use of the language of metaphor which allows participants the necessary aesthetic distance to deal with the issues that may otherwise feel too close to them. Saxton and Prendergast (2013:3) refer to this as the "protection of the role", an equivalent of the "one step removed" or "inner voice of the character" of Geese Theatre processing techniques (Baim, Brookes & Mountford 2002:37). Carroll and Cameron (2005:7) share these sentiments by arguing that "in drama participants feel more protected and work with more conviction if they are framed at some distance from the moment of real time enactment".

Applied theatre, on the other hand, is characterised by the presence of (an) outside performer(s) and the local community that the play is directed towards. This type of theatre is designed as a response to address the socio-political challenges with which the target community is confronted with and it is viewed as a process where transformations can be shaped through its making. Consequently, applied theatre employs a scripted performance informed by community challenges, where the scripted performance serves as a pretext for the community to reflect on issues highlighted in the performance-dialogue about them and (in some cases) create their own theatre in response (O' Conner & O'Conner 2009:472). Although each applied theatre process is unique, the format usually followed is that the scripted performance is the starting point for further activities and or interventions.

Despite the fact that both applied drama and applied theatre subscribe to different conventions, it is important to note that the strategies and approaches that fall under one form can be used in the other form, though that does not mean that the form changes. The argument of applied drama and applied theatre can also be extended to "theatre in education and drama in education", terms that took prominence around the 1960s. The latter is more about artists working with learners in participatory performance programs, while drama in education was primarily regarded as a teaching methodology across the curriculum. In fact, Heathcote (1981:24) defines it as being

anything that sees participants taking on roles in situations where attitudes and not the characters are the chief concern.

As stated earlier, applied drama and applied theatre are umbrella terms. The latter can be located in theatre in education, popular participatory theatre, theatre of the oppressed, prison theatre and community-based theatre, among others (Prendergast & Saxton 2009:3). Applied drama, which is where my interest lies, includes process drama, drama therapy and drama in education.

5.3 Process drama

Process drama is a type of applied drama and was originally known as "drama in education" or "educational drama". The origins of the genre can be traced back to the 1950s in the United Kingdom. Schneider, Crumpler and Rogers (2006:xiii) state that process drama is a result of the work of Dorothy Heathcote, Gavin Bolton, Cecily O'Neill and others who wanted to explore curriculum content in different educational contexts by engaging pupils imaginatively through drama. Bowell and Heap (2013:6) describe it as drama in which "performance to an external audience is absent but presentation to the internal audience is essential", hence the teacher and the learners engage in the drama to make meaning for themselves. Process drama provides learmers with the opportunity to interact with socio-cultural issues, both in the classroom and outside it. In order for learners to successfully negotiate these issues and effect behaviour change the drama must be based on real issues. If the process drama explores real issues, moral dilemmas experienced by the learners can be countered by morally relevant knowledge that is likely to arise (Nicholson 2005:27).

Process drama centres on two concepts, namely role play and improvisation. It is episodic in nature and takes place through a process of drama that continuously grows and develops through the actions and reflections of the internal audience (O'Neill 1995: xiii). In process drama the creation, playing, experiencing, and contemplation of the dramatic world and the events in it are completely interdependent and happen simultaneously (Gruic in Jurinovic 2017). The distinct characteristics of process drama are that it proceeds without a script; it does not culminate in a final performance; the teacher/facilitator actively participates in the process through chosen dramatic conventions; there is an erosion of the original external audience as the audience

ultimately become the participants; and it is an episodic improvisation that enables participants to get in and out of their roles (Wagner 2006:5).

Before I discuss process drama in more depth, I will briefly comment on the definitions of role play and improvisation, as they are considered to be the pillars of process drama and a comprehension of these concepts is a prerequisite. Often, role play is confused with acting, in the sense that taking on a role in a play is seen as role-playing, though the two are, in fact two different concepts. However, one is not mutually exclusive from the other, as an actor who is "acting" is ultimately someone in role, and the term "role" is used across a range of fields. In positioning theory (discussed in the previous chapter) Harré (1990:4) and Davies and Harré (1999:41-42) note that "role" is a static form, as it focuses on the positions that people act out, and at any given time a person can assume a number of roles. For instance, from a sociological standpoint an individual can be a mother, a teacher, a sister etc., which denotes that roles are context-based, and interrelated. The term "role" is also employed in psychodrama where clients play each other in order to deal with unresolved events of the past (Ardoino 1964:7). The use of role in process drama is built on the process of simultaneously being the self and assuming the role of someone else.

Improvisation, on the other hand, is defined as a performance (music, dance, or drama) in which the performers are not following a script or score but are spontaneously creating their material as it is performed (Sawyer 2003:11). Because there is no script there may be a misconception that 'anything goes', but improvisation requires a balance between structure and creativity (Sawyer 2011:11). The significance of employing improvisation, as stated by Heathcote (1991:44), is that learners'/participants' thinking is extended by the discoveries made when walking in someone else's shoes. Johnston (1989:np) has argued that status and spontaneity play an important part in improvisation and that its success lies in the acceptance of an offer which is a motivating factor for the story to move forward. Spolin (in Toivanen et al 2011:62) states that the nucleus of improvisation is intuitive inactivity which helps in solving real-life problems. Improvisation, therefore, requires full commitment and collaboration between participants by creating a dialogue through actively listening and responding to one other, as opposed to blocking/dismissing inputs or offerings.

5.4 The process of process drama

A core consideration in process drama is that it functions in two worlds simultaneously: the real and the fictional. The prerequisite is that participants must be willing to suspend disbelief and agree to abide by the laws set in the fictional world (O'Toole, Madonna & Moore 2009:106). This means that participants need to submerge themselves in the fictitious world of "as if" in a bid to better understand the real world by living through fictitious realities (Bolton 1986:101).

In process drama participants are launched into the dramatic world by the facilitator through improvisation, which stems from a pretext. O'Neill (1995:19) refers to the pretext as an inspiration for the actors, or a stimulus which begins the dramatic world, and allows the facilitator to consider how he/she will establish role, context and the initial action. The pretext can be a story, a newspaper clipping, an image, a poem, or a quote (to name a few) that will trigger creativity and invite cognitive, affective and physical engagement (Bundy, Piazzoli & Dunn 2015:160). O'Neill (in Taylor 2000:25) notes that a pretext is a significant quality, as it is more than just proposing an idea to initiate the dramatic exploration: it becomes a constant thread throughout the duration of the exploration. Pretext, therefore, contains dramatic conflict and tensions that will fuel the dramatic action and bring to the fore unanswered questions that will create a particular mood or dramatic focus (Piazzoli 2012:30). The pretext is only effective if the facilitator identifies opportunities in the session plan (or within an educational context, the lesson plan), is aware of the potential risks embedded in the roles that may be created, and creates a safe space where creative collaborations can occur (O'Neill 1995:33).

After launching the pretext, the process drama moves to the next phase. O'Toole and Dunn (2002:24) state that process drama can be divided into three phases, namely the initiation phase, the experiential phase and the reflection phase. During the first phase, which is essential to the success of the process, participants create their own roles and set the dramatic context. This stage gives the participants ownership of the process. Owens and Barber (2005:7) contend that it is imperative for the participants to know that the drama belongs to them, in order to increase the scope of learning, as there is a likelihood that if they hold a different belief, they may become passive and detached from the drama, waiting for direction. Margon and Saxton (1987:24) substantiate this point by arguing that once participants show interest and believe in the concept of the work, they become enthusiastic in offering their creative ideas in roles.

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The second phase is the experiential phase, characterised by an exploration of the chosen process drama conventions or approaches. During this central phase the facilitator employs dramatic strategies to structure the experience. There are at least over eighty process drama strategies (Bowell & Heap 2001; Neelands & Goode 2000) and some of these strategies are also located under the applied theatre umbrella. Because of the huge number of strategies and their sources it is important to note that each has a different approach and can be used by the facilitator to engage the participants physically or emotionally. Physical activities facilitate thinking and allow participants to be constantly engaged through thinking about what they are currently experiencing. Emotionally engaging participants helps to distance them from their realities, as they get the opportunity to reflect on some of the issues presented or to probe further. Before a teacher decides to use process drama it is imperative that they should understand the approaches, so that they know which to use, when and how to use them.

In the last phase, participants reflect on what they have learned and create meaning for themselves. After each scenario or episode, it is important that participants are given enough time to reflect on their experiences, how these resonate in their lives and what it means to their own personal journeys. This is more of a reimagining of how things could be different simultaneously in the dramatic and the real world. During all three phases, participants create scenarios which do not necessarily have to follow a chronological linear sequence, but can be a montage of scenes playing with spatial and temporal dimensions so as to explore the theme in question (Piazzoli 2012:30).

5.5. Process drama as experiential learning

Experiential learning was developed by Kolb around the 1970s and was highly influenced by experiential works carried out by Dewey, Lewin and Piaget as discussed in the previous chapter. Experiential learning is primarily learning through reflection, as it is of the view that traditional modes of learning or didactic learning have missed an opportunity to explore the role and relevance of experience in learning. Boud, Cohen and Walker (1993:8) concur with this view and argue that learning can only occur if the personal experience of the learner is engaged at some level. Siberman (2007:8) defines experimental learning as an approach of learning that values the active participation of the learner through hands-on activities that will enable them to experience what they are learning and grant them an opportunity to reflect on the process. Thus, two

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important factors in the experiential learning are experiences and reflective observation (Kolb 1984:41). Within this framework process drama acknowledges that learning is not instantaneous but is a process that allows learners to draw on their experiences through actions and reflective thinking – the same principles that are present in experiential learning.

Boud et al (1993:8) propose the following essential criteria for experimental learning:

- Experience should serve as the basis and stimulus for all learning.
- Learners should be actively involved in creating their own experiences, as the person who experiences life is the only one who ultimately gives meaning to his/her experience.
- Learning is an all-inclusive process that is not confined to a specific time and place.
- Learning is socially and culturally constructed, so that learners create meaning within their own socio-cultural environment.
- Learning is influenced by a socio-emotional framework. The role of emotions, feeling and learning has been neglected for some time in academic circles, but these constitute an important part of the learning process (Moon 2004:126).

Understood from this angle, process drama can be seen as a form of experimental learning, as there is active engagement, meaning making and reflection. The conventions employed as part of process drama are activities that appeal to the affective and cognitive domain like, for instance, Teacher in Role (TiR), Mantle of Expert (MoE), and Forum Theatre, and lift the mask to allow the spect-actor to experiment with real-life challenges (in a fictitious context), with different possibilities and reflect on them within the boundaries of a safe space. Multiple outcomes in real life tie in well with the different outcomes of process drama since they are based on the social reality of the spec-actors; there is seldom one solution to the problem as problems rarely have single correct answers. Thus, permitting fixed ways in addressing them is the most irrational (i.e. creative) way of dealing with the world (Axel & Levent 2003:67). The engagement of personal experience also provides an in-depth understanding of the world from different perspectives by understanding and animating the realities of other spec-actors. Process drama can therefore be considered a form of experiential learning, as both advocate for learner-centred approaches, interact with the experience of the participants, and offer multiple ways in which to confront their social realities. Both are individualistic and interpersonal processes that advance personal growth and development, as well as self-empowerment and actualisation. During this process the

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teacher does not possess the power to choose what a pupil should be learning. Each learner is in charge of their learning process.

5.6 Process drama as action research

Stringer (2007:2) notes that action research in its effective form is phenomenological, interpretive and hermeneutic, as it offers participants involved in the research process an opportunity to explore their personal experiences, and gain clarity and a deeper comprehension of them. These understandings are then utilised to construct or negotiate potential solutions or alternatives to the problem on which the study focuses. Accordingly, action research permits the researchers to simultaneously confront their personal challenges within the context of the study (Greenwood & Levin 1998:6).

Action research, as the name suggests, consists of two pillars: change through action and understanding through the enquiry process. It can therefore be seen as committing the researchers to building skills and confidence through the process (Vaughan 2015:258). It is these dynamics that have made action research popular in a number of disciplines, such as the social and caring sciences, education, organisational and administrative studies, as well as medicine (McNiff 2002:1). Action research, in its gestalt of clarity and definition, offers an obvious carrier for such a course, as the emphasis is on the development and transference of, in this case, process drama skills which are ceaselessly involved in re-making themselves. Process drama therefore presents itself in two ways: firstly, as a research design and secondly as pedagogy that teachers can potentially employ in teaching sensitive curriculum content.

McNiff (2002:1) notes that action research is learning in and through action and reflection for both researcher and research participant, and it is for this reason that Stringer (2007:6) suggests that action research has no subjects, as those designated as such participate directly in the creative process.

In action research knowledge is viewed as a living process where subjects generate their own knowledge from their experiences of living and learning as knowledge is never static nor complete; knowledge is a constant process of development as new understanding develops through action and reflection (McNiff 2002:18).

The potential benefits of this approach are as follows:

- The research participants not only acquire the individual capacity to engage in systematic research that they can utilise in other contexts, but they can, potentially, build a supportive network of collaborative relationships that will provide them with ongoing resources.

- Solutions emanating from a research process become more sustainable, permitting participants to maintain the momentum of their activity over extended periods of time.

- Links established in one project may provide access to information and support that build the power of the people in different ways (Stringer 2007:21).

From the above discussion, it can be seen that process drama aligns itself with the principles and practices of action research, the reflective processes common in action research are critical to process drama (Taylor 1996) The democratic, liberating and empowering processes created in action research are also enjoyed extensively in process drama. The absence of an external audience in process drama is also a principle inherent in action research, as it posits that both the researcher and the research participants are involved directly in the process of self-discovery. What is important in action research, and the distinguishing factor that categorises process drama as action research, are the processes utilised.

Action research employs many of the traditional data collection methods and analytic techniques, such as taking into consideration the involved population's belief system and culture (McNiff & Whitehead 2002: 22). What differentiates the two designs is the method that action research uses for integrating these techniques, the results of which are analysed in a different manner, with the distinguishing factor seen as part of a separate philosophical domain.

5.7 Applied drama and/or theatre conventions used in this study

I have already mentioned that process drama has a multitude of strategies, but the two strategies that underpin the core of process drama are Teacher in Role (TiR) and Mantle of the Expert (MoE). Other strategies that I shall use in this study include forum theatre and image theatre – which are forms developed by Boal as part of his theatre of the oppressed –, as well as role play, hot seating, thought tracking, and improvisation.

5.7.1 Teacher in role (TiR)

This strategy has been described as one of the most effective ways to begin process drama (Kao & O'Neill 1998:26). As the name suggests, "teacher in a role" is a process drama strategy whereby a teacher assumes a character in an improvised dramatic context, together with the learners. The rule of thumb in this convention is that the teacher should only stay in this role as long as it is needed. The success of the strategy is heavily reliant on the spontaneity of the teacher in moving in and out of the role, as directed by what is transpiring in the play (O'Neill & Lambert 1982:139). According to Rosenberg (1987:41), Heathcote employed TiR to push learners into a sink-or-swim problem-solving situation in which the immediacy of the circumstances forces participants into action. The approach calls for the participation of all who created the fictionalised world to adopt standpoints and behaviours proposed by the roles, offering them an opportunity to discover the implication of their roles. The purpose of the teacher in this dramatized world is not to direct what should transpire, or simply give information, but to create and change frameworks within the episode by fostering the sharing of power among learners and encouraging reflection on their fictionalised worlds to inform their views in the real world.

When the teacher is playing a role, this not only sparks the learners' roles, but also develops and heightens the emotions in the drama by inviting learners to actively respond by expanding, opposing, or transforming ideas or issues presented in the play. Equally important is that when the teacher is playing a role, it sends signals to the learners that the activity is regarded as serious by the teacher and the input from both parties is equally valid (O'Neill 1998:26). This strategy helps to build the learners' commitment to the dramatic world whilst also challenging them by means of it. In addition, when in a role, the teacher is able to increase and encourage the ZPD (zone of proximal development; see section 4.2.2 in the previous chapter) of learners to acknowledge their own potential. This view is in agreement with Vygotsky in his work on social constructivism that in the presence of an adult a learner can reach much beyond their capacity in carrying out a task (Heathcote & Bolton 1994:42).

 TiR not only enhances the importance of role, but also illustrates the significance of being out of role; being outside the drama slows down the action and helps to achieve distance and objectivity needed for reflection (Goodwin 2006:41; Wagner 1999:127). Because TiR comprises a status

change that reverses the traditional teacher-learner hierarchy, it is imperative that the role the teacher takes in the play should not be that of an ultimate decision maker: it should be preferably of a lower status than the learners', but still have the ability to exercise power, thus setting up some interesting dynamics in terms of agency and control. If the teachers have too much power the class may look up to them to make decisions and if they have little or no power the class may be passive. The TiR strategy requires that the teachers be willing to voluntarily surrender their power, but this does not equate to the teachers giving up control of the classroom.

Because the strategy calls for the teachers to play roles it is important that they do not use the strategy as a platform to showcase their acting abilities or employ it as a form of entertainment to engage learners. Instead it should foster active participation from the learners through the art of improvisation and role play to create a fictional world. In this context the teacher therefore needs to strike a balance between teacher as artist and teacher as an entertainer, so as to make the pedagogy effective (Piazzoli 2012).

The advantage of employing TiR in this study was to help teachers to encourage learners to evaluate their roles within a dramatic context, which could prove to be a challenge in the real world, specifically due to the sensitivity of some of the issues present in the CSE syllabus. It is noteworthy that although the name of the strategy is "teacher in role" the application is directly connected to the use of drama as a teaching methodology, which is a useful strategy for this study, as it can also be used in other applied drama and theatre contexts beyond the school environment, with the assumption that it can be adapted to "facilitator in role".

5.7.2 Mantle of the Expert (MoE)

MoE is a drama-based inquiry developed by Dorothy Heathcote in the 1980s. Her aim in creating the technique was to transform the powerless structure of most classrooms by overturning the traditional order of the teacher-centred approach (O'Neill 2014:2). Her interest in the education of learners was not only limited to academic progress, but also reached out to social development. She realised that many young people were continuously marginalised and alienated from society, thereby denying them the opportunity to develop a sense of self-worth, or to be an active participant in the world (O'Neill 2014:4). Being part of a collective means in the first place to be aware and appreciative of who one is, and this is also what comprehensive sexuality education advocates.

The successful execution of MoE relies on the presence of at least four components namely, an expert, an enterprise, a client and a commission. The learners are positioned as experts in a fictional enterprise, and are then commissioned by a client or company to tackle a professional task in which they become experts by exploring multiple perspectives on how the problem can be addressed (Fraser et al 2013:37; Aitken 2013:36). Positioning the learners as experts situates them in the driver's seat and gives the learners ownership of the learning process: there is a client who needs a report, and this gives them a sense of urgency. When learners are presented with problems to which they can relate they become more challenged and motivated and show greater commitment (Taylor 1996:13).

The crux of MoE is in exploring and unpacking what it means to be human, that way it opts to teach the school curriculum in a humanised yet fictitious framework (Heathcote 2017:appendix). Heathcote (2017) is of the view that working on episodic curriculum-based cum professional briefs overseen by "experts" over a continued period of time enriches the curricular learning. She, however, cautions that it is the briefs that bring about the learning and deepen the level of engagement into both the MoE and the learning. It is within this context that Edmiston (nd:4) states that this approach breeds engagement and stimulates learning, as it harnesses learners' enthusiasm and ability to imagine that they are the "other" in a community and doing the sort of interesting things that those people would do.

MoE operates from a community point of view (Heathcote 2009:1) and emphasises the importance of collaboration between the teacher and the learner, whereby both are equally responsible for the teaching and learning process. A community perspective encourages and supports the ideas originated by philosophers and educational specialists such as Dewy and Vygotsky (1980) that teaching and learning is more effective when it is a collaborative responsibility. In fact, Vygotsky (1980) has argued that learning is a social act that must not be done in isolation (see chapter 4, section 4.2.2). MoE is an authentic holistic teaching model that is resolute and dialogic, driven by the "big lie". The big lie functions within the margins of an imagined context generated through dramatic conventions of time, space, role and situation (O'Neill 1995: vii). These aspects help to facilitate and deepen the learning, lending credence to what was then a fiction but is now probable reality.

As this study is based on the teaching of sensitive curriculum content (such as sex, sexual abuse, sexual orientation, family issues, and HIV/AIDS), MoE is employed because of its ability to provide a safe space for participants by allowing emotional distancing or detachment. This strategy allows the exploration and reflection of difficult issues in an adapted world through imaginative play. The learners are provided with the opportunity to delve into challenging situations as experts, which boosts their confidence and self-esteem. Because of the emotional distance provided by the technique, participants are able to analyse situations in a more objective manner, as opposed to being subjective because they are outside of the situation.

5.7.3 Forum theatre

Forum theatre refers to a type of theatre that was pioneered by Augusto Boal and is categorised under theatre of the oppressed. Theatre of the oppressed was significantly influenced by Freire's philosophies on education (Babbage 2004:16). In forum theatre, the audience is invited to watch a performance centred on a problem/issue or depicting some sort of oppression. The scenario is played out again, and now – at any moment during the action – a spectator can come onto the stage and take the place of the protagonist, in a bid to overturn the oppression. At this point the spectator becomes the actor, which Boal has termed spect-actor, as two roles are simultaneously assumed (Boal 1992:xxii; Babbage 2004:69). The narrative is constructed, deconstructed and reorganised before the "spect-actors", creating a space for discussion and debate to occur theatrically, but within the framework of reality. Forum theatre hinges on the participants' power to develop and perform oppression in their own lives and effect personal and social change to their outlooks (Schutzman & Cohen-Cruz 1994:1).

The overseer or facilitator in forum theatre is called a "joker"[39] (Boal 2005: xxvi) and Boal has also referred to the joker as the "difficultor" (Diamond 2007:129); their function being to make things more complex, so as to allow spectators to think critically about the problem at hand. Beyond acting as a difficultor, the joker is required to make the space safe enough for spect-actors to have the courage to transition in the performance space and act out new ways of resolving oppression. The role of the joker is to continually find the balance between honouring the process of the spect- actors and the need for an effective final product (Schutzman & Cohen-Cruz 1994:179). Because of the role that the joker assumes, he/she has to be neutral and careful

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[39] The joker is a reference to the neutral status of the joker card in a deck of playing cards.

not to impose his/her views on the participants (Boal in Lyngstad & Eriksson 2003:3) but, most importantly, resist the impulse to control the process. The joker also has to be aware of "magical" solutions (Jackson 2006:261). Magical solutions refer to solutions that make the oppression disappear through unrealistic means, such as those bordering on magic and fantasy. For example, a spect-actor who takes the role of a poor protagonist and then suddenly finds money on the road (Boal 2005: xxvi) would not be permitted.

Boal (2006:204) suggests that the joker's neutrality is an obligation in forum theatre, however, it can pose as a challenge as there are certain instances where impartiality is not desirable. The motivation for staging forum theatre in the first place is to overturn an existing oppression. This view is in line with Freire's (1968:19) argument that education is never neutral, it is always political. Given an aggressive context, should the joker be expected to remain neutral when a spect-actor gravitates towards a negative behaviour, or an interest that is beneficial to him-/herself at the expense of the community? While Joker neutrality is a significant factor in facilitating a productive forum theatre exercise, it should not be romanticized. Thus, a joker must be someone who is fully alert, aware of the dialogue and ready to intervene by posing the right questions.

5.7.4 Image theatre

Image theatre also falls under the umbrella of theatre of the oppressed. In this type of theatre participants are invited to sculpt images using their bodies to represent a moment in an oppressive situation; the images may sometimes be abstract concepts, such as emotions, desires, and feelings. Similarly, the image does not necessarily have to be realistic, it could be allegorical, surrealist, symbolic or metaphorical. What is important, though, is that it portrays "a truth" as experienced by the participant (Boal 1995:77). According to Boal (2002:49; Boal 1992:61), the human being is a unity, an indivisible whole in which the physical and intellectual mechanisms are intertwined, A movement carried out by the body is a thought and a thought expresses itself in corporeal form (Boal 1992:49). This point of view is also shared by Stanislavski's (1964:16) whose work on physical actions illustrates that ideas emotions and sensations are all intricately interwoven.

Although image theatre is a form of theatre of the oppressed (TO), it is important to acknowledge that it is an independent form (Perry 2012:103) and should not be used as a

prelude to other forms of TO such as forum theatre or Rainbow of desire[40]. By Boal's (2002) own account, the birth of image theatre has been as a result of the ambiguity of verbal communication: one word may carry multiple meanings, and even more so in communities who have multiple official languages. Sometimes the word spoken is not the word heard, as words are just vehicles that carry meaning, emotions and ideas, and do not necessarily translate into identical meanings for everyone (Boal 2002:174). Initially, Boal referred to image theatre as statue theatre, because of the static nature of the image, but as the statues became more dynamic, or animated, it developed into what we have come to know as image theatre (Boal 2002:175). There are a couple of ways in which an image can be created, either through mirroring, or modelling. In the former a sculptor "moulds" participants by demonstrating body shapes or facial expressions that they should mirror (as long as they refrain from verbal communication), whereas in modelling the sculptor moulds an image by physically touching the participants. When moulding images, Boal (2202:175) suggests that the exercise be carried out in a speedy manner to avoid the temptation of thinking about the image in words and only then translating them into images, as images should be felt: the meaning of an image is the image itself, and an image is a part of language. If an image can be interpreted in only one way it ceases to be an image and becomes a mere illustration of the words spoken.

Once the tableaux are created (either through mirroring or modelling), the facilitator will ask the participants to reflect on the images, as well as their views on and thoughts about them. The discussions need to come to some sort of consensus that the image presented is the real image of the problem/issue/oppression at hand. Participants are then tasked with changing the image, to overturn the oppression and move it to what could (or should) be the ideal image. Through this "animation"/shift comes the realisation that the transition cannot be achieved in a heartbeat, and participants are then asked to go back to the first image and create a transitional image. The end product of this will be a cycle of three images: the present (first) image, a transitional image and the future (ideal) image. The animation of images shows that change is a dynamic and not a static reality.

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[40] Rainbow of desire is a series of games and activities designed by Boal in response to internalised oppression. It leans more towards theatre therapy (Boal 1994).

From the above discussions it can be deduced that image theatre challenges the use of verbal communication as the sole mode for thinking and presents it as a way of also needing meaning to make sense. Through moulding and modelling images participants are able to unearth oppression lurking beneath the surface and are provided with a platform where issues are discussed and explored in an open and honest way. Lastly, but most importantly, is that image theatre obliterates the advantage of a takeover by the articulate and strong participants, and instead creates a level platform where all are on a par with each other.

5.7.5 Lift the Mask
"Lift the mask" is a key theatre processing technique used in the Geese Theatre Company. The company was founded by John Bergmann in 1980 in the United States and in 1986 his colleague, Clark Baim, established another branch in the UK (Mangan 2013:132). The company mainly works with prisoners and probation officers (Bowman 2010:42). Actors wearing half- or full-faced masks perform an improvised play targeted specifically at prisoners and probation officers. The masks are representative of everyday life personalities, such as the "cool guy", "the joker", "the victim" and "the survivor ". During the performance, the audience will ask the characters to lift their masks and, once actors unmask, the audience can then question the characters about the feelings and thoughts underlying their attitudes and behaviour.

 When actors lift the mask, they are required to directly address the audience speaking the truth, be open about how they are feeling and what they are thinking (Baim et al 2002:43). Mangan (2013:133) posits that one of the strengths of this technique is the safety that it offers the performer, by allowing both the company and the prisoners to deal with difficult and tough subject matter which may be considered taboo in prison. This technique can be equated to an aside in the conventional theatre. The technique can however be employed without the use of a mask: there can be simple actions such as standing or sitting, or taking a step forward or freezing, that can used to signify the lifting of a mask.

Geese theatre company aims to use drama to encourage self-awareness and to assist the individual in exploring the idea of change, as well as the impact that change can have (Baim in Mangan 2013:132). The mask, although used as a theatrical tool, is also metaphorical – it speaks to the notion that as human beings we represent ourselves in different ways to the world, depending on the situation and the person we are interacting with. Sometimes we wear the mask

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habitually, sometimes self-consciously. Thus, in essence, the mask is used to uncover the hidden vulnerabilities, concealed thoughts, feelings and emotions of characters (Bai, Brookes & Mountford 2002:183).

Lifting the mask creates an awareness of the distinctions between our external front and internal subjectivity, through the use of metaphor (Bouwman 2010; 42) and it can become a powerful tool for exploring destructive internal struggles and asking what can be altered.

5.7.6 Hot seating

This convention, sometimes referred to as questioning in role, is one of the most popular drama techniques used to build an actor's engagement with the character they are to portray. An actor/participant is asked to sit on a chair in front of the group, often arranged in a semi-circle. The participant is then questioned, while being in role, by the rest of the groups about his/her motives, attitudes towards other characters, or situations (Flemming 2017:85). The intention of this technique is to allow the actor/participant to fully comprehend the world of their character (Elanda 2015:9). Hot seating permits participants to test out their hypotheses and speculations about the narrative through dramatic involvement. Traditionally, this approach is used mostly for character development, but because of its flexibility it can be used for developing questioning skills. Although the technique is straightforward, it is advisable that there be a facilitator or teacher to guide the questioning in a constructive direction to avoid confusion.

5.7.7 Thought tracking

This convention (which is also sometimes known as thought tapping) works best in conjunction with image theatre. Participants are asked to create an image after which the facilitator will them move around and then lightly tap one of them on the shoulder. Once tapped, the participant will verbalise the thoughts of the character they are portraying. At the start of the exercise, the participants may only say a few words, but as the exercise proceeds they may express their inner voices in longer sentences (Neelands & Goode 1990:54) and the facilitator may repeat the thoughts or juxtapose them. The verbalised thoughts may support or contrast with what the image or role displays publicly. Thought tracking enables participants to tap into their private thoughts, feelings and emotions by articulating not only what their characters are thinking, but also by providing psychological commentary by giving insight into the physical action (Johnson

2002:600; Zanitsch 2009:88). Thought tracking can be used to reflect or analyse the situation presented and the role portrayed.

5.7.8 Improvisation

Improvisation is a drama technique that was influenced by the works of Viola Spolin (1963) and Keith Johnston (1999). Although Spolin designed improvisation techniques to help train actors to focus on the present moment and free them from stilted stage behaviour (Spolin 1999: xlix), her techniques became so popular that they were adapted to the classroom. Spolin created a number of games and exercises to be used by the teacher in order to create an active learning environment. Johnston, on the other hand, designed the "improv" system to enhance acting skills for actors in a bid to make them more alive and responsive, as opposed to mechanical actors. He and his cast, however, felt that the improvisations they were doing to build characters were more entertaining than the rehearsals of the play they were meant to stage, so they opted to stage the improvisations instead.

The underlying concept present in the theories of both practitioners is the conviction of participants' creative capabilities and improvisational ability to unblock the avenues to participants' unlearned and spontaneous knowledge. In his "improv system" Johnston proposes four concepts, namely status, spontaneity, narrative skills, and masks and trances, but only the first two are of interest to this study. Status refers to the power difference in relationships between the actors on stage and the audience. Johnstone identifies two types of status: high and low (Johnston 1999:35). A character with high status dominates a character with a low status and a low character is usually submissive to a character with high status. Status is something that one does irrespective of one's social standing. The features of status include body language, movement, speech, posture, eye contact and other actions. In process drama it is important that the teacher is conscious of the status of the character they are assuming, as this may have implications for the process because of the position of the teacher.

Spontaneity refers to performing an act on impulse. There is a long-standing belief that spontaneity breeds a sharp mind, but it is traditionally frowned upon in schools due to the perception that it creates disobedient learners. Often schools aim to produce ideal learners who adhere to military-like training, who talk when they are asked to and so on (Johnston 2016 interview). Accordingly, learners (and people in general) have a tendency to suppress their

spontaneous thoughts for fear of being othered: "we suppress our spontaneous impulses, we censor our imagination, and we learn to present ourselves as ordinary" (Johnston 1999:85). There are three ways in which spontaneous thought tends to be suppressed, namely, psychotic, obscenity and originality. Psychotic thought is anything which is outside the discernment of others. What is suppressed is the acceptance of the psychoses and not the actual thoughts themselves.

Obscenity is linked with the cultural suppression of taboos and topics which are not normally discussed within the public sphere. However, such suppression only pushes the offensiveness to the back of the mind, where the learners become armoured, rigid and blank at the risk of being obscene. Johnston (1999:87) maintains that learners should be obscene, because the best ideas are often psychotic, obscene and unoriginal; he however cautions learners that they should be conscious of the ideas that happen to them in this manner (Johnston 1999:87).

The last category, originality, is mainly about the fear of being imitative or unoriginal. In the previous chapter (see section 4.2), I have discussed and established that the mind works through experience and association, and when primed with a thought the 's instinct is to repeat it, but for the most part, they won't, fearing to be labelled as unoriginal. Johnston (1999) proposes the use of exercises to deal with and express spontaneity so as to facilitate improvisation.

Trying to figure out status, how to be original, and trying to think outside the box have a bearing on the improvisation process and can stop it from moving forward. It is thus imperative that the teacher or facilitator communicate to learners that they are sufficient and that their individual experience and cultural perspectives are enough (Johnston 1999:71). Learning to improvise means learning how to focus on the process, how to remain open to change and transformation, but most importantly, how to work collaboratively with others.

Process drama relies heavily on improvisation and it is important for teachers to understand the underlying principle of the technique.

5.7.9 Reflection
One of the most significant characteristics of process drama is that of reflection upon experiences. This can be done either during the action, or after the action. Reflection is achieved through the skills of probing and questioning. Heathcote (1976:60) cautions against asking

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threatening questions and suggests that questions be freeing which is agreement with Bruner's(1990:26) view that the value of a pragmatic perspectival question should not be undermined so as it allows participants to construe knowledge and value from a variety of perspectives. A threatening question is one where the teacher signals that there is one right answer, and instead of the learner thinking about the range of possible responses, they try to guess which answer the teacher wants to hear. Freeing questions, on the other hand, hint that there is no right answer, which takes rank and status out of the equation and frees "the inner child to wonder" (Wagner 1976:60). Morgan and Saxton (1993:16) note that questioning permits the teacher to shift from a position of one who knows, to that of someone who needs to know. Reflection is a significant part of process drama, as it permits one to assess the impact of the process either individually, or as a collective. In fact, in some instances, reflection is richer than the process itself, as it is through reflection that participants are able to talk solely about themselves and exclude fictitious characters and situations.

There are two ways in which participants, together with the facilitator, can reflect, namely, reflecting *in* the action and reflecting *on* the action. The former relies on the participants being aware of what is happening during the process drama and paying attention to when and how the work can be adapted to better meet the needs of the group. Schon (1983:62) describes it as an art through which participants sometimes cope with the differing situations of practice. In order to affect the reflection process, participants must permit themselves to experience surprise, puzzlement or confusion in a situation which they find uncertain or unique (Schon 1983:68). This can be achieved through a number of conventions, such as writing in role, hot seating, or lifting the mask, amongst others. It can thus be deduced that reflecting in action is a significant process in process drama, preventing it from being a set of dramatic scripts constantly regurgitated without change (Mara 2015:43).

Reflection on action takes place at the end of an activity and it is the retrospective contemplation of practice taken to unearth the knowledge used in the process drama by critically analysing the issues presented (Burns & Bulman 2000:5). It is concerned with participants reaching a better understanding of the work undertaken. Reflecting on action requires participants to think back on the process and hypothesis and how the situation could have been handled differently, what they could have done better, and/or what other knowledge would have been of assistance (Schon

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1983:26). Reflection on action encourages active participation as opposed to passive reception of external knowledge – those who would simply enjoy the process without attempting to make sense of their experiences. Conventions such as journaling and, image theatre, as well as discussions and exploring one's thoughts can be used in reflection on action.

5.7.10 Journaling

Journaling can be seen as a more intimate form of reflection with the self; however, due to the vast number of ways that journal writing can be utilised, it is difficult to find an authentic definition. In this study, journal writing refers to any writing that participants perform during or after a process drama experience that challenges them to examine past experiences, as well as consider how they might respond should a similar situation arise in future. Reflections during journaling can be documented through poems, catchwords, phrases, lyrics, and even through drawing. The documentation of thoughts functions not only to consolidate the experiences of the participants during and after the process, but also to recreate the experiences for further exploration (Holmes in Walker 2006:217). Journaling can also play a vital role in process drama research, as it can serve as physical data for the participant-researcher during the analysis of the dramatic processes followed.

5.8 Summary and conclusion

In this chapter I have provided an overview of what process drama entails, and the potential this pedagogy has in teaching sensitive curriculum content in schools. Process drama's application is particularly significant as, unlike other traditional subjects that require subject matter knowledge, CSE is driven by multiple truths derived from the personal experiences and cultural knowledge of the learners (and the teachers). This can be an uncomfortable territory for the teacher to navigate, because it requires interrogating learners' (and own) belief systems. Furthermore, some of the social realities that learners might have experienced, or are experiencing (such as HIV/AIDS, alcohol abuse, domestic violence or sexual orientation), might not be familiar, or is not fully comprehended by them, because it is removed from their reality, and/or they have no skills to tackle them.

In CSE the role of the teacher is not to dictate what is right or wrong, but it is to arm learners with adequate skills so that they themselves can question their truths and make informed decisions. The core of process drama is for the facilitator to engage learners in critical thinking

skills. Critical thinking creates an independent and emancipated learner. The power towards achieving this, however, lies not in what the mind thinks, but how the mind thinks by problematizing the normal and deconstructing the complex. In this context, the facilitator needs to refrain from asking learners obvious questions about the "what" and the "when", but rather ask questions that would enable learners to provide answers that would solve or address higher order interrogations such as the "why" and the "how". The questioning of learners, both in role play and out of role play, is a critical dramatic process as it encourages reflective engagement. Posing reflective questions gives participants the opportunity to find answers that resonate with them, thereby facilitating their own learning and absorbing what is beneficial to them.

Process drama is a critical learner-centred methodology that operates within two worlds: the fictitious and the real. This allows learners to explore social challenges in the fictitious world and reflect in real time on their findings. In order for the learners to commit to the process they should be able to identify with the issues presented which, in the final analysis, will be the driving force towards their transformation. O'Neill (1995:69) cautions against learners who, when in the fictitious world "act"; pointing out that when they are in this world they should avoid acting the character, as that may lead to a plastic outcome that may distract attention away from the real issues to be explored. If a learner is playing a role/portraying a character, they should focus on assuming the function of the role of the character. Taking on a role, "being", suggests that the learner can identify with the character and he/she should refrain from over-accessorising or overemphasising the character. It is the being that is important and not the doing (O Neill 1995:80). Taking on a role allows participants to experience different ways of being, broaden their understanding and thinking and being another person without the actual consequences (Jennings 1955:7). O' Neill (1995:80) shares these sentiments and substantiates that even the most incomplete and practical kind of role play demands a certain degree if self-transcendence, something that goes beyond the now. O'Neill (1995) continues that through the process of drama, participants are able to re-invent themselves and discover what they may be and live in what Johnson and O'Neill (1984:130) called the "no penalty zone" of these powers and possibilities.

This is because role play carries both the implication of a functional quality and an instrumental and didactic purpose. Accordingly, role is primarily defined by its function and its instrumental

purpose (O 'Neill 1995:78). Process drama can therefore create a space for learners to test out multiple identities and different social challenges, whilst focusing on the outcomes of the specific behaviour marketed through the Health belief model. Some of the conventions applied in this study, such as Lift the Mask and TiR, allow both the learner and facilitator to step in and out of their roles. This dual process allows protection of the learners by distancing them from their actual experiences, whilst also encouraging conceptual thinking. It can thus be seen that, because of the unique nature of CSE, process drama will be able to help not only learners become able to deal with social challenges, but through the process teachers will also be able to discover themselves.

CHAPTER 6

The right tools for the job: Methodology and methods

> *"Often, finding meaning is not about doing things differently,*
> *it is about seeing familiar things in new ways".*
> Rachel Naomi Remen (2013)

6.1 Introduction

In any research, the methodology and design, often referred to as the blueprint for conducting a study, is a significant part of the research and it guides the researcher during the planning and implementation phases in order to achieve the stated objectives. This chapter traces the development of my understanding of the methods to follow when exploring how process drama can be used by teachers, not only to deal with the discomfort of teaching and managing sensitive issues within the classroom context, but also how to use, nurture and increase teacher efficacy. In addition, it also looks at how teachers can be empowered to have confidence in effecting the process drama strategies. This chapter will therefore provide a description of the research process and design. The point of departure will be to look at the research paradigm, whereafter a description of the data collection methods and analysis will follow, including population sampling. The challenges and limitations of the methods deployed will also be discussed.

My research questions stem from two positions: to gain insight into, and an understanding of, the perceptions and attitudes of teachers who teach sexuality education in secondary schools in Lesotho; and a desire to explore the feasibility of employing a process drama-inspired teaching approach for the teaching of sexuality education. Holliday (2002) notes that there are two paradigms in research, namely qualitative and quantitative, and both represent different ways of viewing and thinking about the world; the former relies on numerical data while the latter relies on linguistic data. Given the nature of this research, a qualitative design was employed. Qualitative research has gained popularity and has been widely used the world over, though its credibility and value have often been questioned on the grounds that it does not serve evidence-based practice well (Hemmersly 2007:287). The argument put forth is that there is no clearly defined criterion available for judging and substantiating qualitative studies' findings. Constas (1992:253) supports this view by claiming that it is mostly a question of the privatisation of qualitative analysis. He maintains that qualitative researchers must make all their analysis open

to the public, because in most cases their methods of data collection and analysis either always remain private – which makes it unavailable for inspection – or it is often not described in detail – which raises questions about the quality, validity and trustworthiness thereof (Constas 1992:253).

Howe and Eisenhart (1992) also support this view, arguing that the meaningfulness of a study does not reside in the data, but in its methodological clarity – processes of data collection and analysis – and until those are put into practice the research community will continuously question the analytical rigour of qualitative research. Bogdan and Taylor (1979:142) substantiate these views by stating that findings are credible and fully understandable only to the extent that the techniques employed are open to the scrutiny of the readers.

In a bid to avoid research vulnerability and criticism, this chapter attempts to justify the choices I have made with regard to the methodology and methods used in collecting and analysing my data.

6.2 Research paradigm

As already stated, a qualitative paradigm is employed in this study. Within this paradigm I attempt to capture the voices of teachers and to identify what their feelings and thoughts towards comprehensive sexuality education are, and accordingly, to gain a clear understanding of the context of this study. It was important to capture their thoughts and feelings as, ultimately, these translate into attitudes and perceptions. The purpose of this type of design is to gain an in-depth, holistic perspective of groups of people (or any social phenomenon) that one wishes to study, by interacting closely with the people being studied (Farber 2006:3). Fewer people take part in qualitative studies than quantitative ones, because the interest lies in exploring behaviours and attitudes, but the contact with participants tends to last longer (Dawson 2011:15). Unlike a quantitative research design – which relies on hard data and has the objective of statistically proving relationships between operationally defined variables – a qualitative study relies on soft data, and the variables are not controlled, because it is exactly this freedom and natural development of action and representation which the design aims to capture (Henning 2004:3). The arguments presented are explained and understood in the context of the evidence from the findings and the literature review.

Due to the nature of qualitative research, the researcher is the main instrument of the research and makes meaning from his/her engagement in the project, therefore he/she will present as findings what he/she has interpreted to be the meaning of the data (Holliday 2001; Henning 2002; Holstein & Gubrium 2002). Denzin (1986:12) puts it eloquently when he substantiates the notion that interpretive research begins and ends with the biography and self of the researcher. However, because of its research-oriented architecture, there is a possibility of self-indulgence by the researcher. In order to prevent the loss or amalgamation of voices and increase the validity of findings, data interpretation should therefore be supported by a strong theoretical base, which Madill and Gough (2008:265) refers to as "thick description". Ary, Jacobs, Razavieh and Sorenen (2007:454) claim that while qualitative researchers identify certain aspects of a design before the study proceeds, the design still continues to emerge as the study unfolds. The development of the design during the research process offers the researcher the flexibility of digging more deeply in order to better understand the context. A qualitative approach, as argued by Bogdan & Biklen (2007:5), can therefore be considered to demand that the world is examined with the assumption that nothing is inconsequential or insignificant; everything has the potential of being a clue that might unlock a more comprehensive understanding of what is being studied.

The goal of a qualitative study is to reveal multiple perspectives. Qualitative researchers argue against the existence of a single ultimate truth waiting to be discovered, but are of the view that there are multiple perspectives, held by different individuals, with each of these perspectives having equal validity or truth in them (Merriam & Tisdell 2016:11; Chilisa & Preece 2005:166). It is therefore the responsibility of a qualitative study to expose those multiple perspectives. In this research paradigm, the researcher's interpretations are intersubjective, which means that depending on a researcher's frame of reference, another researcher (using the same context) may come up with either similar or different interpretations.

Qualitative research has five main approaches namely, phenomenology, grounded theory, discourse analysis, narrative research and intuitive inquiry. While the methods have a number of common features such as similar techniques for data collection, and their interest in the "real world", the origins of each method and the purpose of the study differentiate them (Leedy & Ormord 2010:135). Phenomenology originates from philosophy and has been used across the humanities and social sciences. It is concerned with lived experiences and formulating meaning-

oriented descriptive knowledge. Grounded theory developed in the late 1960s and has its roots in sociology: it has no preconceived hypothesis, instead data is derived from patterns and concepts that emerge after using multiple procedures (Charmaz 2006:4).

Discourse analysis places emphasis on human languages as a socially contextual performance and brings a socially critical lens to the study of science and human life. Narrative research draws upon literary studies, as well as interdisciplinary social and intellectual movements, ranging from psychoanalysis to feminism, and emphasises the interpretative power of stories to disclose human meaning (Rosalind 1997:232; Wertz et al 2011:4; Creswell 2009:13). Lastly, intuitive inquiry, which emerged from the study of spiritual transformative experiences, seeks to bridge the gap between intuition and intellectual precision. It can be used by researchers who want to explore people's experiences and beliefs systematically, especially aspects of living that are beyond a materialistic and cognitive orientation (Fischer 2006:302). The approaches can be used across a broad spectrum of subject matters and with various kinds of data collection, including written descriptions, interviews, focus groups and other forms of human expression. They can be combined with each other in a study or can be used individually. Given the context and objective of this study, a phenomenological approach was seen as the best option.

The term phenomenology refers to a person's perception of the meaning of an event. According to Patton (2002:104), a phenomenological approach seeks to explore and describe the meaning of an individual's lived experience – how they perceive it, describe it, feel about it, judge it, remember it, make sense of it, and talk about it with others. This approach typically involves interviews with individuals who have experienced the phenomena in question (Marshall & Rossman 2011:19). In a phenomenological interview the researcher and participant work together to arrive at the heart of the matter (Tesch 1994:147). In most cases the typical interview seems more like an informal conversation and presents opportunities for the researcher to look for cues in the participant's expressions and the occasional side-tracks.

The analysis of phenomenology involves four strategies: intuiting, bracketing, analysing and describing. These strategies dictate the knowing and understanding of the phenomena by looking at it from a fresh perspective, and this can be achieved by the type of instrument used for data collection that will restrain the researcher from validating his or her own assumptions prematurely. Interviews should be open-ended to avoid limiting the thought process of the

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interviewees and allowing them to speak to their experiences (Holloway & Wheeler 1996; Streubert & Carpenter 1999; Leedy & Ormord 2002).

6.3 Action research

Action research was chosen as methodology for this study. In the previous chapter (section 5.6 *Process drama as action research*) I have already discussed the main tenants of this methodology and how it links with process drama. Without unnecessarily repeating myself, I just want to reiterate the following. Action research is closely linked with focusing on people's actual lived experiences or realities and seeks to address social and professional problems. As stated, it aims to build the skills and confidence of the participants through the research process (Vaughan 2015:258), which entails an interactive cycle of action and reflection (Hammond & Wellington 2013:4). Furthermore, Stringer (2007:6) cautions against the use of *subject* and *researcher* in action research by arguing that all involved in the process are researchers, though involved to different degrees. The mentioned interactive cycle of action and reflection is illustrated in the next section of this chapter, where I describe my data collection process, including the different methods used and the order in which these methods was employed.

6.4 Collecting data

Data collection is a crucial stage in any research process, as its analysis is meant to contribute to the growing body of research in the prospective field, and decisions and recommendations will be made based on the arguments embodied in the findings (Jupp 1996). For this reason, is it imperative that the data collection methods and recruitment of research participants are carried out with a sound judgement, especially since no amount of data analysis can make up for improperly collected data (Ilker et al 2015:2). Data was collected through three methods, namely questionnaires, interviews (face to face and telephonic), and training workshops. In this section, I will begin by discussing the selection of the research population and then move on to discuss the different methods of collecting data.

6.4.1 Population and sampling

The purpose of sampling is usually to study a representative subsection of a precisely defined population in order to make inferences about the whole population (Aber 1993:38). Silverman (2010) states that the population in a research study is composed of all the individuals possessing common characteristics, as defined by the sampling criteria established by the study. I firstly

employed purposive sampling because it allows a researcher to choose a case/population that illustrates some feature or process in which they are interested (Silverman 2000:104). It must, however, be pointed out that this does not offer a simple approval to any case that we happen to like, but rather it demands that we think critically about the parameters of the population that we are interested in and choose our sample carefully by identifying participants that are proficient and well-informed about the phenomenon to be researched. In addition to the population possessing the required knowledge and experience, they should also be available, willing to participate, and have the ability to communicate experiences and opinions in an articulate, expressive and reflective manner (Kruger 1988; Creswell & Plano 2011, Spradley 1979; Bernard 2002).

The population for this study consisted of secondary school teachers in Lesotho who teach sexuality education. A total of fifty-two teachers were involved in this study, though as the study progressed the numbers decreased. The teachers came from all ten districts of Lesotho and because this is a fairly new subject to Lesotho schools, they were all eager to be part of the research.

The second type of sampling that I employed was snowballing. This is a non-probability method of expanding a sample by asking research participants to recruit other participants for the study. Snowballing can be applied in two instances: first, as an informal method to reach target populations where the study may be exploratory or novel in its use; and secondly, as a more formal method for making inferences with regard to a population that has been difficult to enumerate (Atkinson & Flint 2011). Snowballing has suffered an image problem in that it contradicts many of the assumptions underpinning conventional notions of selection and representivity (Atkinson & Flint 2011:2). With this method comes the challenge of gatekeepers (on the one hand) shielding associates from the researcher (Bailey 1996). Neuman (2000) defines a gatekeeper as someone with formal and informal authority to control access to a site. From the fifty-two participants who answered the questionnaire fewer than ten said they would be able to attend the process drama workshops. I then asked some of the participants – who as a result became the gatekeepers – if they knew teachers who offer the subject and would be interested in attending the workshops. A total of thirteen participants was recruited by other research participants. Teaching Service Department (TSD) was helpful in identifying the key population

which interested me, and I could easily have gone back to them to ask them for assistance in finding more participants for the study. But I opted to use other teachers, as through the discussions I realised that they were in a better position to know which school still[41] offered both the subject and the teachers responsible for teaching it.

Even though I had not asked participants to recruit more people to come for the first workshop, in both the second and third workshops there were new participants. I was told that some of the participants had reported to other participants that they would not be able to attend the workshops, so they took it upon themselves to recruit new people. It is against such occurrences that King & Horrocks (2010) caution when using snowballing: they argue that there is an ethical danger with regard to gatekeepers who (on the other hand) exert pressure on people to participate, thereby denying them genuine free informed consent. This I found to be true when two of the participants thought that it was compulsory for them to attend the workshop and that their school had forgotten to inform them. They requested to be part of the workshop, since they were already there, to see what the workshop was about, but of the two only one came back for the third workshop. It is thus important to balance the risks and benefits by always briefing the gatekeepers when using snowballing.

6.4.2 Data collection methods

The methodology that a researcher chooses determines the method that will be used for data collection. The point of departure is to differentiate between the methodology and method(s). The former is a way of thinking about and studying social reality, while the latter is a set of procedures and techniques for the gathering and/or analysis of data (Strauss & Corbin 1998). None of the methods (or research instruments) used in this study was piloted. While piloting an instrument can be an advantage, as it posits a potential warning as to whether or not the instrument is appropriate for the research, I deliberately chose not to pilot any of the instruments. Given the context of the study and its experimental nature, I felt that in piloting the instruments l risked getting choreographed data. I discuss the methods of data collection employed below.

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[41] From the discussions I learned that some schools stopped offering the subject in the middle of the year, and while it may be listed as a subject, either by NCDC or TSD, the reality maybe different. Hence my decision to use teachers.

Questionnaire

The employment of questionnaires in research is a widely recognized method of data collection. The purpose of a questionnaire is to generate information in a systematic fashion by presenting questions in themes (Hall & Hall 1996:107). The benefits of using questionnaires lie in the time and cost, whilst on the other hand, the disadvantage is that the response level is often low, especially in cases of "self-completion" without the researcher present. In some instances, participants may also interpret the questions differently than intended by the researcher. Questionnaires therefore require simple and straightforward questions (Kumar 2011: 145).

Initially I sent out sixty questionnaires to schools in the Maseru, Berea, Mafikeng Mohale's Hoek and Thaba Tseka districts. I delivered some of the questionnaires myself to the schools, especially those that were close to town in all four districts. Some were left in the secretary's office as they indicated that I did not have an appointment with the principal; in other schools, the principal referred me directly to the sexuality education teacher. I also sent a number of questionnaires via email.[42] The other questionnaires were sent via colleagues and friends of friends. In order to keep track, I wrote down all my contacts and the number of questionnaires that each took for distribution. I had told participants that I would collect the questionnaires after two weeks.

Of the sixty questionnaires that I had distributed, I received eleven, with only eight filled in correctly, indicating an eighteen percent return rate. Most teachers did not want to be part of research that involved workshops, as there was a directive from TSD that prohibited teachers from taking part in research without their authorisation. I then went to the TSD to seek their assistance and they advised me against sending out questionnaires[43]. They invited me instead to an online training workshop they were to host for teachers I was targeting.

The online training workshop had fifty participants from all ten districts. Before the workshop began, I was given an opportunity to administer my questionnaire. I informed the participants of

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[42] I got the contact details of some of the teachers from a friend of mine who is part of the working committee developing a teacher's guide and student workbook for the subject.

[43] TSD informed me that contacting potential participants to fill and hand back the questionnaires was almost impossible. Their primary concerns were a lack of access, lack of electronic communication channels (such as emails) and the inaccessibility of roads and distances between schools in the rural areas, specifically mountainous areas.

the objectives of the study and went over the questionnaires with them so that they understood the questions clearly. I left the questionnaires, together with the information sheet and consent forms, and told them I would collect the questionnaires the following morning. Of the fifty questionnaires that I had given out, I received forty-seven, implying a ninety-four percent return rate.

The questionnaire contained forty-six questions and was divided into four sections. Section A comprised personal questions, which included the demographic background of the respondents, such as age, sex, level of education, and professional history. Section B covered questions on the school and the status of drama within the school. Section C covered comprehensive sexuality education and issues of policy and practice. The last section, Section D, focussed on training and workshops. See Addendum A for a copy of the questionnaire as administered to the sexuality education teachers.

Interviews

The production of quality data during interviews relies on much more than good interviewing skills; it is also reliant on the interviewee, as well as the interview setting, amongst other things (Creswell 1998:124). Following the questionnaires, I did interviews to interrogate the initial data further. There were two types of interview, personal and telephonic. For the personal interviews I called participants on their phones and scheduled face-to-face interviews. The participants determined the venue of the interview, as this could have an influence on how the interview proceeded. All the interviewees suggested that we meet at their respective schools and they suggested weekdays, as they were unavailable during weekends.

All the interviews were held in the school libraries, and sometimes there would be teachers and learners in the library, marking and reading respectively, but the interviews would proceed without any form of apology to those in the library. The interviews took between thirty and forty minutes each. In two of the schools, there were two teachers teaching the subject and they wanted to be interviewed together, but I refused, as I did not want their answers to influence each other. In cases where the interviewee felt that the answers to the questions were sensitive, they would whisper to me that they wanted to discuss that question afterwards. Because of the phenomena being studied, the element of personal contact was very important. After the personal

interviews I felt I had developed some rapport with the participants, and I felt I could now begin to put a face to the problem.

The telephonic interviews were quite different. In a way I felt a bit distant and disconnected from the participants, unlike in the face-to-face interviews. Despite the fact that we had agreed on a time to schedule the interviews and despite the fact that I had told them to take the calls at a private location, to protect their confidentiality and reduce the chances of interruption, this did not happen as agreed. Most of the scheduled telephonic interviews did not go according to plan as the majority of the participants either did not pick up their phones or would promise to call me later to schedule another time, which they never did. Those who took the call did not always adhere to my requests and, in some instances, I could hear people in the background laughing and talking and the interviewee would respond to them whilst still talking to me, which affected the flow of the interview. A total of five participants were able to take part in the telephonic interviews while six participants took part in the personal interviews.

Workshops

There were two types of workshops where data was collected: stakeholders' workshops hosted by the NCDC at which I was a participant observer, and teacher-training workshops hosted by me, where I was the facilitator. Data called from both types of workshops was used in the analysis.

1. **Stakeholder workshops**

The workshops were designed for different stakeholders who have a vested interest in CSE, whether financially or technically. The purpose of the workshops was on creating a consciousness of the compulsory nature of the subject in all schools, and (continuing) to advocate the building of a strong foundation for the successful and effective implementation of the subject. There were three workshops in total, all three held in Maseru, and each having a different target audience and objective:

- Principals – The purpose of this workshop was to conscientize principals on the importance of CSE in schools, as well as offering support to teachers who teach the subject. The workshop, which took two days, also touched on the challenges of offering the subject in schools from an administrative point of view.

- School Inspectors – The job of a school inspector is to monitor and ensure that schools adhere to a specific standard of teaching and learning. If inspectors do not have a clear comprehension of the motivations and objectives of subjects, it would be difficult to carry out this task. This workshop was designed to discuss the challenges that inspectors experience with regard to CSE. The inspectors were trained on what a comprehensive approach of the subject entails, its content, and the preferred methods of teaching the subject. During this workshop I was given an opportunity to introduce them to some of the process drama strategies that I wanted to explore within my fieldwork with teachers.

- NGO's – NGO workshops were held after the realisation that different organisations either offer different types of training to teachers, or directly teach learmers CSE. However, because of the different mandates and agendas attached to each organisation, the content given tends to be contradictory, affecting its efficiency. The purpose of the workshop was for NGOs, under the guidance of the NCDC, to come up with a consensus for the pillars of a comprehensive approach.

2. Teacher training workshops

There was a total of three process-drama training workshops for the teachers. The workshops, which were held at different schools,[44] were experimental in nature. Each workshop was a continuation of its predecessor and was designed in response to data derived from the previous workshop. Participants were expected to be at the venue at 08.30 and workshops were scheduled to begin at 09.00. The workshops were divided into four sessions, two sessions in the morning with a tea break in between and two sessions in the afternoon with a lunch break.

The structuring of the workshops was such that the participants carried out the tasks sometimes as teachers and in some instances as if they were learners. A significant part of the workshop was reflection- reflection on the activity and a discussions on how the activity could be adopted into the classroom taking into consideration the time allocated for a lesson (forty minutes) and how the strategies might potentially impact the learners or the classroom dynamics.

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[44]The workshops were held at schools whose teachers took part in the training workshops. In two of the schools we were offered a classroom and in one we were given the staffroom.

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<u>The first workshop</u>

The first workshop was met with a lot of logistical and technical challenges[45] and it started later than originally scheduled. The workshop took three days. There were twenty-eight participants for the first day of the workshop and by the third day there were twenty-three. The objectives of the workshop were as follows:

- To get to know and understand teachers better.
- To hear from the teachers their method of delivery.
- To introduce process drama strategies.

Table 6 below shows a rough draft of the programme of the first teaching training workshop.

Table 6: Draft programme for first teacher training workshop

Activity	Notes
Introduction	Participants introduce themselves, mention which schools they come from, the subjects they teach and their expectations of the workshop.
Purpose of the workshop	I introduce myself, my study and its motivation (again), as well as what I hope to achieve for myself and for them. I also touch on who our target audience is (the need to acknowledge the crises which adolescents are undergoing) and the importance of an inclusive teaching pedagogy.
Conventional drama vs applied drama	A presentation on how applied drama is different from conventional theatre. I share my experiences on some of my works such as WSI, *The Vagina monologues*, and prison theatre[46].

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[45] When I arrived at the venue, I could not get hold of the security guard who had the key to the classroom that had been offered to us. After I got hold of him, he refused to open the classroom for us as, he stated, he had not been given any such instruction, though after a lot of persuasion he finally did. The second day of the workshop was a Sunday, and next to the classroom that we were given there was a church service going on, as the school normally rents out the classrooms for different activities.

[46] WSI is the Winter Summer institute in theatre for development which brings together four universities.
Prison theatre entails using prison theatre in the rehabilitation of ex-offenders, which was part of my MA at the University of Kwa Zulu Natal. I also did prison work at Lesotho prison working on HIV/AIDS and their rehabilitation.

Warm-ups	Clearing and freeing the mind of any outside thoughts or baggage that could impact the process and relaxing the body.
Getting to know each other	Playing different games and activities to help create an ensemble.
Ground rules	To help create an inclusive and open environment.
Episodes	Introducing learners to monologue work, skits, image and forum theatre.
Reflections	Reflecting on the activities and how issues raised resonate with participants.

In the first workshop, after discussing the ground rules (also see section 8.2.1), we began the session playing games. We started off with two 'name' games[47], *Name and gesture* and *Morena* and then we moved on to games that were more physical, these included the *Defender*, *Zip Zap Zop, Crocrodile Crocodile,* and *One Word*. While the games were physically taxing for the participants, it helped to generate energy in the space. Trust work followed, and these games included *Find your mother like a penguin*, *storytelling,* and *Tour of a place*.

The theme that emerged in this workshop was identity; the majority of the participants had a hard time trying to figure out who they were. On the first day I gave the participants an assignment to draw a *river of their lives* and *self-flag*. When they presented the activities on the second day the session turned to be extremely emotional as they openly talked about their pain. During the discussions it seemed to dawn on them the importance of creating an enabling environment for learners to share freely.

Through the activities, the teachers seem to become aware of the importance of knowing and appreciating oneself and they understood the topic on identity as prescribed in the curriculum. Their worry, though, was that they didn't know whether they possessed the skills to counsel learners and what impact would that have on their relationship with them.

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[47]   All the games are explained in full in the addendum A.

The second workshop

After using some of the strategies learned in Workshop 1, participants seemed to be excited and eager to share their experiences with one other. The second workshop took place six weeks after the first workshop. The number of participants had decreased to eighteen and amongst them were new participants. The workshop took two days. The participants were introduced to the strategies of forum theatre, Teacher-in-role (TiR) and Mantle of the Expert (MoE). The objectives of the second workshop were as follows:

- Reflect on their experiences teaching CSE using process drama strategies.
- Discussion of challenges experienced with process drama strategies.
- Building on strategies introduced in the first workshop and introducing more process drama strategies.

The draft programme for the second workshop is set out in Table 7 below.

Table 7: Draft programme for second teacher training workshop

Activity	Notes
Check in	Participants share their thoughts about what is going on locally, or about how they are generally feeling about life. It doesn't have to be anything specific.
Reflections	Participants share their experiences on teaching CSE after the first workshop.
Challenges experienced in class	Participants share their experiences on the challenges of the strategies employed in the classroom. The difficulty of using drama to teach and the time constraints thereof. The difficulty of playing some of the games in large groups.
More games	I introduce more games/activities that participants can use.
Teacher in role (reflection) (i)	Importance of reflection, debrief and closure.
Mantle of expert (reflection)	Importance of reflection, debrief and closure.

(ii)	
Reflections	Reflecting on the activities and how issues raised resonate with participants.

The second workshop was emotionally charged, as participants were more open and trusting of other participants and the process. There were many personal issues unearthed by the workshop and together we got to experience the difficult place in which the teacher might find herself or himself. After the second workshop participants asked that I create a WhatsApp group so that they could share their experiences and help each other in the future.

The first day of the workshop focused on Forum theatre and TiR while the second day focused on MoE.

The third workshop

The third workshop was held four weeks after the second workshop and it took two days. Although I had indicated that no new people would be accommodated, there were two new people that came in place of their colleagues who could not make it. The total number of participants who attended the third workshop is fifteen.

The aim of the third workshop was as follows:

- To build on and test the strategies introduced in the previous workshops.
- To plan a 40-minute process drama lesson.

Table 8 below provides the draft programme for this third and final workshop.

Table 8: Draft programme for third teacher training workshop

Activity	Notes
Check in	Their thoughts about what is going on locally or about how they are generally feeling about life. This doesn't have to be anything specific.
Reflections	Participants share their experiences about using the strategies.

Challenges	Participants share the challenges. Involved in using the strategies.
Games	Introduction of more games/activities.
Planning a process drama lesson	How to design a lesson using the activities
Reflection	Reflecting on the activities and way forward

The participants of the third workshop were now very comfortable with each other and willing to plan how to help each other in their initiatives[48] (that arose as a result of the workshops). However, they were not always very confident with some of the strategies, and they had trouble deciding which strategies to use and when. There was also uncertainty about planning a forty-minute lesson using process drama strategies.

6.4.2.4 Social media / texting

The use of social media such as WhatsApp, Facebook, texting, and emails is an underused method of collecting data. However, it is not surprising that the approach has not been used extensively, due to the relatively new application of this particular technology in carrying out research (Ploywright 2011:82; Bryman 2008:446). As stated, after the second training workshop, the participants asked me to create a WhatsApp group for them to share their experiences and create a platform for them to support and help one other. I transcribed the discussions that took place on the group and used it during my data analysis. I also used the Facebook posts of some of the teachers who used the platform to debrief after emotional lessons.

6.5 Data Analysis

The first step in data analysis is data preparation. Lesotho is a homogenous society with Sesotho and English as the official languages. The interviews and workshops were conducted in both languages and this was a conscious decision on my part so that participants could express themselves more liberally[49]. The Sesotho parts were translated into English, but I must admit that while I was translating I sometimes found it difficult to capture the essence of what was being

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[48] One of the initiatives was helping girls by providing them with sanitary towels.

[49] When conducting the face-to-face interviews some of the teachers were communicating in English and I could see that they were very self-conscious so I told them that they could use Sesotho. This also happened in the first teacher-training workshop, and I told them to use a language in which they are comfortable, even if it means mixing both languages.

said, as I felt that the translation failed to capture the depth and rawness of what was being said in Sesotho. The initial questionnaires, however, were written in English and the responses were all in English.

In order to prepare the data for the questionnaires the first thing was to create codes. All the questionnaires were numbered from one to fifty-two and the number was equivalent to the identity of the participant. The next step was the coding of the options that were presented in the questions. I created a table with the numbers of the different questions in the left margin, and the following margin containing the code name of the research participant, while the margins that followed were the responses that were given by the participant. If a question did not have an option, the transcription was written verbatim. After transcription I went over the data again in order to familiarise myself with it. I then looked for patterns and recurring answers and grouped them together under one theme.

All the interviews were voice recorded, and I transcribed them either on the same or the following day. During this process, I was able to further familiarise myself with the data and I could see some patterns emerging. Once I was done with the transcriptions, I identified statements related to themes that were emerging from the interviews. I put aside information that I considered to be irrelevant. I then broke the relevant information into segments that reflected a single thought. From there I grouped the segments into the thematic areas. I then took the themes from the questionnaire, together with the data from the interviews, and compiled a document on the combined thematic areas.

Data from the workshops was the hardest to work on, as there were three workshops held at different times. I found it difficult to navigate my role as a facilitator and a researcher at the same time. All the documents created during the workshops (from posters, letters to self-flag[50] and monologues) were collected and used during my analysis. Initially, I had intended to use my voice recorder for all the proceedings, but when I did a play back some of the voices were inaudible. I had also asked some of the participants to assume the role of taking notes, but that did not work out as there were times when it got very emotional or when they simply forgot. So, I decided to summarise the sessions. There were four sessions per day, two in the morning and

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[50] A game in which participants are asked to draw flags that represent who they are. The flag should have a symbol, colour and slogan.

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two in the afternoon and after every session during the break, I would record the summaries in my notebook. However, sometimes during the middle of an activity if I felt the data coming out was significant. I would enter it instantly so as to not forget, and then expand on it during the break. Data from social media was integrated with data from the workshops.

6.6 Limitations and challenges of the study

A qualitative research paradigm aims to comprehend and unpack a compound reality and meaning within a given framework. However, in trying to get to the depths of the problem there are limitations and challenges that may be experienced, and these limitations, which may be linked to the research design, the instruments, or the researcher, need to be acknowledged to arrive at a more accurate and informed conclusion.

6.6.1 Generalisation

One of the major limitations in a qualitative study is that of generalisation. The reality is that the findings cannot be generalised to the larger population and this is attributed to the fact that, in most cases, the population sample tends to be small; moreover, this approach tends to be context-specific (Swan& Pratt 2003;201). The last recorded data estimated that there are least a hundred schools that offer the subject Comprehensive Sexuality Education, with at least one teacher in each school. I interviewed fifty-five teachers from all the districts of Lesotho and fewer than that came for the process drama workshops. Thus, their views do not necessarily represent the views of all teachers in Lesotho.

6.6.2 Getting approval

A first challenge experienced was obtaining institutional approval from the Lesotho Ministry of Education and Training in order to commence with my fieldwork. Given the volatile political situation in Lesotho at the time of requesting approval (end of 2015), this proved to be a long and tedious process. I was told that there is no committee or board that deals with this, only the principle secretary and that I should address all relevant documentation accordingly. On a number of occasion when I went to inquire about the status of my request. I was told that as soon as the response is available, I will be contacted. The response, however, never came through. Eventually I managed to do my study by working with the NCDC and TSD which are housed under the Ministry of Education and Training and obtained my approval through them. I

therefore experienced an extended waiting period pending approval, before being able to commence with my fieldwork and administer the questionnaire.

A second challenge revolved around time constraints regarding the process drama workshops. Ideally, I would have scheduled more time for the workshops, firstly because the teachers had no experience in applied drama, even conventional drama, and it took them a long time to understand the concept of process drama. Secondly, they also had no in-depth knowledge of what sexuality education involves, and addressing this matter alone was time-consuming. Despite the challenges, extending the workshops was out of the question as it had cost implications for the researcher and availability concerns for the participants.

A third challenge was the recording of data during the workshops. In hindsight I should have made use of a research assistant during the workshops to help with the recording of events. Alternatively I could have video recorded the workshops (with the necessary consent).

6.6.3 Managing emotions
The landscape of a qualitative research design is to focus on the comprehension and exploration of emotionally laden phenomena. Examples include studies on loss, death, rape, abuse, illness and the endangerment of oneself or a loved one (Gilbert 2001:11; Copp 2012: 2). This research design attempts to enter the subjective world of the research participants, as opposed to objectively reporting on observable aspects of the phenomena, thus being bound to report on emotional as well as cognitive elements of the lives of those studied (Creswell1998:17; Honcock, et al 2009:2). There is an abundance of literature about protecting research participants from emotional threat, but this literature fails to acknowledge the emotional theatre imminent within the researcher (Hubbard et al 2001:120). For example, interviews or discussions that take place may evoke emotions from participants and there is a likelihood that these emotions may trigger other (or similar) emotions in the researcher.

The strongest emotions were evoked during the workshops. There were moments when I wanted to cry but managed to stop the tears; but there were also moments when I cried because of the stories that I was hearing from the participants. It was in these moments that I questioned whether my response should form part of the process, and if so, how I should report on it, and

what it would mean for the research in the long run if I was affected to the point of going through a personal epiphany.

In her book, *The Emotional Nature of Qualitative Research,* Gilbert (2001:3) argues that dreams and emotions should not be seen in a negative light, because research efforts are enriched by our personal and emotional engagement. Thus, emotions should be seen as part of the research and managed, because it is not the avoidance of emotions that necessarily provides high quality research. Rather, it is an awareness and intelligent use of our emotions that benefit the research process (Gilbert 2001:11).

In acknowledging their emotions, the researcher puts themselves in a better position to understand and interrogate the data, and it gives the participants permission to be more open. In this case, I realised that the more I identified with what participants were saying, the more they opened up. Also, it gave me a clearer understanding of the difficulty that teachers may be faced with in dealing with some of the topics.

However, in dealing with emotions, care must be taken that emotions do not disrupt the narrative and misdirect the focus. In one of the sessions in the workshop – after one of the participants expressed a desire to get divorced – the conversation shifted to the challenges of divorce. I allowed that conversation to take place, as I felt sorry for the participant and I felt that they had found a space to deal with what was happening in their life. It was a decision that I made driven by my emotions, and an acknowledgement of them. The issue of a researcher getting involved emotionally in a research process brings to the fore the question of subjectivity as that has a potential to change the narrative. I want to cautiously state that allowing myself to be involved emotionally, was beneficial to this process – also considering the sensitive nature of the inquiry. Sharing my personal story and perspectives with the participants helped to create a safe environment and encouraged participants to freely share their experiences and/or perspectives.

The question of emotions in managing and dealing with research presents ethical and personal dilemmas that may have an impact on some of the findings. However, to avoid bias they should be recorded as true to the reviews of Gilbert (2001). Qualitative researchers have often stated that in this type of research the researcher becomes the measuring instrument, and it is impossible for an instrument to measure without becoming immersed.

6.6.4 Positioning myself as a researcher

It is important for a researcher to consider positionality, as it has a significant bearing on the research process. Sultan (2007:380) supports this view by stating that it is critical to pay attention to positionality, reflexivity, the production of knowledge, and the power relations that are inherent in the research process in order to undertake ethical research. This is in recognition of the position that a researcher takes which has an influence on the way they are likely to interpret and analyse the data. Positionality is an individual's viewpoint of the world, and the position they have chosen to adopt in relation to the research (Foote & Bartell 2011; Howell & Major 2013).

In qualitative research, the researcher becomes an analytical instrument, and in some instances, the researcher may find themselves assuming multiple roles, such as counsellor, teacher, provider and/or . During the course of the workshops, there were moments when I felt conflicted regarding the role I was to assume. It is important to note that in this research I was both an outsider and an insider. An insider in the sense that I am a Mosotho, I was born and raised in Lesotho and I identified with the cultural practices and traditions that the teachers were talking about. The benefit of being an insider in research is that you gain immediate acceptance from your research participants. This membership provides a level of trust and openness in participants that might not be present otherwise. I realised that, in my status as an insider, the more I opened up about my life and experiences the more the participants opened up about theirs. The advantage of having a sense of commonality with the participants comes with the disadvantage of the potential to derail the agenda of the workshop and delve into potentially personal situations.

My status was also that of an outsider, in that the participants were all teachers and I was a carrying out my research. As an outsider, they questioned my ability to understand and appreciate their social realities. However, I did acknowledge to them that I might not understand their experiences, but it is my desire to learn and understand their experiences so that I may gain insight, which will ultimately assist me in my research. I also felt that as much as I shared and related to some of their challenges, I had a sense that I was their emotional outlet because they looked up to me, not because I had all the answers, but because they felt that I had a certain level of competence in those areas.

6.8 Conclusion

This chapter has attempted to explain and justify the choice of a qualitative research paradigm and the importance of amplifying the research methods employed in researching aspects of reality that cannot be quantified. The discussions in the chapter have shown that clearly outlining steps followed and instruments used, provide a sense of credibility and validity to the research findings. As this study delves into the personal lives of teachers, it is bound to unearth painful experiences, and care should be taken to uphold ethical principles, the first of which is to protect the research participants from physical, emotional and legal harm. Lastly, this chapter has examined the limitations present in this study, acknowledging them and finding ways to navigate through them. The next two chapters will discuss the research findings.

CHAPTER 7

Findings, Part 1: Teaching Comprehensive Sexuality Education in Lesotho

> *"All the world's a stage, and all men and women merely players. They have their exits and entrances and one man in his time plays many parts"*
> William Shakespeare 1623

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The previous chapters have presented the context, the theoretical framework and the methodologies that have guided this study. This chapter attempts to begin to present and analyse the findings of the inquiry. The objective of this study is to investigate whether process drama can be applied to the teaching of sensitive curriculum content, with a specific focus on sexuality education. The findings of my fieldwork are divided into two chapters, those that focus specifically on comprehensive sexuality education (CSE), discussed in this chapter, and those that focus on the teaching of pedagogy, which will be discussed in the following chapter. The themes that emerged are placed as to how best they address the research questions.

In a narrative inquiry into the field of teaching and teacher education, Craig (2011:19) emphasises the importance of contextualisation, placing the research within a specific context of time and space which includes, amongst other things, teacher biographies, the landscape of the school and communities within and around the school. The analysis of the context provides a solid foundation for critical interrogation. Aligning myself with this observation, I will firstly look at the teachers' biographies and the school's environment. The discussion will secondly focus on a number of logistical issues that came to the fore, before reporting on participants' comprehension, attitudes and perceptions which ultimately have an impact on the teaching of CSE. I conclude this chapter with a discussion of how my findings compare and align with, and/or differ from, the preceding theoretical and conceptual framework and literature study.

7.1 Contextual data

7. 1.1 Participants' profiles
The table 9 below shows the biographical data of participants who answered the research questionnaire and took part in the training workshops. There was a total of fifty-two schools

represented, and every district, with the exception of the Berea district, was also represented. There were twenty-eight female and twenty-four male participants, with an age range of between twenty-seven and fifty-two. The teaching experience of participants was varied, with the most experienced having twenty-two years teaching experience and the least, six months.

All participants were reported to have experience in teaching CSE, with two having taught it for less than a year, twenty-eight for a year, seventeen for two years, three for three years and one for seven years. Of the fifty-two participants who took part in the research, seventeen have a Diploma in Education, twenty-eight a BA/BEd degree, and three a postgraduate degree.

None of the teachers who took part in the research majored in CSE or the equivalent thereof at tertiary level. Only one participant did a course in life skills. This participant majored in Special Education, and the course was offered as life skills education for learners with disabilities. Only one participant took a drama course at tertiary level; none of the other participants had any training whatsoever in drama or theatre for development. The table below shows the participants' profiles.

Table 9: Teachers' Profiles

Gender	Age	Qualification	Majors	Teaching Years	Years Teaching CSE	Type of School
Female	40	BA Education	Development Studies (DS) and Geography	18	2	Christian
Male	44	BA Education	Did not indicate	13	2	Christian
Female	52	Diploma in Education	Did not indicate	22	1	Christian
Male	38	BSc	Science and Agric	9	1	Christian
Male	40	Diploma	Religion	5	1	Christian
Female	27	Diploma	English and Sesotho	2	2	Christian
Female	45	BA Education	Social Science and Geography	17	1	Christian
Male	42	BA degree	DS and Sesotho	6	1	Government
Female	33	Diploma in Education	Did not indicate	6	1	Government
Female	37	BA degree	English Language and Literature	15	1	Christian

Female	33	Postgraduate	DS and Geography	3	1	Christian
Female	46	BA degree	Accounting and Business Education	17	1	Christian
Male	40	BA degree	Did not indicate	10	1	Government
Male	30	BA degree	Did not indicate	6	1	Government
Female	30	Diploma in Education	Did not indicate	7	1	Christian
Male	30	BSc	Did not indicate	9	1	Christian
Female	40	BA degree	DS and Sesotho	8	3	Christian
Male	32	BA degree	English and Geography	6	1	Government
Female	45	BA degree	Biology and Physical Geography	20	2	Christian
Male	28	Diploma in Education	Did not indicate	5	2	Christian
Male	26	Did not indicate	Did not indicate	3	1	Government
Female	31	BA degree	Did not indicate	8	1	Government
Male	42	BA degree	Eng. lang. and Lit	16	2	Government
Female	30	BA degree	Eng. lang. and Lit	7	2	Christian
Female	32	BA degree	Biology and Chemistry	9	2	Government
Male	29	Diploma in Education	Maths and Science	5	2	Government
Female	27	BA degree	Sesotho and History	4	1	Christian
Female	45	Diploma in Education	Home Economic and Agriculture	21	0[51]	Christian
Female	29	Diploma in Education	Did not specify	0	1	Christian
Male	35	BA degree	DS and Geography	9	1	Christian
Male	n/a[52]	BA degree	Did not mention	0	1	Private
Female	26	Diploma in Education	Did not mention	1	0	Government
Male	31	Diploma in Education	Did not mention	1	2	Christian
Male	34	BA degree	English and Geography	7	1	Christian
Female	32	Diploma in Education	English and Sesotho	6	1	Government
Female	36	BA degree	English and Sesotho	13	2	Christian
Female	36	BA degree	Sesotho and Religion	9	2	Government
Female	28	BA degree	Business Education	7	1	Christian
Female	34	BA degree	Geography and History	7	1	Government
Female	40	BA degree	Accounting and Business Education	4	1	Christian
Male	38	BA degree	English and Sesotho	9	7	Government
Male	32	BA degree	English and Geography	7	1	Christian
Male	42	Postgraduate	DS and Sesotho	16	2	Christian
Female	28	Diploma in Education	Biology and Chemistry	5	2	Government
Female	40	Diploma in Education	Home Economics and	13	1	Christian

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[51] 0 indicates less than a year.
[52] This question was not answered by the respondent.

			Agriculture			
Male	28	Diploma in Education	Maths and Science	2	2	Government
Male	37	Diploma in Education	Did not mention	13	2	Government
Male	31	BA degree	English and Sesotho	9	2	Christian
Male	36	BA degree	Sesotho and Religion	9	1	Government
Female	n/a	Diploma in Education	Maths and Science	0	3	Christian
Male	33	BA degree	English Lang and Lit	9	3	Private
Female	38	Postgraduate	Counselling and Psychology	11	3	Christian

7.1.2 The schools' profiles

The schools that were represented had lower and upper extremes in terms of number of learners registered in the school, as well as number of learners per class. The lower end of the range had schools with a total enrolment of forty-four learners in the school and five learners in a class, with the upper end of the range boasting a total enrolment of nine-hundred-and-seventy learners at the schools and seventy learners in any given class. The three types of schools – Christian, private and government – were represented, with thirty-one, two, and nineteen schools, respectively. Twenty-seven schools came from rural areas, thirteen from urban areas and ten from remote rural areas. All the schools were mixed, excluding two, which were single sex. The schools were both boarding and day schools.

Regarding Arts subjects only fine arts and music are offered as teaching subjects and the five schools that offer these subjects are situated in the urban areas. Drama and dance are not offered as teaching subjects, but seventeen schools reported having drama clubs and hosting drama competitions. Of the seventeen, only fourteen reported that there was a teacher responsible for the coordination of their schools' drama competitions. The drama competitions are mostly in preparation for regional cultural festivals that are held once a year during March[53].

7.1.3 accommodation

Regardless of whether the school is a day school or a boarding school, all schools have learners staying in privately-owned hostels due to a number of reasons. The reasons could be that the school does not have boarding facilities, or either the learners have not been admitted into or

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[53] 11th March is a public holiday, Moshoeshoe's day in Lesotho. The holiday is meant to commemorate the first king and founder of the Basotho nation, King Moshoeshoe the first. The celebrations normally take place throughout the month of March, with schools having cultural festivals, or competitions of traditional dances and music, drama, poetry, etc.

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they have been suspend from the boarding facilities. These hostels vary from single flats to communes situated either in the villages where the schools are, or in some cases on the outskirts of the village. Parents place their children at these hostels with the assumption that they are monitored, though, more often than not, it is not the case. According to participants, the newly acquired independence that these learners enjoy brings about certain challenges, most notably unwanted pregnancy, HIV/AIDS and STIs. These are in many cases brought about by the so-called "mock marriages[54]" that learners enter into. Apart from these mock marriages, girls are also vulnerable to transactional and intergenerational sex, which can lead to the same consequences. Reportedly there is also a high rate of drug and alcohol abuse in these hostels, which seemingly affect boys more than girls. The participants were very vocal about the problems that these privately-owned hostels bring to their learners. One teacher remarked:

> Last year we had a case of a girl who was staying in the village with her boyfriend. The girl got pregnant and she was expelled from school as per school regulations. The father went to the principal and told the principal that he did not bring his daughter to school for her to be a nun … so if his daughter is pregnant that is his problem, not the schools'. It was such a big case that the father even went to the Ministry of Education, but the school won the case because the school by-laws clearly indicate that a girl who gets pregnant while studying shall be expelled. **(Female participant)**

One of the teachers also mentioned that because these hostels are not monitored the girls are vulnerable to other things such as rape and crime:

> The village boys often break into their homes and steal their phones …. Sometimes they get raped. There is a case in my school where six boys gang raped a girl. Day in and out there are cases of these learners who stay at privately owned hostels. **(Female participant)**

Acknowledging challenges brought about by learners who reside at privately-owned housing presents a clearer picture of the challenges that some learners are confronted with daily. In one of the sessions there was a debate on the jurisdiction of the teacher over the learners. Some of the participants were of the view that the moment the learners leave the school they become the

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[54] The leaners share their houses with either their boyfriends or girlfriends.

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responsibility of their parents, the community police, or the school matron for those who are boarding. A participant reported a case of a teacher trying to intervene on behalf of the learners outside school parameters and the teacher was sanctioned.

The inference here is that the social environment in which the learners find themselves could potentially become a breeding ground for behaviour that may put their lives at risk. It is cases like these that support the need for subjects such as comprehensive sexuality education to be offered, to empower learners to make informed decisions if they are in distress and provide the necessary information regarding how and where to report problems.

While this is beyond the scope of this study, it was suggested that while teachers empower learners with skills – or at the very least create a greater awareness with regards to health safety – it would also be in the best interest of the schools to find ways in which they can form some sort of administrative relationship with privately-owned hostels to ensure the safety of the learners. There was a realisation that even though learners could be equipped with skills, some situations are beyond the skills they may possess and require intervention.

As stated, the issue of accommodation also brought into question the role of the teacher within the educational environment. Up to which point are the teacher and the school responsible for the learner? Is the role of the teachers limited only to the academic performance of the learner? Who takes responsibility for the external factors that impact on learners' learning?

Having established the background of the teachers, the landscape of the schools and some of the social realities of the learners, I will continue by discussing logistical factors impacting on the teaching of CSE.

7. 2 Logistical issues

7.2.1 Timetabling, resources, and support structures

So far, the CSE has been taught only in form A and form B. The subject is not taught in forms C, D and E. Learners in forms C and E sit for their national examinations for the Junior Certificate (JC) and the Lesotho General Certificate of Secondary Education (LGCSE) respectively, and the understanding is that they need to be granted enough time to prepare for examinable subjects.

In the initial questionnaire, thirty participants said that the subject was scheduled in the timetable, but the time allocation differed from school to school. One participant stated that it is allocated forty minutes a week, which accounts for one period; twenty-nine stated that it is allocated eighty minutes or two periods per week. Eighteen participants said that the subject was not scheduled in the timetable, but learners use study periods to acquire the subject. Participants mentioned that the weakness of these periods is that other teachers are at liberty to use them, so sometimes weeks go by without the subject being taught. Four participants indicated that they teach the subject as part of an extra-curricular activity, mostly held on Wednesdays during sports' afternoons and, because of when it is offered, attendance is inconsistent.

Teachers who offered the subject in a club-like environment expressed their frustration at this challenge. They indicated that this perceived exclusion prevented effective teaching of the subject as it is not accessible to all learners, yet it is an essential component of adolescent development. Also, to position such a subject in the realm of a social club degraded its value. One of the reasons used to justify this positioning is that at the end of the year teachers were assessed in terms of marks – how their learners fared in the exams and not on the life skills or the degree of morality they had acquired. In response to this, one participant noted:

> While it is true that learners are building their careers the impact of skills or morals developed through CSE should not be undermined … imagine a doctor who can't control himself and he is busy sleeping with his patients. *Mona re bopa motho*[55].(**Male participant**)

A school timetable ensures that all subjects are given equal time and that teachers have enough time to prepare for the subjects they teach. In a case where a subject is not scheduled in the timetable the subtext is that it is insignificant, and the teacher is inclined not to do any planning. This, by extension, suggests that the subject is not on par with all the other subjects.

Lack of resources was another factor that appeared to impede effective delivery of the subject. Four teachers mentioned that their schools were given only four copies of the newly-developed manuals on CSE – to be used by the whole school. The manuals are designed by the NCDC, with the help of stakeholders. One of the teachers noted that it was impossible to use the books, as in

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[55] Translation: We are developing a human being.

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one class he had seventy learners, and expecting them to share four books in a forty-minute class was asking for the impossible, so he never uses the books. Ten participants indicated that they had been waiting for the books to be delivered and had not received them, while the rest of the participants knew nothing of the books. It can be seen that the exclusion of the subject in the timetable, coupled with the absence of or non-availability of teaching resources, and the subject being non-examinable, put more strain on a subject that is already disadvantaged.

The curriculum assessment policy demands that the subject be taught at all schools. In spite of this, there is some resistance from the institutions, which is further aggravated by the lack of effort and support from the relevant structures to ensure its implementation. The seeming gap that exists between policy and practice encourages negative attitudes towards a subject that is already viewed as controversial. To overcome these challenges, it was proposed that the Ministry should be taking decisive measures at schools that have failed to timetable the subject and make it compulsory, as dictated by policy. Participants were of the view that once it is timetabled its importance amongst learners and other teachers will be elevated and will be viewed in a new light.

Notably, the participants acknowledged the intense timetable that they already had and the implications of adding another subject. The value of CSE and the importance in the lives of learners, however, seemed to override their concerns about workload. This argument was made in response to the realisation that CSE is considered as a separate entity, whose importance is relevant only during the time it is offered, instead of a subject whose skills can be applied in all areas of life, including the learning of other subjects offered within the school system.

Apart from the inclusion of the subject in the timetable and the absence of resources, parents' involvement has also proved to be one of the compounding factors that impact on the teaching and learning of the subject. This seems to be a common trend in especially the rural areas, where parents are not particularly excited about its place in classroom discourse. The narrative below supports this claim:

> Early in the morning there was a group of angry parents at the principal's office demanding the principal to expel the teacher not just from the school but from the village because if they see him they will kill him. Even today none of the teachers know exactly

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what happened in that class the previous day but it had to do with CSE. Because parents were saying you are teaching our children, us, about… about what we do at night … this man *Khelek*[56]. **(Male participant)**

There are arguably more questions than conclusions that arise from this narrative. Were the parents more angry because it was a man teaching their children about sex? Did the teacher blurt out information without considering the age of the learners? How did the teacher teach the particular topic in question? What can be deduced from narrative nonetheless, is that the delivery, content and positioning of the teacher play a significant role in CSE. Furthermore, the social standing of the teacher offering the subject also seems to be a contributing factor, as evidenced in the utterance below:

> There was an incident in Quthing where the parents forced one of the teachers to go to traditional initiation school as they felt that he had no right to be teaching boys how to be men when he himself was not a man. **(Male participant)**

The above assertion points to the seeming double standards adopted by parents when it comes to sexual education. Discussions revealed that parents accuse teachers of "teaching our children about us and what we do and our bodies", but at the same time parents accuse teachers of not teaching their children when they either fall pregnant, get infected with HIV, or abuse drugs and alcohol.

The notion of support from various stakeholders is therefore double-edged, because their support comes as part of a package deal. The community feel that they have a right to prescribe what should and should not be covered in the curriculum – which might not necessarily appeal to the principles and ideals of CSE. This may defeat the purpose of the subject and also weaken the role of the institutions by setting the criteria for what is most suitable to teach. This unique behaviour, however, is experienced in CSE classes only and does not apply to other subjects. While it must be pointed out that the case of the teacher who was forced to go to initiation school for him to be allowed to teach the subject may be an exception to the rule (because of the area where the teacher was employed), it must be noted that this could result in a negative perception towards the subject as a whole.

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[56] An exclamation expressing anger.

7.2.2 Recruitment of teachers

The recruitment of CSE teachers was done using different criteria in different schools. According to participants, some teachers volunteer their time to teach the subject, while others are volunteered by their heads of department or principals. However, in most of the latter cases it was some sort of retribution against the teacher concerned, as opposed to volunteering them based on their skills or the potential and support they could lend to the subject, as seen below:

> Sometimes the principal recruits teachers that seemingly appear to have unhealthy relationships with learners, with the intention to keep them in the classroom and thus give them less time to engage with learners **(Female Teacher)**

This, unfortunately, could in fact give the teacher the opportunity to continue with his unbecoming behaviour under the auspices of CSE. In one district, for example, male teachers volunteered to teach the subject so that they could prey on female learners. Male learners from school A would have sexual relations with learners from school B, orchestrated by teachers from school B and vice versa.

Occurrences such as this put more strain on the subject and has arguably contributed to the doubts surrounding this subject, as the very teachers that are having relationships with learners are teaching CSE. The validity and value of the subject have been lost in a labyrinth of such complexities, with questions raised as to what exactly CSE aims to achieve. At other schools the subject is given either to new teachers or students in teaching practice, as stated by one participant:

> In my school the subject was given to me because I was new, nobody wanted to teach the subject... before I arrived it was taught by private teachers because they cannot say no as they want to be considered if grants become available. So how can you love something that you have been forced to do. You just do it and whether it fails or it succeeds that is not your problem. Lucky for me I had a problem with it in the beginning but now I like it... Sometimes I don't know what am doing but I just push on…**(Female Teacher)**

If teachers are not interested in the subject it will have an impact on teaching because they see it more as a punishment than a job. It is thus crucial that before teachers offer to teach the subject they are given information so as to understand what it is they have volunteered to do. Closely

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linked to the needed subject orientation is the workload of the teachers. In Lesotho, most teachers are allocated two subjects, based on their area of specialisation, but teachers involved in CSE are expected to teach three subjects. Participants stated that because it is a new subject there is a lot of groundwork that needs to be done, and they should be allocated enough time to fully invest in the subject.

The issue of recruitment needs to be looked at carefully by school principals and those in authority because, as seen, selection criteria can have an impact on the teaching of the subject and the way that other teachers and the community perceive it. The total number of teachers that I interviewed knew only two teachers who had been hired in sexuality education posts specifically. The above-mentioned problem continues to emphasise the gap that exists between policy and practice regarding the teaching of the subject.

The findings presented have illustrated that there is external resistance to CSE. This resistance, which stems from teachers, the school authorities, parents and the community, has brought with it negative attitudes which impact on the success of the subject.

7.3 Participants' comprehension, attitudes, and perceptions

7.3.1 Defining sexuality

Consistent with Shulman's (1986) views on the taxonomy of knowledge that a teacher needs to master a subject beyond the prescribed curriculum and understand it in its entirety, the teacher needs to possess an in-depth knowledge of the subtext and undertones of the subject. Aligning myself with this notion, I asked the participants to define sexuality and sexuality education. The majority failed to define the word "sexuality" and confused it with the act of having sex. Their definitions included "interest in having sex", "penetration of sexual organs" and, by default, they defined sexuality education as the study of "being taught about sex" or "know what sex is and when to have it". One of the participants gave this definition:

> I cannot lie. I just know that there is sex in it, all the teachers in my schools do not even like the subject. The other day we were supposed to inform parents at a teacher-parent meeting that the school would be introducing the subject, when the parents asked, the teacher said this thing of yours sex education. We will be teaching them about sex as all

the parents grasped he just left the stage...because he just did not know what it is, I teach the subject and I am still not sure what it is.**(Female participant)**

There is an adage that says if you can't name it, you can't claim it, and in this case, it speaks truth. If teachers cannot define sexuality and sexuality education, it connotes that they do not comprehend what it is, and consequently the teaching and learning of it will be affected.

Apart from content knowledge, another equally significant component in teaching and learning is pedagogical knowledge. There is a danger that employing inappropriate teaching methodologies, such as those that control the narrative, present the risk of developing and relaying unintended messages. In teaching a complex subject such as CSE, the teachers' inability to challenge learners' misconceptions by presenting a single story may put their futures at risk by failing to challenge erroneous practices.

There were some participants who understood what sexuality education entailed, but they questioned some of the consequences of offering it at an early age and were of the view that it should be offered to high-school learners. The proposition was based on the premise that learners may be tempted to experiment with their new-found knowledge and, secondly, because of the nature of the subject it has the potential to blur the boundaries of teacher– interactions. Another group of participants noted that it is a good subject that will help clear up misconceptions and misinformation, especially regarding learners' developing bodies. I found it quite telling that most participants' definitions of sexuality and sexuality education relied heavily on sex, and not on other themes or topics that are covered by the syllabus. Even teachers who reported that they understood sexuality education mentioned that the teaching and assessment of the subject remained a challenge. In light of this I asked participants to comment on specific topics prescribed by the curriculum.

The topics identified, as well as the participants' reasons for the perceived difficulty of the topics are set out in Table 10 below.

Table 10: Difficult topics in the curriculum

Topics difficult to teach	Reasons
Gender	• It is a difficult topic. • Don't know what it entails. • Meant for university students. • Don't know how it can be beneficial in comprehensive sexuality education.
Body image	• Don't understand the importance of knowing your body. • What is there to teach? • Why is it important that we should discuss it here when they do biology?
Identity	• Difficult to teach. • I do not understand it. • We start asking about their mothers and fathers. That is sensitive, considering our society. • How do I teach it?
Masturbation	• Sex is hard enough to teach. • I would not encourage learners to masturbate.
Sex and HIV	• I feel uncomfortable discussing sex. • I feel uncomfortable teaching HIV when I know I have such learners in class. • Nobody taught us about sex, so why should we teach them about it? • Teaching them about sex is like encouraging them to have sex. • It is for married people, not high school learners.
Sexual orientation	• This is a lie, encouraging them to live these lifestyles. • My religion is against it. • Basotho do not have these things which copy white people. • It is evil. • God does not support this lifestyle.
Rights and responsibilities	• It creates silly children who have no respect because they have rights. • It's a difficult subject to teach. • I do not know what I would teach.
Decision-making and peer pressure	• I battle with these all the time. I would not know how to teach them. • There is no formula for these things.
Teenage pregnancy	• They are not supposed to have sex. What more is there to talk about?

	• The more you teach them about teenage pregnancy the more pregnant they become.
Relationships	• I hate men. I do not like relationships. • Relationships are challenging. What do you teach them? • How do I teach it
Puberty	• These changes they are experiencing are difficult for us to talk about. • Menstruation for me as a man is difficult to teach in class. • How do I teach them and why not do this in biology?
Emotions	• How do I teach emotions? • This is a difficult subject to teach. • What about them. • Why are they so important? • They need specialized people.

From the above table it can be seen that the reasons posited by the participants are mostly concerned with the method of delivery, the content in terms of what exactly it is that they need to teach, and their own personal views on the subject. When talking about the importance of sexuality education, none of the participants mentioned skill transference and the difficulty of trying to understand what skill is important in which topic. Most of the participants mentioned that they did not feel equipped to teach these topics, with particular reference to gender, emotions and rights and responsibilities, as they felt that these are specialised areas.

All the participants mentioned that they enjoyed teaching about love and relationship, as it is relatively easy and learners enjoy it, though they get over-excited and giggly in class. Other themes they found to be easy were drugs, alcohol, and HIV/AIDS treatment.

While some teachers prefer teaching the subject only if the topics are easy, the reality is that a policy is needed for effective implementation of CSE. Thirty participants said that they knew of the education sector's HIV/AIDS policy and of these, nineteen said their schools followed the policy; while twenty-two said they did not know about the policy; and twenty-eight said they were not sure if their schools followed the policy. The responses indicate that the data is inconsistent and it could imply that they are not sure what the policy is. This could mean that sometimes teachers do not know how to say "I do not know", especially within an area that is considered to be their domain. This view is supported by discussions about not teaching certain

topics of the curriculum, because of the way teachers are perceived in the communities; they are seen as role models.

7.3.2 Attitudes towards sexuality education

Most participants agreed that sexuality education is needed in schools and would be beneficial to the learner population. The need for it is also evidenced in the recent Lesotho HIV impact assessment report (LePhia 2019) that showed incredibly high and increasing rates of early and unintended pregnancy , child marriage and increasing HIV/AIDS infection rates among the Basotho adolescents,. The participants indicated that offering the subject would address the aforementioned challenges.

> As teachers we have been silent for a very long time thinking that this problem will take care of itself, but it seems to be getting worse. I am not only a Mosotho teacher, but I am a mother as well and the welfare of these learners is my responsibility. We need to just stop and think for a second and realise that we are not just grooming a scientist or mathematician, but we are grooming people who will have values and principles who will have *botho*[57]. We are preparing them for life beyond high school, we are helping them to be confident responsible citizens able to make their own decisions and choices.(**Female participant**)

This statement suggests a fundamental belief in the importance of sexuality education. In general, participants stated that it is important that myths are dispelled, clarifying doubts by providing learners with the relevant information and guidance so that they are aware of their rights and responsibilities. They reported that young people need to be empowered, as they lack the skills to live healthy lives. One participant, for example, stated the following:

> They are very ignorant, and they think that they have it all figured out. When you talk to them it's like you are talking Greek and it's like you want to compete with them on some level. I wonder if it is because these girls are dating older men, so they think that we are their equal… sometimes I really pity them.(**Female participant**)

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[57] Translation: humanity.

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The participants in general shared positive attitudes towards sexuality education. They seemingly all agreed that because it encompasses identity, rights and responsibilities, HIV/AIDS it should be an integral part of a child's education. However, despite the above mentioned, some participants felt that sexuality education promotes homosexuality and sexual activity:

> Ever since the introduction of this subject and talking openly about sex there is this trend of homosexuality. In my class I have four girls that do not want to wear dresses. They only wear their tracksuits throughout even in summer. I wonder if this is not because of this subject.**(Female participant)**

Another participant concurred with these views and noted:

> Now because we teach them about these things these girls think that they have a licence to practise this unethical behaviour. They just sleep around and know that they will use contraceptives because they fear pregnancy more than HIV/AIDS….

These participants, who are of the view that sexuality education promotes unhealthy behaviour, reported that the results can be seen after the June holidays, as a number of girls do not return to school because they have fallen pregnant, and, fearing stigmatisation, they decide to elope. Although all teachers agreed on the value of CSE, their responses here are contradictory and demonstrate that they have reserved sentiments when it comes to some topics in CSE. Sexual orientation and sex seem to be topics that teachers feel are not appropriate for their learners and this is likely based on their own personal views.

7.3.3 Experiences regarding training and workshops

As indicated earlier, none of the participants majored in comprehensive sexuality education at tertiary level, and only one had studied it as a course. However, with the implementation of the subject in schools, the Ministry of Education and Training, with the support of UNESCO and other agencies, has embarked on training workshops for in-service teachers in all ten districts of Lesotho. Forty-five participants indicated that they had been to a training workshop which took two days. The workshops primarily focused on the content of the subject. They indicated that it was an online course and, although they were given resources, they noted that it was difficult to process the information as it was condensed due to financial constraints.

Four participants stated that they had been to more than one workshop, and these workshops were facilitated by NGOs. They indicated that the training also focused mainly on content and the debates surrounding the subject, as well as the teaching of certain aspects of the subject. While they noted that training was a step in the right direction, they mentioned that there were few aspects of the training that they could use, as the application in class was quite different from what was offered at the workshop. They felt some of the materials given in the workshop were not meant for their target group or for a formal classroom setting. They also mentioned that one of the challenges of being trained by different NGOs is that sometimes their materials or resources do not complement, but instead contradicted each other. This is attributable to the basis of the formation of different NGOs, each with its own mandate: some are health-oriented, some religion-oriented, some human rights-oriented, and each is driven by the doctrines of their institutions.

Participants also stated that it is sometimes very confusing to work with NGOs, because they train teachers for a maximum of two days and they never do follow-up workshops. Additionally, when NGOs do visit schools, they prefer to work with the learners and exclude teachers, because they claim that learners are not free to express themselves in the presence of their teachers. Furthermore, participants mentioned that most NGO appointees being peer educators in their schools, which also seems to be a source of contention:

> Peer educators – I will tell you why I hated this subject and why I never thought that it is of any importance. We have these NGO that come here and they say they are going to train our learners on HIV/AIDS. If it is something that is serious why do they bring us these peer educators which most of the time are learners who did not pass form 5 and are loitering the streets and you want those people to be the ones who are motivating our kids. Now those people are the ones training teachers or sometimes they tell us not to attend their sessions with the learners because the learners will not be free. (**Female Participant**)

Participants noted that there was a lot of internal politics within schools regarding workshops and training. Favouritism often takes preference when it comes to nominating teachers to attend training workshops. Often the teachers who attend the workshops are either close to the

principals or heads of departments. The process is such that when teachers are invited to attend an event, principals are contacted, who will then request the HOD to nominate a suitable candidate. That is why it is easy for the principal or HOD to nominate either themselves or their favourites. There was a general observation that some teachers seem to appreciate the subject when opportunities arise, such as going to workshops, but when they return they never train other teachers, as expected, or are unavailable for the teaching of the subject. Participants expressed their desire to be trained, but they insisted that the nomination process needed to be investigated, as this demoralizes teachers who are enthusiastic about the subject.

There seemed to be a strong need under the participants to be empowered through training. I advocate this as well, not only because it is a critical aspect of a successful programme, but more so because it deals with adolescents, a complex and sensitive group experimenting with multiple identities. Therefore, if teachers who are enthusiastic about the subject receive adequate training, they will be more equipped to teach sexuality concepts. In addition, there seemed to be a general concern that workshops and/or training sessions are normally once-off events, with no follow-up training or monitoring. Participants seemed very concerned by this, because most of the time application in the classroom was perceived as different from the training offered. Participants expressed a need for training in both the content of (what exactly to teach) and a suitable methodology (how to teach the subject matter) for CSE.

Training workshops usually consists of presentations on the different thematic areas of the curriculum, but never on how to transfer that information to learners, as expressed by one of the participants:

> When we go to these training sessions, we will have different presentations on the different themes, but they never really tell us what it is that we need to teach the learners and how we have to teach them. On the third day when you think you are about to see the light, the workshop is over, and the following year's workshop does not even pick up on the last one. Then it's back to square one again, when there will again be no follow-ups. So, when you go to class either you reprimand them, the learners, or you just talk to them, in which case you will be talking alone as they will just be staring at you**. (Male participant)**

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The above assertion illustrates that if the teacher does not feel competent or lacks the confidence to teach CSE, it may constrain their delivery of the subject. Teachers are then likely to position themselves in a way that will give them more power to control the dialogue, thus making them feel more comfortable and secure. In the case of CSE, there is a high probability that the teachers will take a moral position and use their own narratives to teach the learners by "reprimanding'' or "talking to", which is in direct conflict with the objectives of the subject as prescribed by the NCDC.

In general participants' experiences regarding training workshops, seems negative, rather than positive; while ideally workshops should play a role in constructing more knowledge and building the confidence of the teacher, as well as augment the self-efficacy of the teacher.

7.3.4 Method of instruction

All the participants indicated that they used the same method of instruction for sexuality education as for other subjects: they employ Freire's banking concept of education (section 4.2). They preferred this approach as it is easy and it is what they are familiar with. The participants indicated that with topics such as sex, homosexuality, HIV/AIDS and relationships they are normally firm in their approach, as highlighted by these examples from different participants:

> If you carry on walking with these boys to the woods, they will sleep with you and you will get pregnant. There are a lot of ways that you can show someone that you love them and sleeping with them is not one of them. They will continue with their studies and they will have new girlfriends and you will be alone nursing the baby.**(Female participant)**

> Why do you keep running after these boys who are only out to destroy you… when you are old enough you will meet the right men in your lives who will marry you? **(Female Participant)**

The above statements also illustrate that CSE teachers view boys and girls differently. They position girls as the weaker sex, as victims, while boys are portrayed as manipulative beings. Their positioning of the different sexes perceivably emanates from the reality that girls are often in relationships with older men, making it difficult for them (the girls) to negotiate condom-use or refuse to sex. While the participants' observations on the vulnerability of the girls are

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justified, their need to protect and empower girls at the expense of dehumanising and discriminating against boys, can be considered a miseducation of all involved.

This identified reprimanding approach misses numerous opportunities and seemingly validates only stereotypes. For one, it lectures girls on what to do and it fails to help them absorb the knowledge that they own their bodies. Secondly, it fails to equip them with skills to negotiate condom use or refusal skills. Lastly, it places the blame on girls for falling pregnant and says nothing of the responsibility of boys in impregnating girls. This reprimanding approach also potentially fails to help boys realise the need to respect their own bodies and women's bodies.

This approach also seemingly discriminates against homosexual learners, as the statement by one of the teachers shows:

> You keep running after your people, now some of you want to be gay… Why? What is so appealing in that...? Stop running after things you don't understand.**(Male participant)**

It can therefore perpetuate the bullying that homosexuals already encounter in their schools and communities, because the teaching approach fails to recognise homosexuals as individuals and places them within a 'fashion trend' that will ultimately be replaced by the next trend. It teaches nothing about inclusion and diversity and the need to be tolerant towards one other. It enshrines heterosexuality as the only acceptable form of interaction available to humanity. Ultimately this can lower the self-esteem of homosexual learners and deny their right to exist as free members of society. The moral approach that teachers opt for in teaching homosexuality is because it falls within their margins of comfort as it will be easier for them to control the dialogue. Any other position that they may take, such as the rights-based approach, or health approach, would require critical engagement with the learners; rendering it uncomfortable for the teacher as the conversation would be against their belief system.

The teachers decision to opt for an approach that polarises gender has arguably more to do with teachers retaining power than education. The data collected through training workshops indicates that teachers generally lack self-efficacy and confidence in delivery and subject matter respectively, and consequently opt to control the dialogue, as opposed to sharing power with the

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learners. Teachers lack of confidence and self-efficacy can be attributed to the way they chose to position themselves (section 4.4). Sharing power means the possibility of learners bringing up content that the teacher may find uncomfortable to address, as highlighted in the utterance below:

> How do you teach a subject to learners when you yourself do not understand it, they will ask you questions, and you won't know how to answer them? You might have the answer in your head, but you might not know how to put it because you are not sure if it is right or you are crossing a line.**(Female participant)**

Another issue that I find noteworthy is that one participant mentioned that she does not like teaching the subject as she has a small body and sometimes feel as if the boys are undressing her by the way they look at her in class, especially when sex is discussed. She claimed that she once found a note from one of the boys asking for her number, which made her uncomfortable. But at the same time she mentioned that it was nothing out of the ordinary, and that learners ask for time to speak to her, or ask for her number, because they have problems. The fact that the teacher thought that in this case the boy wanted an actual relationship with her, can be indicative of some of the insecurities of teachers.

It seems clear that participants struggle with appropriate teaching methodologies, as well as their confidence levels, which perhaps points to another aspect of the equation: the need for empowering teachers, not just training them for teaching CSE but training in general. Findings from the questionnaire and workshops suggest that participants battle with issues such as peer pressure, decision-making and body image. This reiterates the need to also develop self-efficacy in teachers.

Unlike in other subjects, where teachers are trained for at least four years in their area of specialisation, focussing on content which arguably (in many if not most cases) depend primarily on knowledge acquisition, CSE is different. It deals with learners' personal experiences and acquiring managing mechanisms outside the confines of academic life. CSE focuses primarily on practical skills acquisition that can be applied in one's daily life. In one of the workshops, a school inspector noted that there are some teachers who often give learners notes on

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assertiveness, or steps on how to say "no", or how to make a decision, and there are instances where examination questions have asked learners to define confidence or self-esteem.

7.3.5 Religion and culture

That religion and culture have an influence on sexuality education, was also evident in the participants' narratives. As mentioned, the majority of the participants involved in this study come from Christian schools. As mentioned in chapter two, the Catholic Church, which owns the majority of schools in Lesotho, is against the use of contraceptives and condoms, and views sex as something that should remain within the confines of marriage, reserved for procreation. Thus, certain topics prescribed in the syllabus are not taught at Catholic schools, as highlighted by one of the participants:

> Everything we are doing here makes sense but I tell you where I work if I mention words like sex or condom, I will find my belongings at the gate, I will get fired right there, the church is very clear on its stance and I don't want to interfere with my bread **(Female participant)**

The argument is that once these children are taught about sex they are indirectly being given permission to experiment with such behaviour. Responses from participants, who have a strong religious background, indicate that they find it quite challenging to teach certain topics in sexuality education. Constructivist theory argues that the knowledge that we possess is influenced by our culture and experiences, and this in turn influences our behaviour. One of the participants noted:

> I hear what you are saying, it makes perfect sense but I am a religious person and discussing sex with my learners makes me so uncomfortable, how do I even teach such a topic? How are they supposed to look at me after? Hai, this is difficult**.(Male participant)**

The challenge of engaging with certain topics, as well as the need for an appropriate methodology are once again illustrated.

Religion seems to affect the effective delivery of sexuality education and, sometimes it is used to justify certain values, at the expense of providing accurate information that could be beneficial to

learners in the long run. The strong stance of the Roman Catholic Church taken against some of the topics offered in the subject clearly seems to have an impact on the subject. As discussed earlier the Demographic and Health survey (2014) and Lesotho HIV impact assessment report (LePhia 2019) demonstrate that HIV/AIDS rates are high amongst the adolescent population, and instead of dropping it, they are rising. The choice to take a moralistic approach (section 7.3.4), as opposed to a comprehensive one, can therefore in its very essence be considered to undermine the purpose of the subject. This issue also highlights a need for the Ministry of Education to engage all stakeholders regarding the aims, intended outcomes, and included content of the subject.

The concept of culture is complex, as it is employed in an array of academic fields and in a number of different ways. In the context of this study, I refer to culture as the practices of a community, which is also closely linked to religion. The way that teachers frame sexuality education is influenced by some cultural practices and meanings which at times may prove to be detrimental to the process of learning.

> The other day I was telling my learners that the reason there is so much divorce is that when they get married their husbands realise that *ha ho sana letho*[58]. So they should remain virgins so that they get married. I even told them that in Sesotho culture it was such a pride to be married a virgin.**(Female participant)**

While the participant was excited that she had gotten her message across to the recipient, there are a number of worrying aspects to this assertion. Firstly, it can be argued that she is using cultural customs and/or practices that seems no longer relevant in contemporary Sesotho society to tell learners what to do with their lives. Secondly, the focus seems to be on pressurising females to remain virgins, but no similar expectation alludes to males. Lastly, and acknowledging the fact that probably unintended, an indirect message is sent that if you do not want to get married you can engage in sex. This view arguably also illustrates that the teacher has pre-existing knowledge about the learners – that they are already having sex – and she perceives it as her responsibility (or role) to stop them, because culturally a woman is not supposed to be having sex before she gets married.

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[58] Translation: there is nothing left to enjoy as the girl is no longer a virgin.

Within the boundaries of culture there is a question of how respect is viewed and communicated in Lesotho. For example, it is considered disrespectful for an adolescent to talk back or disagree with an elder. This culture has extended to the classroom. During a discussion about sex, one of the participants told us of her experience in a CSE class when one of the learners said that if someone has unprotected sex they should just jump up and down, or they should drink lots of water so that the sperms get out. She continued:

> I explained that was not the case but I could see that some of the pupils had questions or simply did not agree with me. But for some reason they would not continue with the conversation for fear of being labelled either disrespectful or knowing too much about sex.**(Female participant)**

It can be concluded that both culture and religion are tender concepts that need to be navigated tactfully and both can have an impact on the effective teaching and learning of sexuality education. Once again, the need for teaching methodologies that will invite both teachers and learners – despite potentially opposing cultural and/or religious stances – to engage with all aspects of the prescribed curriculum, is identified.

7.4 Discussion of the findings

The purpose of this section is to discuss the findings in relation to the theoretical and conceptual framework, as well as the literature review. My experiences as a researcher, and a Mosotho who understands the culture, history and religion of Basotho will also be used. In such instances I will state that it is my experience. The objective of this study is to explore a drama-inspired teaching model in the teaching of sensitive content in Lesotho schools. A secondary objective is to look at teachers' narratives to determine their attitudes and perceptions on sexuality education and to examine how these will likely influence the teaching of the subject and, ultimately, impact on classroom discourse.

The findings regarding sexuality education echoed much of the literature that was used in this research. The data indicated that the majority of the teachers struggled to define sexuality and what is entailed in a comprehensive sexuality education programme. The participants in this study seemed to realise that what they were offering and how they were offering it was in direct

contrast to what they could (or should) be doing, thus making the subject ineffective and inefficient.

The data indicates that there are a multitude of factors that drive teacher attitude and perceptions, with the influence of some of these factors going well beyond the boundaries of the school. These factors have impeded the subject, not only in failing to address the needs of the learners, but also failing to provide them with the necessary skills to employ when the need arises.

7.4.1 Effectiveness of CSE
The participants in this study are all aware of the need to provide sexuality education and they support the programme, despite the many challenges that it faces. One of the participants mentioned the value of CSE if it could at least save one girl from becoming pregnant, despite the fact that it was a difficult subject to teach. This sentiment was shared by all the participants. The participants' observations were that adolescents are confronted with challenges on a daily basis and the subject should be an important constituent in their lives, as it can provide a strong basis for their future. Given the psychological and social realities of adolescents the participants noted that, if adolescents were not properly guided through these challenges, with or without those they will meet in the future, their lives might be put at risk and they might be prevented from realising their dreams and goals.

These views are in line with what was discussed in chapter 2, that failure to provide comprehensive sexuality education can result in a number of other things, such as low self-esteem, depression, alcohol and drug abuse, unintended pregnancy, HIV/AIDS infection and STIs. In the long run, this could also result in adolescents having to drop out of school. I am also in agreement with these observations, as I have witnessed numerous CSE programmes that have been incompetently designed. I must confess though that, for me, the impact is seemingly greater on the girl, as she is the one who gets pregnant and has to drop out of school to nurse the baby. They are also the ones who are likely to opt for an abortion[59] which might put their lives in danger. Also, the percentage of sexually-abused girls – sometimes by their male teachers – is higher than that of boys, and HIV statistics are higher for girls than they are for boys.

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[59] Abortion in Lesotho is illegal. However, there have been reported cases of individuals hospitalised because of illegal procedure or medicines wrongly administered.

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It is in the realisation of these challenges that CSE is supported globally. In chapter 1, I discussed how the implementation of the subject in Lesotho was a response to the call by international agencies such as the UN and IPPF for universal access to deliver reproductive health education and information. The call emphasises the need for countries to address HIV/AIDS, maternal health, gender equality, empowering women and family planning. These goals, however, cannot be achieved without providing adolescents with effective CSE. The psychosocial theory explains that, as individuals transition into adolescence, their bodies experience physical maturation and they develop an interest in sexual and romantic relationships. These are therefore organic processes that happen in all adolescents and these changes bring with them a new set of vulnerabilities, as mentioned earlier.

During the first workshop my observations were that participants didn't have a full understanding of the meaning of this developmental stage. They understood this stage as a time when adolescents were just being moody, or excited to be a teenager and testing boundaries; without realising that it is in fact a biological process in human development (as explained by Erickson). After the second workshop participants seemed more aware of identity crises and of the biological changes that take place, and more significantly, what it would mean in the long run if adolescents were guided through this stage, particularly on matters concerning their sexuality. Apart from biology, participants (through their own experiences) were aware of what is likely to happen if learners are denied their right to reproductive health education. Some of them had to deal with cases of learners giving birth at school or dying from undergoing an illegal abortion. A possible problem that I have come to realise is that often teachers compare their own realities as adolescents to that of their pupils, without appreciating the different social climates in both contexts.

The incongruity of the situation is that the experienced obligation of teachers to save learners from facing negative outcomes, becomes a priority over helping learners acquire scientific knowledge on various sex-related occurrences, which learners can apply in future whenever the need arises. Because of this perceived desperation to save learners from negative consequences, participants tended to take a positivist approach in teaching the subject, being reprimanding, accusatory, or even reproachful towards learners. Ultimately creating a passive and contributing to the current perceived ineffectiveness of the subject.

7.4.2 Current pedagogies meeting adolescents' needs

Despite the many challenges that the participants face in CSE, they indicated that they believed they are doing a good job in the teaching of the subject. However, they did acknowledge that teaching certain topics had proved to be quite challenging. They also mentioned that learners enjoyed the subject:

> I heard from other teachers that when the next subject is CSE the learners will point, show their watches to the teacher to signal that their time is up.**(Male participant)**

> Because the subject is not scheduled in the timetable, I normally use the free period for CSE, if other teachers take the slot to finish something then the learners will just scream at the teacher. This shows that the learners really love the subject**.(Male participant)**

Some of the participants noted that because the learners sometimes did not have books, and they had only ever been to one training workshop on CSE, they did not understand some of the activities, so they taught the subject in a way that made sense to them. The findings are consistent with this observation, as it demonstrated that teachers draw on their personal narratives, religious beliefs, as well as cultural and traditional practices, to teach topics such as sex, HIV/STI, condom use, contraception and sexual orientation. For example, learners would be told that they should obey God's law, which means (amongst other things) abstinence till marriage, or adhering to the gender assigned to you by God.

I can understand why some of the teachers feel that the approach they are opting for is efficient and why they turn to religion in dealing with certain topics. My observation is that our thinking as Basotho to a certain extent is held hostage by culture and religion. In Lesotho prayer plays an important role. Major and minor event workshops are opened with a prayer and closed with one, and if there is a conflict in Lesotho then the leadership calls for prayer, for God to intervene. The majority of the school in Lesotho start off with assembly, where there is a reading from the Bible and preaching followed by a prayer. This is done in order for learners to model and mould their behaviour according to Christian ideologies. The approach that teachers adopt therefore build on that foundation and becomes an extension of Christian principles and ideologies.

Although teachers felt that this approach was effective, I disagree and believe that it does not meet the needs of the learners. As briefly mentioned in my findings, this approach can be

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equated to the banking concept of education, where knowledge is imparted or deposited into learners' minds. They are directed what to do, as opposed to allowing them to construct their own knowledge, in order for them to make decisions that will suit their realities. Apart from being it one directional, it also positions the teacher as the ultimate source of all knowledge. This means that in instances where the teacher is against homosexuality the teacher will pass on those views to learners, and in the case of there being a homosexual learner in the class, the teacher will by extension discriminate against and stigmatise that learner by denying them their right to identity, and denying them the right to access information that could aid them.

The greatest failure of this approach is its inability to provide alternatives. The teacher, without having the necessary skills and content, may have good intentions in imparting certain values to learners, but because of the way they position themselves they are likely to have a different impact. This may result in a defective and/or inconsistent message, where learners that do not share the same values or sentiments with the teacher end up being passive, or doubting the teacher and the information given.

It therefore becomes evident that the current pedagogies that participants employ have gaps that weaken them. For one, the model does not take into consideration learmers' pre-existing knowledge. The constructivist theory and the conceptual change framework show the importance of acknowledging and using learmers' existing cognitive frameworks in their learning. Without ascertaining those, motivating learners to change may result in confusion, with the possibility of learners not embracing the new concepts introduced by the teacher.

The findings also indicate that, most of the time, learners guard or withhold their existing knowledge, as illustrated by one of the teachers:

> These learners they will just laugh all the time but they never share with me what they know. I think they think it is a trap that we will take them to the staffroom for disciplinary hearing. They will just throw sentences and when you interrogate further they will just say but you know teacher how it is.**(Female participant)**

The above observation indicates that, despite some participants' efforts in requesting learners to be open and free, learners opted to withhold the pre-knowledge they had. I am of the opinion that

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this can be contributed to the teaching methodology and approach that the participants have chosen. The inability of learners to divulge their preconceived notions presents itself as a huge challenge, because that knowledge may be inconsistent or incorrect. For example, the idea that one cannot fall pregnant if one is having sex for the first time[60].

As concluded in my theoretical framework and supported by the findings of my fieldwork, the teaching methodologies used for sexuality education should answer the needs of the adolescents and the first step is to use their prior knowledge and not undermine whatever knowledge they have brought with them to facilitate their learning.

7.4.3 Uncomfortable topics: sex and condom use

In Lesotho there is still a lot of secrecy and silence surrounding sex and it is seen as something that should be enjoyed within the confines of marriage. The two constructs, religion and culture, also (and as stated before) play a significant role in this observation and result in strong reactions against the idea of adolescents being taught about sex in the classroom. As indicated by Erickson, the adolescent stage is marked by a growing interest in sex, which means it becomes a confusing time for adolescents, where they have to deal with emotions, hormones and feelings that they do not necessarily understand. Clear guidance is therefore needed from teachers to encourage the learners to understand why they are feeling what they are feeling. Instead of a fear-based abstinence approach, the teacher needs to find methodologies which introduce learners to the emotional responsibility that goes with sex and the dangers of having unprotected sex. Below are some of the participants' fears about talking about sex with learners:

> What do I say if they ask me if it is nice? And you know they will ask me if I have it? It is better just to talk about abstinence because then I focus on other things **(Female participant)**

> It makes me so uncomfortable. I just don't see myself discussing such with my learners. It's too embarrassing **(Male participant).**

> My religion. Can you imagine what my pastor will say? These learners talk, in no time the village will know that I teach learners about sex **(Female participant).**

The reality is that by focussing on abstinence, rather than on discussing the biology of sex and possible dangers and/or pitfalls associated with sex, teachers are denying learners information

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[60] This is information that came out in one of the process drama lessons after I did training with the teachers. It will be discussed in detail in the next chapter.

that could benefit them. The fact that Basotho adolescents are having sex – and for the most part unprotected sex – is evidenced by the statistics. Unfortunately, because participants feel uncomfortable discussing sex with their learners, when the topic is broached, they tend to also only focus on the negative effects of sex (falling pregnant and contracting HIV/AIDS and STIs), as opposed to also discussing how best to protect oneself. Also notable is that sex advice is seemingly mostly directed at girls, despite the perception that it is seldom the girls that initiate sex. There was only one participant who responded:

> I tell my learners that sex is beautiful, but they must be careful to protect themselves and their partners, but they will just laugh and will look down and bury their faces in their hands.**(Female participant)**

It is in the same vein that when participants do discuss condoms and contraception, they focus on the negative consequences. For instance, they focus on the fact that condoms are not 100% safe and tend to be economical with other truths, such as that they provide 99% protection against pregnancy, HIV and STIs if used consistently and correctly.

Through this research I am not in any way endorsing or encouraging sexual intercourse among adolescents. I am advocating for a focus shift towards adolescents who are knowledgeable enough to make informed decisions about whether to have sex or not. Promoting the negative consequences somehow implies that teachers are ignoring the realities and challenges embedded in the situation.

7.4.4 Sexual orientation

In Lesotho, homosexuality is still considered to be an immoral lifestyle, viewed for the most part by religious groups, traditionalists and/or culture conformists as a sin or an unAfrican lifestyle copied from the West. There is a paucity of literature with regard to homosexuality in Lesotho, but the fact remains that there are gays and lesbians enrolled at secondary schools in Lesotho. Despite this, schools offer no support whatsoever to them, and silence and ignorance still prevail on this issue. This reality extends to the CSE classroom, where teachers feel that these topics do not belong in the classroom and should be excluded from school life. The silence and ignorance around homosexuality are exacerbated by the fact that the constitution of Lesotho is silent on issues of sexual orientation, and secondly, the curriculum is passive on the issue and does not

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expound on it. Participants mentioned that it is difficult to teach something that does not have any guidance as to what needs to be specifically highlighted. The findings show that only one participant taught homosexuality in class. Some of the participants indicated that they only talked about it when it arose during discussions on relationships and safe sex practices:

> We were discussing relationships and expectations …one of the learners mentioned gays and then there were questions on gay relationships on who the man is and who the woman is.**(Male participant)**

> We were talking about sex I was telling them that they should abstain to avoid contracting HIV/AIDS or falling pregnant and one of the learners said not if you are a *stabane*[61]… then everyone started laughing… **(Female participant)**

Some participants avoid talking about it altogether, and would direct the discussion in another direction, while other participants explained it as a choice. For example, one of the participants noted that, from his experience, the lesbian he knows was once married, so he believes that it is a choice, as no one was born that way. The participants who avoided this topic in class mentioned that their religion would not allow such a thing, and to teach something that one does not believe in, is to betray oneself.

From the findings in the study, it is seems that participants understand homosexuality only in terms of the act of having sex. They do not talk about sexual identity, or address discrimination and/or bullying of homosexuals. Their difficulty seems to be with discussing the homosexual sex act.

> My principal and head of department already has a problem with sexuality education can you image them knowing that I teach homosexuality and what am I going to say honestly **(Male participant)**

However, the fact that some teachers do not understand homosexuality could provide an opportunity for them to learn about it from learners in the class and for the learners to learn from one other.

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[61] Derogatory term meaning a gay person.

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7.5 Conclusion

This chapter has presented the findings of my fieldwork on factors that impact on the teaching of CSE in secondary schools in Lesotho, including teachers' perceptions and attitudes. Data presented here was derived from questionnaires, interviews, teacher training workshops, WhatsApp groups created specifically for this study, and field notes. The findings indicate that sexuality education is a complex subject, and due to its sensitive nature, it faces a number of challenges with respect to providing effective education to its target audience. These challenges include logistical considerations and personal beliefs; the last which is directly connected with culture and religion As opposed to other subjects that are supported or only driven by scientific knowledge, sexuality education is taught against the backdrop of social constructs influenced by teacher narratives, culture and religion. The challenges are intensified by the inadequate training for effective delivery of the subject.

The one thing that stands out for me, is that it is seemingly teachers' own fears, discomfort and insecurities that is preventing them from teaching effective sexuality education. The result is one-directional teaching methodologies that dictate to a learner what is acceptable or not, because it is easier to control a conversation/situation, if they have all the power.

The following chapter will discuss the findings from my fieldwork regarding the suitability of process drama as an alternative teaching methodology for sexuality education.

CHAPTER 8

Findings, Part 2: Process drama as teaching methodology for sensitive curriculum content

> *"I hear I forget*
> *I see I remember*
> *I do I understand"*
> Xunzi 479BC

This study has two areas of interest, teaching Comprehensive Sexuality Education (CSE) as a sensitive subject and the employment of process drama as a teaching pedagogy. In the previous chapter I discussed findings that specifically centred on teachers' attitudes and perceptions towards CSE and how these ultimately impact on the delivery of the subject in the classroom. This chapter will present findings that focus on process drama as teaching pedagogy derived from the use of applied drama and theatre conventions during the teacher training workshops, with specific reference to participants' experiences of implementing these conventions in their own teaching practice. The first section will address more generalised findings regarding introducing process drama into the CSE classroom, while the following sections will address the conventions of image theatre, Mantle of the Expert (MoE), Teacher in role (TiR), and forum theatre respectively. This chapter will conclude with a section on emotional engagement, which is identified as a significant issue to consider regarding both the sensitive nature of the curriculum content being addressed, as well as a by-product of the proposed methodology being employed.

8.1 Introducing process drama into the classroom

CSE, seemingly unlike most other traditional subjects, touches on aspects of learner's personal lives, thus any teaching approach employed must be cognisant to this reality. During the first teacher training workshop, the first day was mainly dedicated to participants "getting to know each other" through games and improvisation activities. The teachers enjoyed these activities and were eager to go back and try them in their respective schools. There was, however, an (arguably) false belief from the teachers that as soon as they carried out the games, there would be an instantaneous change of the status quo in the classroom; that straightaway teachers and learners would merge into one unit as was the case with the participants at the training

workshops. Two participants relayed their subsequent experiences as follows during the second workshop:

> **Teacher A:** When I got to class after the workshop, I was so excited. I asked all of them to put their books aside. I then asked questions that I thought were fun. I asked what your favourite colour is. But they were not keen to respond. They thought whoever responds would be tasked with something (laughs). So, after a few attempts I realised it was not like in the workshop, so I changed the game. We went outside and we did the *stand in groups of* … from there everything was perfect.

> **Teacher B:** I tried to play the *expert game*, but it did not go as planned, it was slow and boring not like how we did it at the workshop. Then I did the hot seat. It was worse than the first one. So, I left even before the bell rang.

Responses from teachers elucidated that most learners don't participate in class discussions as they are either shy, afraid to speak, have anxiety, lack confidence, or language repertoire[62]. Speaking in class poses as a complex activity for learners, so the expectation that learners would participate simply because it was a game, was too ambitious. The possibility that in both the above-mentioned scenarios the learners were taken aback with the request from the teacher to put their books aside and play games, should also be considered. There was no introduction – or warning – to let the learners know that there will be changes in the way the subject has been taught. Therefore, the initial resistance from the learners can be seen as a reaction to the unfamiliar situation they found themselves in.

The expectations of the teachers can be considered partially valid, because during the training workshops teachers engaged rather quickly, thereby creating an enabling environment for honest dialogue. When implementing the activities in their respective schools, teachers, however, failed to acknowledge the workshop dynamics[63] and the activities leading up to the actual process. When taking a closer look at teacher A's and B's experiences, it can be argued that their chosen activities, especially the initial ones, placed too much focus on the individual learner. In chapter

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[62] Some learners don't speak even if the know the answer because they don't want to appear smart or as 'the-know-it-all'. This is another form of peer pressure.

[63] The workshop participants were mature people, facing similar challenges. It took just a day for them to fully engage.

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4(section 4.2) I illustrate that learners often withdraw from situations that put them in the spotlight for fear of being wrong or being judged.

In realising resistance from the class, Teacher A opted for another game that required learners to participate without speaking, by simply going to stand in different groups, which was a success. In contrast, even though Teacher B also changed the game, the dynamics were still the same as focus was still placed on an individual. Consequently, it can be deduced that focus plays a significant role when introducing process drama as methodology into the classroom. Learners work best when focus is not abrupt but progresses by gradually moving from low, middle and ultimately high. In low focus everyone in the group is involved in the activity and the group is not paying attention to any particular individual for longer than a brief moment, in medium focus there is shared attention amongst the group there are smaller groups within the big group which is what Teacher A did. In high focus, attention is placed specifically at one member of the group, consequently if high focus is activated in the beginning stages of the process it begets fear and self-censorship. Central to the notion of focus is that it should not be static, but it should shift from one person to the next, because the moment it is placed on one person it can potentially send an unintended message.

If for instance Teacher B did not start the activity with the expert game where the focus is placed on an individual, then the results are likely to have been different. The type of game that Teacher B employed is arguably more difficult and may be more successful once learners/participants enjoy a certain level of comfort and trust amongst each other.

8.1.1 Building trust

Trust is the essence of any collaborative work, because without it collaborations are likely to fall apart. Trust is a process and grows through instituting and applying ground rules, engaging in activities as a collective, allowing the self to be vulnerable and embracing any discomfort that may arise. Consequently, for any constructive discussion to take place in class, especially on sensitive subjects, trust should exist not only between the learner and the teacher but amongst the learners as well. Trust is also a process that builds gradually and the expectation by teachers that learners lay bare their intimate biographies after one or two exercises is misguided.

One of the teachers said that she was disappointed and felt betrayed when pupils "backpedalled" on the issue of drugs, alcohol and gangsterism. Initially, learners had indicated that they had no knowledge of the presence of gangs at school when, in fact, some of them belonged to those gangs. Later, when they suddenly had intimate information and the teacher questioned them, their response was "we said that because we did not want to be punished". In another school, the learners asked the teacher after some time has passed, if they could redo some of the earlier activities, and when the teacher quizzed them they responded "We trust each other now and we are no longer scared so we can be honest". In both instances, teachers indicated that they felt let down as they thought they had created a safe space and earned the trust of the pupils from the onset.

These anecdotes foreground the importance of also trusting the process of process drama as methodology and being patient with it. From the discussions I had with the teachers I deduced that they were in a hurry to get to a place where learners were open, without appreciating the amount of work that needs to be put in before they allow themselves to be vulnerable. Trusting the process means engaging with the activities systematically to achieve the desired outcome. It also means that when engaging in these activities, facial expressions, body language, or questions that may appear judgemental should be cautioned against as they may risk the sincerity of the process. One of the participating teachers stated:

> When one of my learners, a girl, very smart, said she is a lesbian…. It kind of slipped out of her…. I didn't say anything, but I think my body language and facial expressions said more than enough. My shock and disappointment were visible and immediately I felt a change in the environment**…(Female participant)**

There are different games and activities of trust that can be carried out before, during and after a process drama session. Prendergast and Saxton (2013:46), for instance, suggest that an easier way of building trust is to do a check-in of feelings. These check-ins demonstrate that human experience is always part of what is carried out in drama: how people feel and how they express their feelings is an inherent part of the work. There are different ways in which to do a check-in: personal, local, or global. In one of the workshops I asked participants what their feelings were on the recently released population survey and, in another workshop, I asked about the wedding

of the Prime Minister[64]. The check-in questions raised discussions on intergenerational relationships, pregnancy, HIV/AIDS, drug and alcohol abuse and, interestingly, participants began to share their own personal stories. Check-ins, however, can also be tricky because participants may say they are fine even when they are not. It is therefore up to the facilitator (or the teachers) to enquire further on what makes the participant/learner fine or what makes it a good or bad day. Another good activity that can be done is Lift the mask. Where learners are requested to remove the facade and say how they are really feeling (see section 5.7.5 for a description). One of the participants asked her learners how they felt after a particular incident at school and they responded that they were fine. The teacher knew that they were not fine and said even the games that they played had low energy, it was only after two weeks that the learners told her how they really felt on the day in question and why they did not want to be honest about their feelings.

Handy (1995:46) argues that building trust requires the human touch. This can be achieved through physical trust exercises such as: *Blind handshake, Machine, Find your mother like a penguin*, and *Falling*. These games allow participants to touch each other and exercise eye contact and thus provide opportunities for learners to acknowledge each other and be acknowledged. There is a danger that if the human touch is not activated from the onset when introducing process drama learners may self-censor themselves in carrying out activities such as image theatre. Participating teachers that came from mixed schools were however not thrilled about the idea of boys and girls touching each other, thus in a way this delayed trust and the process in its entirety.

The getting to know each other games – such as participants exchanging stories behind their nicknames, or *the Storytelling activity, Tour of a place, or Only if you have* – often work well when they are played after physical activities where the sense of touch has been actuated. The advantage of these games is that participants are in control of the process as they get to decide what they want to reveal about themselves and what they want to know about other participants, in a way they own the process. Knowing each other better motivates learners to support and

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[64] A few months after being sworn in as the prime minister of Lesotho, Tom Thabane married Liabiloe Ramoholi who is thirty-eight years her junior. The wedding, which was deemed wedding of the year, was held at Setsoto stadium and broadcasted on national TV. Thabane has been married twice, making this his third, while this is Ramoholi's second.

protect each other and aids in building a sense of community. Getting to know each other games should not be done once, but they should be allowed to build up and be maintained in each lesson.

The above illustrate that trust is not static; it is either diminishing or increasing based on the environment generated. Consequently, it should be promoted constantly through different exercises. Trust is the foundation upon which everything rests, the objective of CSE is to create dialogue on true lived experiences and if learners are to become vulnerable their efforts must be nurtured. It is unlikely that participants will be open and take part in the dialogue if trust in all its forms does not exist.

8.1.2 Ground rules

At the heart of people working together is the idea of creating a safe space where all participants will feel free from judgement on their personal narratives or opinions expressed. This is particularly important in a classroom where the content is sensitive. Brain and Heap (2013:107) state that the first step in a process drama is the negotiation of the drama learning-contract. Careful execution of this will promote an inclusive learning environment. It is thus vital that there should be some form of contract that will recognise that both the teacher and the learner need to contribute to the creation and development of the process. The contract forces both parties to fulfil their obligations and in turn creates a situation from which both can benefit. At the start of the first workshop I asked that we draw-up ground rules together, which will serve as our contract and guide us. But most (if not all) of the participants seemed uninterested and one of the participants said that they already knew them:

Whatever we say in here remains in here. Let's not waste time on what we already know and let's move forward.

I asked the other participants if they shared the same sentiment and they were all in agreement that we should move forward. However, during one of the activities, a participant stopped in the middle of her presentation, and said:

> I think I need the ground rules because before I say some of the things I need to say or want to say I need some assurance. I know what is expected but I really think that I need to hear us discuss them…. some assurance maybe.**(Female participant)**

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Now other participants agreed:

> I think we need them and the reason I agreed with the participants that we do not need them in the beginning is because sometimes we do them and we never really say anything about ourselves that the ground rules can protect us from. This is my first time to be in a workshop where I am meeting people and we start talking such deep things.**(Male participant)**

The opinions expressed show that sometimes participants carry out activities as routine, without really understanding the impact the activity can potentially have. This incident also illustrates that the creation of a safe space begins first by acknowledging to participants that they should have patience in doing some of the activities, even those that they think they know. I therefore stopped the session we were busy with and asked that we view the ground rules as well them stating their expectations and responsibilities.

Although the participants had initially suggested they were not in favour of drawing up ground rules, doing them, broke some of the barriers that were present, as participants shared more about themselves during the process that ensued. It is therefore imperative in any given process drama session to establish ground rules for effective work to take place. The importance of ground rules is also emphasized by Bowell and Heap (2003) when they point out that process drama requires that teachers need to constantly renegotiate the ground rules with learners as contexts change.

8.1.3 Spontaneity

As mentioned earlier, learners are reluctant to participate in class activities, as they are scared of putting themselves in the spotlight, something that has been indoctrinated by the school system through the "banking" concept of education (Freire 1972). Learners dread being the focal point as the possibility of failure terrifies them and outweighs the benefit of trying, hence their withdrawal. This approach to teaching manifests fear, fear of being perceived as stupid or unknowledgeable by both teacher and other learners if one gets an answer wrong. This fear prevents both parties from taking risks and engaging in a collaborative learning process.

There is a popular adage "think outside the box" that teachers often use when they interact with learners, although the adage itself is aimed at encouraging critical thought what it does to the learner is to bring self-doubt, in that, it translates to "what you are saying is not enough," think

more, think harder, think deeper, therefore instead of it encouraging and promoting critical thought and creativity it in fact perpetuates more fear. This is a view that is also shared by Johnston (1999)   that the adage blocks learners minds, his argument is based on the premise that learners want to appear to be smart and intelligent, so in their quest to give an ingenious answer and not be obvious they tend to overthink things, ultimately clogging the mind and rendering it inactive.

In the case of CSE it may be this very fear that prevents learners from seeking the right information as they do not want to be judged, so they present themselves in a different light so that they cannot be othered and instead be looked up to by other learners. An example of this presented itself during the workshops when one of the male teachers said: "*Khale re iketseletsa*[65] because we wanted to be seen as cool, as different". Other male teachers shared the same sentiments and one of them recalled when one of his learners related how he was arrested after the police found dagga on him. He knew the learner was lying as he said he spent the weekend in prison. The story told by the learner sounded more like a movie scene.

To bypass self-censorship, teachers need to employ games that foster spontaneity and encourage learners to (1) be obvious and original; (2) act silly and carefree; and (3) to take risks.

Be obvious and original. During the training workshops I asked participants simple questions such as favourite colour, hobbies, etc. *Lavender* and *violet* were some of the responses I got with regards to favourite colour, but when I asked them to describe the shade of those colours, both respondents were not sure and asked the people sitting next to them. Other participants that said they enjoyed reading, had difficulty remembering the names of the books they were reading, or even the storyline. It is imperative that learners through spontaneous games should be encouraged to remain original, or obvious, as opposed to wanting to appear smart. Being original (in other words true to yourself) in my experience is most valuable, because the obvious thought or experience may be what everyone is thinking or what they have gone through, but they don't want to say it for fear of seeming uninteresting. It is therefore imperative that learners are encouraged to speak their truth, no matter how uninteresting it may sound.

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[65] We have been lying about our experiences just so we are seen as cool.

Act silly and carefree. Part of being spontaneous is allowing oneself to be silly without thinking of one's status. During the training workshops most participants shied away from taking part in the gibberish game where participants are given a scenario and required to act it out using gibberish. Participants said they felt stupid playing the game and they withdrew. Teachers who tried this activity in class also stated that it was a failure. On further interrogation I learnt that the teachers refrained from taking part in the game in class, which, unknowingly, as a result excluded them from the oneness that they were trying to forge with the learners. Instead of activity encouraging spontaneity it continued to emphasise the line of demarcation between learners and teacher and it created a situation where the learners want to appease the teacher. To build a safe space, teachers need to allow themselves to be silly and carefree and be part of the community. In due course acting silly and being carefree encourages both the leaner and the teacher not to question but to trust their instincts. Effective CSE requires a rapport between the teacher and the pupils.

Take risks. Risk taking is a significant feature of spontaneity and it brings with it the possibility of failure. During the workshops when playing the *Questions-only and word association* games, I realised that when I got something wrong it brought more laughter than when it was another participant. In a way my failure as a facilitator gave other participants permission to fail and embrace failure, it also demonstrated that doing or saying something is more important than the opposite. I also observed that the participants were notably afraid of getting things wrong. After completing a task, the first thing they would ask is if they were correct, and to such an extent that at some points during the workshop it felt like a mini competition. The need to be correct or the need for approval should be guarded against. The process drama activity should not be about getting it right or wrong, but about engaging in it.

It is advisable that a fair amount of time be allocated for spontaneity games and exercises, as this allows both parties to view each other in a different light: to see one another as playful, carefree, liberated, acting silly and allowing themselves to be "stupid". Once participants embrace themselves and each other in their most ridiculous moments, it establishes an environment of freedom where anything goes – a space in which participants don't feel intimidated or overwhelmed. The space created gives learners the chance to say things that they would not normally say or ask questions that they would otherwise be afraid to ask.

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8.2 Image theatre

In the training workshops, image theatre was a bit of a challenge, and it took some time for participants to conceptualise the idea of communicating and making meaning using one's body. I had divided participants into two groups so that they had an opportunity to watch each other. I found that they enjoyed watching more, as opposed to creating images themselves. Part of this emanates from the fact that they were not sure whether what they were doing was correct, so their focus was more on them getting the image correct, hence their need to discuss the kind of image they might attempt to create, rather than just creating. Realising their constant need for verification and their pressure to get the image right, I emphasized that the basis of image theatre is that images created are open to interpretation, and therefore there is no right or wrong way to create one. It took some time for them to understand this, but once they did, they became confident in the way they created the images. Boal (2002) notes that the essence of an image is not to understand what the image is, rather it is to feel the image and let our memories and imaginations wonder. His thoughts are that when an image has a single meaning it ceases to be an image and becomes an illustration of words spoken (Boal 2002:175). In carrying out image theatre in the classroom , if a teacher permits learners to look at an image from only one point of reference, they are cultivating a conducive environment for a colonisation of the mind which does not nourish critical thinking but instead controls pupils thinking.

In discussing an image, the desire to be right reduces the activity to a guessing game which defeats the purpose of the activity. This is what one participant experienced in his class when, after discussion, the learners wanted to know if they had guessed right. To avoid guessing the meaning of the image, teachers can probe to explore the many meanings inherent in the image. Probing plays a significant role in image theatre as it explores the past and future of the image, as well as question how the image is similar or deviates from their expectations. Understood from this angle, image theatre permits the teacher to challenge their learners to dig deeper and look beyond what they see with their eyes. This process of dissecting the image as a collective, gives the teacher and the learner the opportunity to experience the journey and understand the importance of the process.

The feedback that came from the participants after their trial in the classroom is that image theatre proved to be one of the most difficult strategies to implement. They complained about the

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need for space to carry out the activity and about having to give instructions to many learners. Some of the participants mentioned that they tried to force their learners to create images, which brought a negative atmosphere to the class as the learners felt they had to do the activity to the satisfaction of the teacher.

In process drama, coercing learners into carrying out an activity often tends to be a futile exercise: the (possible) humiliation that a learner is subjected to at being forced into the activity bars them from gaining any positive result from the experience. Their motivation to explore the process through the activity can potentially be subverted by a need to complete the activity quickly. It is therefore important that the teacher allows those who are comfortable to carry out the activity, or are still unsure, to sit it out until they are ready. However, caution must be exercised that the behaviour does not propagate passivity. Secondly, the teacher needs to assess the readiness level of the learners, and should refrain from forcing the activity to work, even (especially) when it fails to take off. One of the participants noted:

> I tried to do image theatre for three periods … I don't know why it didn't work; I did everything that we did but it still failed.**(Male participant)**

This assertion can possibly indicate that the participant ended up being under so much (self-imposed) pressure to get the activity to work, that it might have been at the expense of the issues to be explored, as well as the process of the learners. Two participants who enjoyed image theatre with their learners were both from single-sex schools, but they reported that it was riddled with lots of giggles and soft interactions among the learners, as opposed to the silence required. This could be attributed to the fact that the learners were comfortable touching each other's bodies to create images that would be more uncomfortable if it was executed with members of the opposite sex.

Another participant said he stopped the activity after he felt uncomfortable about the way one of the male learners was interacting with a female learner. He says he felt the activity was becoming tedious, as he had to keep reminding the learners to respect each other's bodies. In this context it is possible that failure of the activity lay in the over censoring of the bodies and the lack of physical connection between the learners which resulted in a disconnection, making the activity very exhausting. In mixed schools the participants' fears were about the physical contact

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during image-making and they felt that their learners were not ready to create meaning in that way – once again, participants thinking for learners. Boal (1979) expresses the need for games and exercises before engaging in image theatre as this helps unlocks the minds. Games and exercises, such as *Complete the image*, *Sculpting*, *Machine*, will help teachers and learners see their bodies as instruments in the process.

Perhaps this observed fear (mentioned in the previous paragraph) was stirred up during the workshop process when creating images: one of the male participants' hands accidently landed on the breast of a female participant, and she said o *ntsosetsa mahlaba*[66] at which everybody laughed. The discussion that followed was on the possible dangers of the activity, on how it could easily go wrong, or how it could potentially encourage unhealthy relationships. Perhaps the participants were as a result too careful in policing the activity when trying it out in their respective classes, to the degree that their concerns superseded the potential impact of the activity.

In chapter three I discuss how the CSE syllabus, amongst other things, calls for learners to be able to express their feelings and learn how to cope with their emotions. However, sometimes expressing these through words without some corresponding body language may produce or communicate an unintended message. Image theatre can provide a channel between the body and emotion that is seldom addressed in the classroom. The use of image theatre substantiates the necessity for channels of embodied experience that will aid learners in communicating ways of expressing themselves naturally.

Participants have habitually relied on words to express themselves, so learning how to use the body for expression proved to be a challenge, which participants felt a need to discuss. Witnessing their struggles, pressure and confusion, I gave them some time to digest the issue, as it was important to take cognisance of their thought process on the issues before they employ these thoughts to inform their bodies. While the idea of allocating time to think about the issues before creating the image is acceptable as it informs the process, there is an inherent danger of self-censorship in it. Image theatre relies heavily on an intuitive component and allocating too

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[66] Playful way suggesting that one is arousing you.

much time for "thinking about" rather than "just doing", can impact on the confidence of learners to develop images.

Using image theatre with other conventions, such as brainstorming, can be beneficial in making meaning and the creation of images. The initial dissection of a concept (within a separate/independent activity) can potentially help participants to developing their image (in a following activity). In the training workshop I asked participants to create images of power and they were quite stuck, but after we sat down and discussed the concept of power, it was quite easy for them to come up with different images. The brainstorming activity delimited their minds and provided multiple angles from which to view issues. It also gave the participants a chance to expand their interpretation of the images, whilst providing them with a basis to engage more meaningfully with the flow of intention.

Seeing how they were struggling with image theatre I opted to use dialogue, so we could animate the images through thought tracking. Although the dialogue was rich there seemed to be a huge disconnect between the image and its activation. Because I saw the participants were really getting frustrated with the process, I suggested that we move on to another activity. In analysing the data, I realise that their response with regards to image theatre was more about them as opposed to the process. Most were worried that they are getting it wrong, that their images and thoughts are not interesting. The seemingly lesser success of this convention − both during the workshops and the subsequent trials by the involved teachers − can possibly be contributed to image theatre relying completely on embodiment and non-verbal communication. Aspects such as group dynamics, trust, self-confidence, to name a few, will play a role in the successful facilitation of this convention. This convention might work better for both teachers and learners who have gained some experience of process drama as methodology, and/or who have started to form a reciprocal trust basis within the classroom.

8.3 Mantle of the expert (MoE)

In contrast to image theatre, the participants enjoyed the MoE approach during the teacher training workshops, finding it to be something new and completely different. Most of the participants expressed their excitement at the approach and hoped that their learners would have

as much fun as they experienced during the workshop sessions; comments by participants included:

> I had so much fun, it's amazing how this MoE allows you to have fun and totally get lost in it … then during reflection you realise how much you have learnt.**(Female participant)**

> The approach wants you to think hard about your expertise and its funny how involved we were in being marketing executives, yet we knew nothing about that profession, but look at what we came up with… I can only imagine what my learners will do.**(Male participant)**

The participants indicated that the beauty of the approach was its ability to give learners freedom of expression, creative freedom, and ownership, so they are at liberty to do what they want as opposed to carrying out instructions. Most of the participants stated that they had often been told that learner participation is of paramount importance, but were never trained how to affect it:

> In the workshops that we attended we were told that we should practice participatory methodologies, but we were never trained on the how part which is the most important one. We are just told you can use drama, songs, or debate. I have attended so many workshops and this is the first one where the how part is addressed, and we actually get an opportunity to practice it.

The participants also mentioned that they could employ the approach not just for CSE but for other subjects as well: "I can actually see myself teaching English Literature with this approach. This is exciting".

At the second teacher training workshop, participants mentioned that even though MoE was relatively easy during the first workshop, the implementation thereof in the classroom was not quite as simple. I will give an account by one of the participants, from now on referred to as Teacher X.

> I was very excited when I went to class to do this activity. It was a double period, the last class before lunch. I took with me to class magazines and newspaper clippings, Sellotape, Bostik and flipcharts. I had also recorded a radio advert that was running on radio. I had

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two blue flip charts, on one I had written "Marketing and advertising agency" and on the other I had written "Rehabilitation centre". I divided the material accordingly. I asked the learners to help me set up; the rehabilitation centre was set on the left side of the classroom and the marketing and advertising agency on the right side. Once the posters and newspapers clips were put on the walls, I asked that we discuss the services provided by each of the respective agencies. When I was satisfied that they knew more than enough to move the play forward I then proceeded with the lesson. I divided the class into two groups by just drawing an imaginary line right in the middle and assigned each group to their agency. I informed the class that for the purpose of the strategy that we are about to embark on, I will be assuming the role of chairperson of the school board who is worried about the abuse of alcohol that is happening at the school. I informed them that I had called the two companies because of their expertise; I was hoping they could assist in changing the behaviour of the learners and making them aware of the dangers of indulging in and abusing alcohol and drugs. I requested that each create a presentation or programme within their area of expertise. I made the groups aware that they first need to start by giving their company names. As the chairperson I went to the rehabilitation centre and asked the company a couple of questions, such as:

- What does your company do?
- How many people work in your company?
- What are the rules in your company? Who are your patients?
- What is the duration of the treatment of a patient?
- How much does it cost to treat one patient?
- What is the danger if people are addicted and do not seek help?
- What is the danger of pupils abusing alcohol?
- What are the precautions that people must take when they leave the centre?
- What age would you recommend the people take alcohol?
- Should the selling and drinking of alcohol to minors be criminalised?

For the marketing and advertising company I asked the following questions:

- What does your company do?

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- What are the rules of your company?

- How does your company run?

- What are the dangers of your company?

- What are the advantages of working in your company?

- Who is your target market for your company?

I asked that they assign roles to people in the company and I asked that they use all the materials that I had provided at their disposal. The questions that I asked, together with the clippings and the radio advert gave the learners a chance to dialogue amongst each other on the expert knowledge that they possess which provided them with the means to carry out the task effectively.

Teacher X noted that although there were some hiccups, it was interesting to hear the learners discussing the services provided by their companies, and how and who should present to the school board. Teacher X, however, said before her lesson she invested a lot of time in sourcing the materials to be used in the classroom and deciding which professions she felt comfortable using. Most participants noted that MoE is time consuming, not only in planning, but also in implementation.

Another participant noted that it took more than two lessons for learners to do their presentations and this affected continuity and morale. Morale was further affected by the exclusion of other learners from the activity. Some learners were committed to the activity and carried on with the work during their study periods and at lunchtime, meaning that not all learners were involved in the process and some felt that it was unfair to focus on one subject at the expense of others. One of the participants was concerned about the possibility of MoE extending beyond a month and it is becoming redundant or disintegrating into a routine. This was largely owing to the scheduling of the subject[67], so after weighing the pros and cons she opted to drop it altogether.

The participants questioned the applicability of MoE to a regular forty-minute class, where a teacher goes to class and has a clear-cut plan on how they are going to achieve their objective within a set timeframe, but MoE seems to deny teachers the opportunity to plan systematically as

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[67] Her lessons were the most inconsistent as they were on a Friday morning. Every Friday she loses at least ten minutes because of the school morning prayer. Secondly, every last Friday of the month there is a Holy Mass scheduled.

the learners have to be given free will, which according to the participants, presents a situation where certain objectives might never be met. The participants shared their frustration with the convention that besides it being too time consuming it requires the teacher to have background knowledge in different professions, and that can pose a problem for both the teacher and the learner.

> I did the approach in class as we did it in the workshop because I could not think of any profession that would tie with the themes and work well together. Trying to find experts to allocate to the learners is very difficult you know considering the type of learners we have. A couple of years back so many COSC learners failed English because the comprehension was on Titanic. Titanic overseas is like Tselane le Limo[68] here in Lesotho, so the career choices that some of our learners know are very limited such as soldier, police, teacher, doctor. So, this strategy is most suitable for schools in the urban areas… Can you imagine in my home village doing this activity where some learners haven't even seen a robot? I don't think I will use MoE… it's not for me but for other teachers.**(Male participant)**

The point raised above on the different professions highlights a very important conversation about the learning context set in a fictionalised world. The fictional world is set with the understanding that learners can suspend disbelief and venture into the infinite situations presented through the drama. Based on this assumption, contextual analysis and the roles in the drama are not as important as the relationships, concerns, fears, and dreams that will be explored. While the foundations of MoE lie in the knowledge of the experts to carry it forward, it is imperative that that should not be the driving force of the process drama, but that the learner's ability to engage in the context should be of importance. This will help learners construct their own knowledge, thus facilitating their learning. Equally important is that in choosing the context teachers need to be clear on what they want their learners to learn, and whether choosing the familiar will enhance or undermine their learning.

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[68] Popular folktale of a young girl names Tselane and a cannibal (Limo). A young girl is left by herself and a cannibal tries to get to the girl. It's like the story little red riding hood

Although participants registered their struggles with employing MoE, they indicated that the approach promotes collective learning whose benefits extend beyond the subject or theme addressed at the time and are applicable to an array of other themes:

> There was a point that I was nervous about the activity... but I heard them discussing careers and it melted my heart... they think about the future …. I said to myself even if they don't get it right at least they have gotten something out of this activity**.(Female participant)**

The evidence provided in the above account shows that learners learn better as a group by exchanging and sharing information and personal experiences. Returning to Teacher X's experience: the presentations that the learners did, particularly those from the rehabilitation centre, were the result of some of the learners being generous with their realities. Teacher X noted that throughout the activity she could hear the learners sharing their stories. During the discussion, she said, one boy bravely stood up and told the class that his father is an alcoholic and now that he has learned about Thaba Bosiu[69] he wished his father could go and get the help that he needs. On hearing his story learners provided possible solutions as to how the boy could approach the subject at home, and they did this by relating stories on how some of their family members were approached.

The marketing group came up with an idea of a fun walk at the school. The fun walk would culminate in a small show with songs, poems, and speeches. Issues to be raised included:

- Whether schools should have a say in or monitor the vendors that service the learners as some are disguised drug dealers.
- Learners should not be allowed to go to the fence as the drug dealers leave the drugs on the ground for learners to pick them up.

The above example indicates that collective learning is a better option than individual learning. The discussions bear evidence that learners should be given an opportunity to own their learning process, because there are some things that the teacher might not have experienced and would

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[69] The Blue Cross Thaba Bosiu Centre for alcohol and drug rehabilitation in Maseru is normally referred to as Thaba Bosiu as opposed to using its full name.

not normally address, thus restricting their learning. When learners are working in a group there is a potpourri of knowledge and lived experience that they can share and draw from, not just for the person listening but also for the person speaking, as sharing their stories validates their knowledge.

The data presented above shows that MoE is driven through a collective effort of both the teacher and the learners, and therein lies its success. But I should point out that to commit to collaboration the teacher needs to get out of their comfort zone and be willing to venture into the unknown by taking risks. The teacher must envisage themselves as a co-learner and distance themselves from the traditional teaching pedagogies that give them the luxury of feeling safe. This means that the positioning of the teacher plays a significant role. Teachers have to position themselves in ways that retain enough power to control the class, whilst also relinquishing enough power to the learners so that they have a sense of ownership of the process and are in control of their learning.

There is a misconception that because MoE is "play learning", learners are likely to grasp concepts in an instant, but this is not the case. Learning, as has been discussed in chapter four, is an individualistic process, thus the degree and level of knowledge acquisition is different for each learner. Bowell and Heap (2017:32) maintain that the continuum of engagement in process drama is due to chronological stages of attraction, attention, interest, engagement, investment, commitment, and obsession. The assumption is that by the time the learner arrives at the last stage, they should be invested in their expertise in the drama, but sometimes, as demonstrated by the findings, this has not always been the case. Sometimes it takes longer than expected for learners to reach an optimum level and in some instances the learner may never get to the expected level. For example, after the first training workshop, a participant decided to do MoE without any introduction whatsoever, but their style of teaching changed drastically from what it used to be and hence it took a long time for the learners to buy into it. Secondly, getting and being comfortable in a role, especially for someone who is doing it for the first time, may take time.

Therefore, in as much as MoE can be viewed as play learning, it should be placed within a context of a process and should not be thought of as an independent entity. There should be

activities that will lead into the play learning, not only to set up the environment, but also to help ease the teacher-learner hierarchy. The pre-MoE activities will also act as barometer to assess the readiness level of the participants to create more impact for the activity.

The findings have shown that the risk of immediately employing the approach can cause confusion, doubt, and rejection in the learners and these, coupled with the sensitive nature of the subject, are likely to lead to passive learners. Through the deliberations presented it is clear that the success of the approach lies in the willingness of the teacher to share power with the learners, which to some extent is foreign territory to teachers and may even take a while to become accustomed to. The true power of the teachers lies in their relinquishing their power to their learners, allowing themselves to be vulnerable and learning together as a collective.

8.4 Teacher in Role (TiR)

In TiR, the teacher should assume a neutral role that is not likely to influence the direction and outcome of the play. In a traditional classroom context, the teacher is naturally placed in a position of authority, so if he/she assumes a dominating role the learners are likely to move in the direction initiated by the teacher. TiR therefore dictates that a teacher should assume a role that is equal or has a lower status but will still provide the teacher with room to ask questions and probe characters.

During the training session the participants felt that it was an important activity as it gives the teacher an opportunity to engage with the learners on almost the same level. The teacher is invited into the world of the learners and they are on par with each other:

> I am in love with this activity more than the others because I get a chance to interact with the learners on a more personal level even though it's within the margins of a fictitious reality. **(Female participant)**

Despite the participants' excitement at being on a par with the learners during the training workshops, they mentioned that it was difficult to carry out in class. One of the challenges the participants pointed out was the level of difficulty in preparing for the activity and its execution in class, especially considering the content, which was deemed too sensitive:

It is difficult to prepare for the activity and it is very difficult to make it work. I was not sure how much I was to prepare and how much I was to leave for the learners to do on their own. It was so easy and fun when we were training at the workshop, in class it is quite different.**(Female participant)**

The sentiment expressed above show that participants did not feel competent in the TiR as they were not sure how much power they should hand over to the learners and how much power they should retain. The lack of confidence in this convention could also be attributed to the fact that they felt they did not have enough skills to keep the activity moving forward, as mentioned by one of the participants:

During the training session everything seemed so easy and doable. I think maybe if I had a background in drama it would be very easy for me… yes, I know it is not about acting but maybe if I had a book on drama… I do not like the feeling of going to class and being scared that something might fail**…(Male participant)**

It seems that the participants wanted to master the teaching paradigm completely – including training in drama –, and only then go to class and deliver the class. However, this thought process contradicts the principle of TiR, as the essence of the convention demands that the teacher and the learners undertake the journey and register new knowledge together.

Another major drawback of the strategy, according to the participants, is that it gives learners too much freedom and they become uncontrollable in class. In one instance, the learners were exploring the consequences of drugs and alcohol; however, as the play evolved, it tapped into issues of rape and sex. Teacher Y had taken on a role in a clique of friends experimenting with alcohol, drugs, and gangs. Teacher Y played the role of a naïve gang member. Teacher Y mentioned that during the play he felt that the learners were attacking him personally and not the character he was playing. According to Teacher Y, one of the learners said:

We all know that drugs give you a little bit of zing we have all done it. We know that a girl will never say they want it … you should listen to their no; it is a no with a yes. And then when you give them…

Teacher Y indicated that he felt disrespected because he felt some of the utterances were made specifically to get a reaction from him. He said he felt he no longer had power and control over the class. Therefore, he stopped the lesson, much to the disappointment of the learners, who made noises and booed him.

This is one example that illustrates the attitude that most participants had regarding TiR: that it undermines the role of the teacher to that of a mere performer, making it difficult for the teacher to take control of the class because of the position to which they have been relegated. This point raised discussion of the impression that process drama is in a way manipulative and puts the teacher in a dilemma, because it requires the teacher to be ahead of learners in terms of the thought process and aesthetics, but also to be in sync with the learners, so that they journey together. Because of the different roles that the teacher assumes as character and as teacher they need to be able to move in and out of character as required. And if the teacher adopts a static, non-transitional role to be comfortable, the play may be derailed.

Teacher Y indicated that what made the process painful and frustrating for him, was that he was also teaching the learners another subject and he felt the tension experienced earlier in the CSE lesson. Although the participant felt that he was prepared to utilise the strategy, he was arguably not ready for the type of relationship required of him. A closer look at this example shows that Teacher Y failed to make a distinction between the teaching that he does and the roles that he played, hence his feeling that he was being personally attacked as opposed to his character being attacked. One possible conclusion that can be drawn from this is that the teacher expected the learner, even while in a role, to still show respect to him as a teacher, which goes against the conventions of TiR. The convention requires the teacher to denounce their role as teacher and assume that of actor. Their role as an actor is to help facilitate and not control the process.

This point speaks to the observation that several participants still enjoy a one directional teaching philosophy where there is a line of demarcation between the teacher and the learners. The fear that the Teacher Y has – that TiR undermines his role as a teacher to the point where he claims he feels disrespected by his learners – was possibly brought about by his own insecurities and the way he had positioned himself in the class. He perceivably assumed the role of a bearer of knowledge, one who has the exclusive right to question and direct the narrative of the story to

meet his set objectives. Because he was angry at what he thought was an attack directed towards him, he arguably missed an opportunity to probe and clear up any misconceptions that the learners had.

The notion of sharing power with the learners is unfamiliar territory for the teachers and it will probably take time for them to adjust. This is not only limited to their profession as teachers in the way that they have been trained but is also motivated by the Basotho culture where respect for elders is assumed and expected. It is thus important that before teachers employ the TiR convention they engage in games and exercises that would challenge the status quo.

Some of the participants noted that through the TiR activity they received a lot of information from the learners which helped them in learning and understanding the social reality of their learners, even if they felt uncomfortable in this new role:

> I felt like I could just watch the performance and not be part of the performance, as I am the teacher. I am not used to acting, I felt a bit childish, but I must say I got a lot of information. Like when we were discussing our scene... What to do … I was taken aback about how they quickly saw me as their own and started talking about their routines. I was a bit out of place and yet somehow, I also felt in place. I do not know how to describe the feeling. Like I was thinking in my head this sounds fun but was I doing these things at this age...hmm?**(Female participant)**

Another participant mentioned consciously choosing to be comfortable in her uncomfortable position, and because of that she was able to gain uncensored information from the learners, which is ideal. She notes that the class had created a piece on intergenerational relationships where young girls preferred dating older men for material gain. In this instance it can be deduced that, although the setting was fictitious, the issue of learners getting money from older men was real. Through the scene both the teacher and the learner were able to create meaning and knowledge for themselves in the world they both helped develop. The participant knew how to probe the characters because she had first-hand information from the learners. This convention falls therefore within the framework of constructivism because learners divulged information about themselves, which they used in the play, and which became their foundation for constructing new truths.

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The challenges of the TIR strategy, as experienced by the participants, can be attributed to several realities. One is the fact that participants subconsciously did not relinquish power to the learners, so there was not a sense of equilibrium. There were some topics that participants deliberately chose not to address, because they did not want to get into (perceived) embarrassing conversations with learners:

> I am an adult and I read between the lines. There is no way I was going to engage in such a conversation with the learners about using condoms. Imagine truly speaking it is too much.**(Male participant)**

The above account presents two possible viewpoints, one being that the participant still does not comprehend what being in role means. In this case she had the responsibility of carrying out the role as a friend, not a teacher. The second, and arguably most significant aspect, is that the participant conceivably wanted to control the process and therefore arrived at a pre-determined outcome: there were things she deliberately chose not to engage in, perhaps the ones she considers sensitive. With regard to the topic in question, this was a great opportunity for the participant to engage with the learners on a simultaneously real and fictional level on a rather difficult topic, but because the participant subconsciously refused to give up her power it was a missed opportunity for all involved. This argument is in line with the ideals of process drama, that besides tolerance of apprehension and abstruseness, the teacher also needs willingness and courage to take risks, and deal with disappointment and failure (O'Neil 1965: 65).

One of the participants – Teacher Z – noted that although he enjoyed his class within the chaos that presided, he felt that the learners were not interested in the issues that were being raised in the play. The play in question was on sexual orientation. He felt he was overpowered by one of the learners who assumed the role of a gay character. The scene was of a boy who felt that he was a woman trapped in a man's body. The boy felt he was being discriminated against and bullied at school by both teachers and learners. His friends were trying to decide if they should continue to be friends with him or cut ties with him altogether. Teacher Z felt that the boy who was playing the role of the main character was a powerful presence, so much so, that the other learners did not get anything out of the play, as they kept calling for him and cheering him on.

> I felt my confidence slip away from me and I didn't know what to do. There was too much chaos and excitement and I just felt kind of demotivated because I didn't know how to stay within the play …

Evidently, the learners were more interested in the performance than in the issues that arose during the process. In a way, Teacher Z felt that he was now in competition, as he felt he was fighting for the voice of his character to be heard, and also fighting to be recognised as a teacher, meaning that on some level he was expecting the learners to gather themselves around him. Teacher Z was thus sucked into the mechanics of the performance where he felt he wanted to be heard, and for that to happen he had to outshine the gay character. In process drama the teacher has the responsibility of remembering that what is important is not the product, but the journey to get to the end product, thus his role as teacher is to invite learners to participate in the play, so that they are able to question their own realities. In chapter five I discuss a misconception that drama is all about fun and entertainment and hence why in some instances its status and contribution to development have always been questioned. It is thus important that a teacher who employs TiR is appreciative of the role the actors adopt in applied drama versus conventional drama.

This point can also be aligned to the issue of ground rules (discussed in more detail in section 8.6.1): the expectations of the participants during the process, together with exaggerated truths and action to entertain other participants, as opposed to reality placed on narrow margins of fiction to capture participants' lived experiences. Given this context, teachers need to understand the duality in the TiR approach. When the teacher appreciates their roles and responsibilities – and also with more practice – they will comfortably navigate in role and out of role, making it easy for them to pay attention to the issues that matter and decipher the noise that comes from how good or how funny a particular learner in role may be.

Adding to the complexities of the approach of TiR is the realness of the issues that are being explored. The TiR activity dealing with sexual orientation was based on a true story that happened at that school a couple of months earlier. The school was having a fund-raising function and the learners were required to wear private clothing. One of the boys came wearing a dress and in full make-up. His choice of clothing divided the teachers, with the majority saying

that he should be asked to go back home and change into appropriate clothes. Teacher Z was deeply offended by the boy's choice of clothes. Viewed from this angle, it could be argued that Teacher Z gave up on the play, because of personal bias. His assertion below bears testimony to this argument:

> I teach it in class because I have to, and I acknowledge that we are different, and we should not be judged or discriminated against because of our differences. This is the position I take in class but my position as an individual is that I do not support it. I do not like gays and lesbians because I think they just want attention and I believe that God created man and women for a reason.

It could therefore possibly be concluded that the difficulties of Teacher Z with the play lay beyond the performance of the learner, but resided in the subject matter being explored, as well as his own insecurities (and/or prejudices), and possibly also a lack of subject matter knowledge. Even though process drama allows the teacher and learner to learn together, the teacher has to possess content knowledge on the issues being performed to enable them to clear up any myths and misconceptions that may emerge during the course of the play. When the teacher employs a strategy their aim is to support the learner to think critically about the issues, how they resonate with them and what they can do to overturn any oppressions that may be projected in the play. The expectation, therefore, is that the teacher should have some background knowledge on the subject.

Furthermore, the teacher also must be conversant and fully comprehend the conventions of TiR, the power to start and stop the play when the need arises. This convention of starting and stopping the drama is not unique to TiR, but can also be used in forum theatre, as will be seen in the following section. This is done to clarify, correct or question issues that arise during the play. Although Teacher Z knew of this strategy, as it was practised during the training workshops, he said he felt it would disrupt the flow of the play and bring more chaos. Getting in and out of roles not only helps in keeping the play in check, but it also helps in engaging the learners so they are not only invested in the fictionalised world, as possibly was the case here, but have time to reflect on the play during the action.

Employing TiR gives the teacher an opportunity to reflect on his/her own life and learning from the pupils the very skills that they are teaching them. One of the challenges of process drama that was illustrated by the findings is that most participants became frustrated when the play did not take the direction they had anticipated. Teachers engaging in the strategy have to be alert at all times, be able to think on their feet, and be constantly in the moment, so that they can direct the play in the desired direction by knowing which moments to question, which to acknowledge, and which issues and arguments should to be carried forward. An important aspect that needs to be highlighted is that teachers need to come to an understanding that process drama activities are based on learners' realities and therefore many experiences may be new. Each experience has its own energy, its own direction and its own outcomes, hence when teachers took some of the experiences and scenes created during the workshop to do in their classes, it did not always go according to their expectations.

8.5 Forum theatre

I am starting this section with an account by Teacher W:

> For the *Risky Places*[70] topic I decided to do forum theatre. This was the first week after we had come from the second workshop and the learners were really enjoying the subject. From the first workshop I had made a conscious decision that I would start the syllabus again from the beginning because I realised that I did not do justice to the first theme, which is identity. I told the learners that I wanted us to talk self-love and respect. In my mind I had wanted to steer the conversation to gangsterism, because over the weekend there was an incident involving some of the learners at the school, and honestly, as teachers we were aware of these number gangs but never addressed it. We discussed what is meant by self-love and how many people express it. One of the learners who is very religious talked about how we as human beings are made from the image of God and how when we love each other we are supposed to respect each other and not gossip about people and make them do things that they do not want to do. The girl continued to say we have to love ourselves by respecting our bodies and having good friends. By this point most of the learners were giggling while some were clearly agitated. After the discussions

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[70]   This is a topic is in the curriculum.

I told them that we are going to do forum theatre. I explained the process and asked volunteers. I asked them to do images of what respect looks like. The scene created included a young couple who were in the classroom studying. The boy tells the girl that she is beautiful and reassures her of his love. He asks the girl to stop believing lies spread about him. The boy then touches the girl on the thigh, but the girl stops him and says that people will see them. He then suggests they should go to his place after school to which she agrees. On arrival the boy proceeds to ask for sex. The girl looks at me and the rest of the class and says an unconvincing no and everybody bursts out laughing and then she says *joale ke reng*?[71] There is a buzz in the class and one of the learners shouts: "Say you want a condom". I quickly intervene, remind them of the rules. One girl takes place of the first girls and says, "Do you have condoms?" Class goes quiet and for a second, I could feel everyone's eyes looking at me, then a girl shouts: "You have failed". Everybody laughs. I ask for one more volunteer. A boy comes forward and replaces the first boy. The scene proceeds as before, but when the girl refuses to kiss the boy and he says, "It's okay, I respect you", the play ends. The class breaks into yet another laughter. I stop the activity and we discuss it.

Forum theatre seemed to be effective in addressing the social issues that Teacher W wanted to explore. Despite its ability to address multiple perspectives it showed how it could address uncomfortable situations that may arise in the classroom and its fluidity in moving in different directions. In her account, Teacher W mentioned that it was only when she reflected back on the lesson that she realised the ease in which she handled the topic and credited that to the laughter that was ever-present during the forum theatre activity. It is evident that through forum theatre the learners were able to cultivate a space in which to explore their concerns and that gave the class permission to laugh and confront their fears, fears not only associated with sex, condom use and pleasure, but also talking openly about these issues in the presence of, and with, their teacher. It was the laughter that was able to counteract the fear and that became a foundation for dialogue to ensue: the teacher as a facilitator was able to probe the cause of their laughter and instead of the laughter being distracting, it became beneficial to the process. The learners, by

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[71] Translation: So, what should I say?

their attitudes and actions, showed how forum theatre had, in this context, established the freedom to discuss sex, which can even be funny and does not require a rigid teacher.

In creating a light, caring and free environment learners were able to discuss the very difficult topic of sexual pleasure. In this case, I choose to say "difficult", because most participants (by their own accounts) have been encouraged to talk only about abstinence in class, for the benefit of those who are still virgins and to promote and encourage secondary abstinence. In the given forum theatre example one of the girls asked a boy to use a condom and, as much as Teacher W says that was uncomfortable to watch, the discussion that ensued was rich. Through the discussion, she was able to dispel the myth of girls asking men to use condoms as seen as bad girls, but rather to be empowered girls, and that the only pleasurable sex is safe sex. Teacher W said she surprised herself when she told her learners that sex *e monate hoo feela e monate ha o etsa le motho eo o moratang le itserelelitse*[72].

This specific example shows how forum theatre challenged numerous notions associated with sex. Firstly, that sex is not for the exclusive enjoyment of men, but also for women: both should voluntarily engage in the act without any pressure from the other party. Secondly, that sex outside marriage is only pleasurable if it is safe, and lastly, it was able to deconstruct the myth that it is the man's responsibility to carry a condom and that women who carry them are promiscuous. The issues that were raised in the forum theatre agree with the views of Kirby et al (2006) in terms of what constitutes an effective CSE curriculum. Teacher W noted that the idea of girls carrying condoms, or asking boys to use condoms, was met with uncertainty, and telling stares, and she is certain that the learners will continue to entertain the stereotype of 'loose' girls. Teacher W also noted that the use of forum theatre allowed the class to explore issues of sexual pleasure which would have been difficult for her to teach, as there is no point in telling learners that sex is immoral or a sin when everybody seems to be having it. This point is in agreement with the issue of sexual pleasure and desire, where both Fine (1988) (discussed in section 3.4.1)

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[72]Translation: sex is more enjoyable when it is safe, mutual, and you are in love with the person whom you are having it with.

and Kirby et al (2006) (in section 3.3.2) is of the opinion that an effective sexuality education programme should be comprehensive and include all aspects of CSE.

Regarding the structure of the forum, one of the learners chose to replace the protagonist in the play. Teacher W said that when one of the boys stood up, she was under the impression the boy was going to play the role of the girl, but instead he asked the boy (actor) to leave. Teacher W then said she quickly pointed out that they were replacing the girl and the boy asked what if it is the boy who is the problem? The scene proceeded as before and ended when the boy asked the girl for a kiss and she refuses and the boy says, "Okay, I respect you" and everyone laughed.

Two things can be deduced from this scenario. Forum theatre firstly insists that only the oppressed should be changed so that they can explore different ways with which to deal with the problem, but because the participant allowed the boy to change his approach, a new perspective was born: the problem was not just the girl who was forced to have sex; the problem also lay with the boy who was forcing the girl to have sex. Forum theatre is about presenting a multitude of ideas and with each idea a new discussion is born. In this example, a new idea came with an alteration of the approach. (The question that can present itself is to what extend can (should?) an approach be changed and what potential effect(s) can it have in other scenarios presented? But this falls outside the scope of my current enquiry.)

Secondly, impractical solutions sometimes referred to as "magic solutions" (Boal 1992:239) can undermine the practice of the strategy. Forum theatre dictates that spect-actors think about the way things might be changed or might be different before entering the stage to replace an actor through a "what if". The notion of different alternatives provides an advantage for the teaching of CSE, where learners would be able to cultivate the means to examine their social environment, and step into the situations presented to see how they would respond to them. But providing "magical solutions" only hinders processes and denies participants (in this case the learners) a rehearsal for struggles that are present in the real world. In this scene the boy decides to end the scene by saying that he respects the girl, at which the class laughed, arguably because they felt that it was unrealistic. While the solution might have been impractical to most learners, it might not have been so for the involved learner and a few others. In this context, the teacher needs to find a way to negotiate the situation without dismissing someone's values and views,

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because that could affect learners' self-esteem. In forum theatre, within the context of a classroom, each solution brought forth should be analysed and the labelling of an assumption as "magical" should maybe not be allowed, as it could potentially be a solution for some learners.

Forum theatre can allow for debate among learners with different personal experiences and moral codes, for example, regarding sex. In a traditional classroom setting it might not have been as easy for the learners and the teacher to engage in such a discussion – in all probability it would have been very embarrassing – but forum theatre afforded them an opportunity to find their voices, and an awareness of the power they have as individuals to own and create the change they want in their lives.

In one of the schools, however, the forum did not go as planned. One of the actors in the forum implied that one of the other actors had a relationship with her teacher. The latter girl walked out in the middle of the activity and the teacher immediately rushed to her. The teacher – Teacher V – found out the girl was sexually abused by her mother's boyfriend. The news hit Teacher V unexpectedly and she immediately cancelled the activity and was not sure what her next move should be, whether to address the class about what happened, or just leave things as they are.

This scenario shines the spotlight on the question of physical and emotional safety for the learners and the teacher alike. Forum theatre offers a fictionalised space where real issues are discussed, though in this case, the status quo changed as internalised feelings and traumatic experiences that were suppressed were exposed. The question that can be posed is, how does a teacher address issues she/he feels are important, without getting involved and/or being biased? How does a facilitator or teacher stay neutral in situations that do not call for neutrality? To what extend can the teacher be involved in the learners emotional space, and lastly, what bearing will it have on the learners academic space? Teacher V said she was about to change the storyline, as she felt she is somehow betraying her colleagues gossiping about them with learners, but the actor cried and ran out before she could do that.

The objective of forum theatre is to create dialogue around social issues and find some way that the oppressed can reverse their oppression. However, my data reveals there is a certain amount of guilt that weighs on the facilitator, in that once the process is over, it is up to the individual concerned to seek help or deal with the pain or confusion evoked by the process. In one of the

sessions a learner asked her teacher to assist her in tracing her father, as her mother refused to divulge any information about his location. The teacher declined as she did not want to be drawn into domestic issues. However, she says she did her own investigations and found that the father has since passed on. The participant stated:

It pained me to see the way the girl wanted to meet with her father. This theatre of yours tricks us into talking about difficult and painful stories and then after that we are left on our own to deal with the learners. It is difficult when one is dealing with learners who have just experienced opening up, together with a teacher who does not know what to do. Now this new information is haunting me, and I don't know what to do with it.

The above shows the power of forum theatre to unearth difficult human experiences but fails to account for emotional turmoil thereof; participants are encouraged to be vulnerable and self-revelatory, but they are not necessarily presented with solutions for their vulnerability. While discussing and talking about difficult issues helps in dealing with some challenges, there are other problems that are so deeply ingrained in learners that they might need professional help, this might also be true for teachers. The inability to deal with such problems has reduced forum theatre to a perceived "hit and run" format, almost as if the theatre or facilitator thrives on the pain of the participants, as was said by one of the participants: "Why do you derive so much joy from our pain? … You keep digging and digging."

Given that classes – in most cases – run for forty minutes, the participants were concerned about the duration of a forum theatre session, taking into consideration how serious it can get. Because it deals with real issues, it is unlikely that one could allocate a timeslot to deal with a particular problem and then move on. The teacher will thus need to use her/his discretion as to how far they are willing to take the process.

8.5 Emotional engagement

In the previous sections I have discussed findings related to some of the strategies used. A common thread that is noticeable in all these strategies are the emotions that come into play, triggered by the process and/or the curriculum content. The participatory nature of process drama provides a space of sharing personal narratives, sometimes deemed sensitive, and can potentially affect the learner-teacher binary. In carrying out this research I came to the realisation that there

has been little research output about emotions and learning. Research on these two entities is mostly investigated as neuroscience, specifically focusing on the areas of, or the role of, the brain in assisting memory through emotions and experiences.

Process drama evokes emotions which can be a potentially valuable factor in learning since emotions need to be taken into consideration as they can either obstruct or encourage the process of transforming information into knowledge. Within the process drama context at any given point the level of emotion that a learner or teacher is experiencing is a variable in the construction of meaning. There were instances during the workshops that were particularly emotional, and for the most part I must admit I was stunned by the speed at which the process escalated. When I drafted the workshops' programmes, I tried as much as possible to develop a programme that would gradually escalate, but I had underestimated the role that emotions can play in changing the dynamics of words. Below are summaries of some of the personal stories that emerged and evoked the greatest emotions.

Story One

A participant was treated for depression after she found out that her husband was cheating on her with their neighbour. She found out about the affair when she was pregnant, and the neighbour was also pregnant. She got to know about the affair through the village drunk who blurted it out at the bus stop next to the bar, and that almost killed her. She battled and is still battling with self-esteem and self-doubt. This was the first time she shared her story.

Story Two

A participant hates his mother and father for failing to protect him and his sister, he blames his mother for his sister's attempted suicide because she failed to protect her. One day he got fed up and beat his father to a pulp, almost killing him. He was taken to the police but never got arrested. He has anger issues and a terrible temper with which he is dealing with.

Story Three

A woman grew up thinking her stepfather was her biological father, only to find out the truth from other people. One day in the middle of the night her mother woke her and her sister up, and demanded they pack all their belongings in plastic bags and go to their maternal grandmother's home. The following week her mother changed their surnames to her maiden name and has refused to talk about who their real father is or what happened on that day. She tends to be very bitter at times.

The strong emotions stirred up by these stories changed the dynamics of the workshops on several levels. While it was safe for the participants to share their stories, it got to a point where I was feeling uncomfortable. I felt that they had expectations of me, perhaps to help solve their problems or to comment on them. One of them began her story by saying: "I also need help or counselling. Maybe you will help me …"

Through sharing their stories, the participants were able to purge the emotions they had buried inside, and which to some extent influenced the people they had become and decisions that they had made throughout their lives. The constructivism and conceptual change model note the importance of using learners' knowledge, which is inclusive of lived experiences and emotions, as a basis for learning to steer the learner in the right direction. Once a teacher or facilitator knows where their learners are in emotional terms, they can easily identify their point of departure and avoid venturing into territory that would not be beneficial for the learners.

Some of the conventions that the participants used in class evoked emotions in the learners and the participants talked about the dilemma of dealing with the learners' emotions. After applying several strategies, one of the participants said that the learners began to show commitment and emotional engagement, and the more they expressed their emotions, the more open and real they were about their realities. During the discussions, the learners stopped referring to the characters they created and began to talk about themselves and their problems.

An example was a learner who came from a poor family background and was ashamed of it. Initially he had tried to make light of the situation, but in the middle of the performance the learner stated how embarrassed he always felt when different organisations came to their school to try and assist them. The learner mentioned that he never writes his name because of the shame

he always feels. He went on to tell the teacher that there are times when he and his brother have nothing to eat.

One of the questions that was raised in the workshop was whether a prerequisite for process drama was to create emotional situations where learners are always crying or are telling painful stories:

> I am asking this because every time after I have attended this workshop, I always feel so emotionally exhausted, so sad. Is it because it is the way it is supposed to be, or is it because it provides an opportunity for us to deal with things that we had pushed to the back our heads to avoid dealing with them?

This sentiment was supported by other participants, who said if they had a life-skills based sexuality education lesson in the morning they realised that they spent the rest of the day being either moody or very depressed. The participants noted that they were worried about the deep emotions raised during the process, because they do not want their learners to experience the same weighty feelings. One of the participants expressed her discomfort about process drama in that, according to her, it is supposed to make people feel better, but it doesn't, because it makes one look at one's life and realise how unfortunate they have been, as all these painful things come up.

The arguments raised by these observations address the positioning or appropriation of emotions in an academic classroom and/or the re-living of traumatic experiences through process drama. Emotions are firstly stirred by re-experiencing a specific situation that is attached to specific emotions and, secondly, by listening to other participants' stories and being invested in their journey to such an extent that as a listener you share in their pains and triumphs. Despite the heavy burden experienced by the participants in their classrooms, it is a reality that strong emotions provide an opportunity for learning. If, for instance, we take a step back and tap into our lives we will realise that, of the events or situations that surfaced, it is significant emotions that are remembered and told with precision, as if they were happening again, rather than those that have produced neutral emotions or experiences. In the face of this data, it is therefore imperative that the participants use those emotions to the benefit of the learners, so that they learn to cope with such emotions. Through these discussions it is evident that there is a strong

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relationship between learning and emotions. But the question we need to ask is how we disengage and provide an emotional outlet for learners who deal with a flush of emotions for forty or eighty minutes in a CSE lesson and are then expected to be 'normal' for the rest of the day to cope with other subjects. This is a challenge, not only for the learners, but one that affects the teachers as well. One of the participants mentioned that he left in the middle of a performance, because the issues being tackled in the play were close to him and he did not want to cry in front of his learners. He says he took a day off to deal with his emotions.

Another participant stated that she debriefed on Facebook because she was carrying an emotional weight from the learners' performance. This was her post:

> We live in a world where children are suffering its just unbearable and you ask yourself how these learners manage to survive when they are waking up to no food and could be evicted from their rented homes any day. They only know that their parents are alive, but they have abandoned them.... Sometimes I wish I could stop teaching and embark on a different path but I am stuck….This is too much… these stories are killing me… and seeing them perform them so beautifully hits me to the core.. *Khelek* sometimes the world is cruel … what some of these learners go through is sickening and I can't imagine what it is doing to those who hear and watch these stories**.(Female participant)**

The participant said debriefing on Facebook helped her as she received support from friends and peers. Although she received help that eased her pain, she says that she would spend the day worrying about her learners and how they were coping. She felt that the reflective activity that she did, was not equivalent to the emotions that were evoked.

In the same way that emotions can aid in learning, the lack of it can hinder learning. Some participants noted that at the beginning of the process drama they felt that some learners deliberately or subconsciously decided to distance themselves and this showed in the process or in the end products. One of the participants said that in carrying out one of the strategies an older learner looked at him in the most condescending way and said *se ka nketsa sehole hle*[73].

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[73] Translation: don't make a fool of me.

Some of the participants also noted that the presentations lacked emotion, and it was almost as if the learners were doing it merely to fulfil the class requirements or to "entertain" their classmates. The reason for this may be attributed to different challenges, the most obvious being that the readiness levels for the teacher and the learners might have been at different points. The teacher was ready and committed and the learner was not, which could be because they were trying to figure out what exactly the teacher wanted them to do. However, the experience of one of the participants with lack of emotion was completely the opposite, as after consultation with the learners she found that the learner was lacking emotion, not because she was being difficult, but because she was using it as a defence mechanism.

I have found that emotions in process drama bring with them the question of ownership. Participants that have loaned their stories to the process often feel attached to them to the extent that they control or want to control the process. This happened in the workshop where one of the groups opted to use the story of one of its members. Throughout the process the owner of the story kept intervening as he was not comfortable with the way the discussions were heading. Because of the emotions evoked by the story most of the participants let him lead even though they were not happy with where he was taking the story. It was as if through the activity the participant wanted to justify his actions and more than anything needed validation. In loaning personal narratives it is advisable that the story is adapted and should not be used as is to avoid unintended messages; too to allow the group to own the story. Adapting the story could also potentially be a means of therapy for the owner of the story.

Emotions in drama are important, but they should not be at the expense of the learner: they should focus on the now, as participants are experiencing the "as is" moment, and it is in these moments that learning takes place. This view is in line with Heathcote's (2015:53) thoughts that emotion is at the heart of dramatic experience, albeit strengthened with thought and planning: if the emotion is taken out of the drama then there is nothing left except for the burden. This means that in any given process drama intervention there should be emotional engagement balanced with planning and reflection for the learning and development of the participants.

Closely tied in with the issue of emotions, is whether in fact process drama can be defined as therapy. One of the participants felt that her experience with process drama training served as

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some sort of therapy and she questioned whether she had the capacity to do that for her learners. From the onset it is important for teachers to understand that process drama is not therapy, though releasing of emotional baggage, whether in a real or fictitious setting, can be therapeutic. The question, however, that should be asked to make the process effective, is how hard should the teacher push learners to commit to the process, despite them struggling emotionally? Is it okay for teachers to stop the process if they feel the learner is too emotionally charged to continue? There is a thin line between process drama and therapy of which teachers need to be aware of. Saxton (1990:5) argues that the work in process drama operates like a corkscrew: in order for it to open, it must sometimes spiral downward, and the learners may dig so deep that they require intervention from a professional. In such situations it is important that the teachers know their limits – what they can and cannot handle. Feeling guilty is normal, as the teacher feels responsible for evoking the feelings and is tempted to help the learner or fix the situation, but sometimes the problem is beyond them. Accordingly, teachers need to appreciate that some problems require special skills or experience. Support services such as the school counsellor would be beneficial to such situations, but currently the school system in Lesotho does not have counsellors, so the teachers and the learners are on their own. Two of the participants mentioned that whenever the discussions got too serious, they found ways of lightening the discussion.

On the other hand, emotions displayed during the process can lead to practical solutions which may be beneficial to the participants. One of the participants took it upon herself to raise funds to provide girls with sanitary towels after an emotional class where painful stories were shared about girls either getting sick from the sheepskin they use, or using one pad for a day, or allergies from using cut-offs from the factories. Other participants managed to find accommodation, food, and financial assistance for some of their learners through the retelling of their stories.

Even though the journey in process drama may be classified as individualistic, its success lies in a group or collective effort amongst participants. The situation in a classroom when learners work together permits everyone involved not only to experience different emotions, but also to interact with the social realities that cause such experiences as expressed in the process drama. The explicit emotions displayed through process drama become educational, not only for the ones who lived through the experience as they get to relive it again, but also for the spect-actors because they get the opportunity to delve into their own emotionally charged reality, even though

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it might be within the boundaries of a fictional world which, in essence, operates in existential mode (Bolton 1992:11).

8.6 Reflection

Continuous reflection is a prerequisite for bringing about social change. There are a number of ways for participants to reflect on the process, with setting aside time for journal or diary sessions at the end of the day being most productive. I have found that asking participants to enter journal entries as an assignment seldom works; because when they get home they are emotionally exhausted. Teachers also report that s seldom write anything in their journals if it is given as homework. At the end of each lesson teachers should allocate at least five minutes for journal entries. The entries could be in the form of a poem, lyrics, or anything they so desire.

Depending on the issues that were discussed and the emotions exposed, reflections can also be done at the end of an activity or during an activity. Activities like *"lift the mask"* can be used during an activity to explore how learners really feel. Reflection is an important stage in process drama, as this is where the learners begin to make meaning for themselves and how they can adopt new skills or change their behaviour.

8.6.1 Debriefing

This is a very crucial component in the process. As have been discussed in emotional engagement section (8.5) some of the activities evoke strong emotions from the participants; the point of discovery or awakening may be different for each learner. Debriefing sessions should happen frequently. The teacher or facilitator should not be led to believe that some activities don't need a debrief session simply because the participants or learners are not crying. One of the teachers was taken aback by the response of *things I like about my body* activity. After the activity she did not engage learners on how they felt and didn't understand why the class was deflated afterwards. It was only at the next workshop that she understood what the activity might have done for the participants and why they likely felt that way. Debriefing should be done , preferably at the end of a session or an activity, to prevent the learners moving into another activity while carrying suppressed feelings and /or emotional baggage. Debriefing sessions should always start with how participants are feeling or what they are thinking. Once they have established their feelings more questions can be asked to ascertain the source of such thoughts and feelings. Some of the questions may be altered in relation to the activity. Depending on the

type of activity, debriefing can be done in a big group or smaller groups. Care should be taken that the sessions do not impact on subsequent forthcoming activities, and the facilitator needs to be aware of the need for s to conserve group needs, for later in the day. Affective questions that can guide the process include are in the appendix

Because of the emotional state of the participants, the wording of the questions is very important, as facilitators also need to be aware of their own feelings and refrain from being accusatory or judgemental.

8.6.2 Closure

The objective of these activities is to help participants to move beyond the process drama mode. Often, after the sessions are over or after the debriefing, participants find themselves in a trance state, partly in real time and partly in the fictional world of drama, especially where participants have delved into deep emotional issues. Despite the fact that participants have talked about their feelings, fears, disappointments and successes it takes a moment for them to leave that space created by the process drama. While closure activities do not erase participants' feelings, they do permit them to process their feelings as they go back into real time. Examples of closure activities include Magic box and give you a gift.

8.7 In conclusion

The findings suggest that participants were appreciative of the role process drama could play in teaching sensitive curriculum content, but as it was a new pedagogy, they struggled to acquaint themselves with some of the conventions involved in the process. Process drama draws from learners' lived experiences, the learners loan their dreams, hope, fears, and concerns to the class to be used as a pretext for, not only deconstructing misconceptions, but constructing new knowledge to facilitate learning. Because process drama relies heavily on learners' real stories, developing and performing such work is bound to bring emotions which can be seen either as a threat or an opportunity, as these emotions are experienced in dual worlds, the real and the fictitious.

For learners to engage emotionally and fully commit to the process teachers need to know and understand readiness levels – readiness of the learners to support the strategy, readiness of the learners to open up, readiness to be the focus of the group, and readiness to form a collaboration

with the teacher. There are different drama strategies that can be utilised to help both the teacher and the learner to open up and share their personal stories while simultaneously protecting them, these include, amongst others, *protection of role, lifting the mask(5.7.5)* and *one step removed*. Besides these strategies, drama games also play a significant role. Contrary to popular belief, drama games set the atmosphere for the lesson, and they can turn the lessons into a success or failure, depending on how the teacher introduces them. It is important for the teacher to point this out early on, as learners tend to refrain from participating if the games are perceived as condescending or childish, without adding any value to the purpose.

Positionality is important as it help sets the tone of the class. The process drama conventions require the teacher to share their power with the learners, but still retain enough to be able to control the situation. Presented evidence illustrated that there are certain topics that teachers have a bias towards and often opt to retain the power, often to the detriment of the strategy. Sharing power with the learners helps to give them ownership of the process and stops the teacher from controlling the narrative. Despite this requirement, it proved challenging for the teachers to share their power with learners as sometimes they still wanted to be respected as teachers.

Having acquired knowledge and skills from the workshops to utilise in the classroom, the overriding question that participants ask is on planning and implementing a lesson on CSE using process drama. Their fear emanates from the time it might take for learners to familiarise themselves with the conventions, thereby affecting continuity and impacting on morale.

Despite the challenges experienced and participants' concerns, it is evident that process drama has the potential to teach sensitive curriculum content. In applying the strategies and unearthing difficult stories, participants often felt guilty and responsible for the way the learners might feel, or uncomfortable that the shared knowledge may contaminate the minds of the innocent. In an effort to deal with their guilt they tend to be desperate to fix the situation, sometimes going overboard, needing to know how far they can stretch and be cognisant of the reality that some traumatic revelations disclosed by learners are beyond them and require professional intervention.

This chapter has discussed the findings of how (and if) process drama can be used as pedagogy to teach sensitive curriculum content. As a final conclusion I am including a table that provides a basic template for a process drama lesson.

Table 11: Basic template for a process drama lesson

PHASES	STEPS	ACTIVITIES	THEORIES
Preparation	1. Warm up	- Physical exercises - Cover the space	- Establishing prior knowledge and learning - Constructivism
	2. Getting to know each other	- Handshakes - Who are you?	
	3. Spontaneity	- Word association - The expert	
	4. Trust	- Hot seat - Tour of a special place - Storytelling - One truth, one lie, one wish	
Core theme	1. Linking activities	- Values clarification - Skeleton in the cupboard - Monologue - Image work/theatre (instant images)	- Constructivism - Conceptual change theory - Health Belief Model - Process drama
	2. Role-play	- Improvisation - Two-handers - Inner thoughts	
	3. Process work	- TiR - MoE - Forum theatre - Image theatre (dynamization/animation)	
	4. Discussions	- In pairs or groups	
Reflection	1. Reflection 2. Debriefing 3. Closure	- Journaling - Discussions - Drawing or poetry - Newspaper/magazine	- Conceptual change theory - Health Belief

		articles	Model
			- Self-efficacy

CHAPTER 9

Summary and conclusion

> *"Life is a circle. The end of one journey
> is the beginning of the next"*
>
> Joseph M. Marshall III (2004)

The objective of this study was to explore a process drama inspired teaching pedagogy that teachers can employ in teaching sensitive curriculum content, with reference to comprehensive sexuality education (CSE) offered in secondary schools in Lesotho. In this final chapter I will begin by presenting a brief overview of the study. I will them move on to discuss how my dissertation responds to the research questions, as well as how the study contributes to the body of knowledge in the use of the arts in formal education spaces. The last section of this chapter will propose recommendations and a way forward for research in the field of process drama and comprehensive sexuality education. The proposition that I put forth serves as a foundation from which strategic action can be implemented to promote not only the status and proficient teaching of CSE, but also highlight the significant role that the arts – in particular process drama – can play in fostering positive behaviour change.

9.1 Brief overview of the study

The current socio-cultural climate of Lesotho comprises (amongst other factors) of: early sexual debut for both boys and girls; high and increasing rates of unintended pregnancy, HIV/AIDS and STI's; illegal abortion and drug and alcohol abuse amongst adolescents; as well as early and unintended marriages. Given this context, an urgent need was recognised for interventions that would reach young people to address these challenges. School-based Comprehensive Sexuality Education (CSE) was identified as one such measure, because of its incomparable potential to reach a large and critical sector of the target population. The assumption being that CSE will permit learners to learn new skills and philosophies, change and challenge their current sexual practices, lifestyles, and gender norms.

While there are several studies carried out on school-based comprehensive sexuality education in developed countries, the opposite is true for developing countries. There is a paucity of research

in developing countries especially focusing on teaching pedagogies in the classroom, and to this Lesotho is no exception. Available research demonstrates that teachers offering school-based sexuality education are confronted by a multitude of challenges and this in the long run affects the successful delivery of the subject.

The aim of this study was to investigate a process drama inspired pedagogy that teachers can use in teaching sensitive curriculum content, specifically comprehensive sexuality education. By extension, the study also intended to promote and encourage the employment of arts, specifically process drama, in formal education spaces. The study can be divided into two parts: a literature review, based primarily on secondary data collection, and primary data collection in the form of a participatory practical exploration within an action research approach.

The literature study looked at the context of sexuality education and contestations surrounding it, the principles and characteristic of the subject and the implementation of the subject in Lesotho. It also included the theoretical and conceptual framework of the study. Theories discussed focused on two entities: the teacher and the teaching model as the primary subjects, and the learners as a secondary entity. These theories included, constructivism (both cognitive and social), the Conceptual Change Model (CCM), positioning theory, the Health Belief Model and psychosocial theory. Lastly the literature study addressed process drama as a form of applied drama.

The primary data collection for this study was carried out in Lesotho and the population consisted of secondary school teachers who teach comprehensive sexuality education; the teachers came from all ten districts of Lesotho. A total of fifty-two teachers were initially involved in the study, but as the study progressed the numbers decreased. Questionnaires, interviews, and process drama workshops were employed to produce primary data. There was a series of process drama training workshops, the first workshop had twenty-eight participants, the second had eighteen, and the last one had fifteen participants. During the process drama workshops I was an outsider/insider researcher in that there were moments during the workshops where I participated and shared my personal stories with the participants. However, during the analysis, I was careful not to use my experiences/stories, but only utilize the reactions or responses thereof.

The study has shown that process drama can be utilised in two ways: (1) it can be used to train teachers to teach comprehensive sexuality education, and (2) it can also be used by teachers as teaching methodology.

The primary data collected further suggests three focal points:

1. Policy versus implementation – the lack of a clear policy or the non-availability thereof, has a direct bearing on the implementation of CSE in schools.

2. Teacher attitudes towards the subject have an impact on its delivery.

3. Teaching methods – there is a dire need to move from traditional pedagogies that are one-directional and one-dimensional to more innovative, participatory strategies that are learner-centred.

9.2 Answering the research questions

This section discusses how the findings respond to the research questions and the objectives of the study. I want to point out that conclusions presented in this section highlight the experiences of teachers, (a) who teach comprehensive sexuality education in secondary schools in Lesotho, and (b) who (to a varying extent) tried to employ an arts integrated teaching approach without any drama background.

This research study was framed by one key and three secondary research questions, which are:

How can applied drama – and specifically process drama – be used as a methodology to advocate sexuality education and close the gap between policy and implementation at schools in Lesotho?

- What are the attitudes and perceptions of teachers regarding sexuality education in Lesotho?
- What is process drama and how can it be used in the teaching of sexuality education?
- What do teachers need so that they can be empowered to teach sexuality education?

Thus, the study aimed to achieve the following objectives:

- To discuss the impact of implementation of a subject without a clear policy, or the non-distribution thereof.

- To describe the attitudes and perceptions of teachers with regards to teaching CSE in Lesotho.

- To examine how teachers position themselves in teaching comprehensive sexuality education.

- To discuss the application of process drama in CSE.

- To analyse the understanding of teachers in the application of the arts in formal education spaces.

9.2.1 Policy versus implementation

To strengthen CSE in all schools and in acknowledgement of young people's health as a focus in the public health agenda, The Ministry of Education and Training in Lesotho developed The Curriculum and Assessment policy. The pretext of developing the policy was in response to the many social problems the country was facing, such as the high rates of early and unintended pregnancies and forced child marriages, amongst others, but in particular the increasing rates of HIV/AIDS. The rate at which the virus was spreading posed as a threat for sustainable development because it is perceived as a cross sectorial development issue due to its social and economic inferences (MoET 2009). Consequently, developing the policy presented an opportunity for the Education system to engage more effectively with the problem. Additionally, the introduction of CSE was also seen an important step taken by the government to promote and nurture the development of basic survival skills which have never been a feature in the education system in Lesotho. Equally important, the introduction of the subject was a response that was also in line with international conventions and treaties.

The policy dictates that CSE together with Sesotho, English, Mathematics, Science, and any subject from the creative and entrepreneurial learning area, should be core and compulsory subjects taught in all schools. However, in most of the schools the policy has been partly adopted as CSE is not taught in all schools in Lesotho, furthermore data collected displays that most of the teachers were unaware of the existence of such a policy. However, the few who knew of the policy argued that the non-offering of the subject in their schools was because of a lack of understanding of the subject demands, or the teaching strategies to be employed.

The Curriculum and Assessment policy is an umbrella policy for core subjects and given the fact that CSE was included in the policy as a new subject without any special section for it somehow relegated its status. Given that it was a new subject, it should have had its own policy, the policy would then explicitly state the subject background, objectives, teaching guidelines and deliverables. The absence of such a policy thus leaves a gap and consequently impacts on the teaching of the subject; it can therefore be argued that the lack of a specific CSE policy can be seen as an acute obstacle to the successful implementation of the subject. There is a need for a CSE policy as well as a distribution plan that will support the proficient teaching of the subject in all schools regardless of whether it is church-owned, private, or government.

9.2.2 Attitudes and perception of teachers towards CSE

It was imperative that teachers' attitudes and perspectives be assessed prior to proposing a new pedagogy. This is in recognition that the extent to which a teacher implements a subject is highly reliant on and influenced by their attitudes. In chapter 3 I acknowledge Kirby et al's (2005) view that one of the central characteristics of an effective school-based sexuality programme is the level at which the teacher believes in the subject, is willing to teach it, and display a positive attitude towards it. While teachers support the offering of the subject in schools, they are however confronted with several challenges.

Firstly, teachers expressed difficulty in comprehending the subject. This was evident in their failure to define the terms sexuality and sexuality education, often confusing it with sex education. Teachers indicated that they struggle with content of the subject and by extension the delivery thereof. For example, topics such as sex and HIV, sexual orientation, contraception, masturbation, and condom use, were stated by teachers as hard to teach because of their sensitive nature. Topics such as gender, body image, rights and responsibilities were considered easier to teach, if only they had the content. The prescribed topics/intended content and its positioning within CSE was questioned. The data collected indicated that teachers preferred to teach CSE by delivering biological facts, as opposed to engaging with aspects of the subject that would require them to delve into the psychology of the learners – such as their hopes, dreams, disappointments, and fears concerning sexual relations, amongst other things. The teachers' fear seems to be that it would eliminate the line of demarcation between the teacher and the learner. A deduction from the data is that teachers avoid being vulnerable in the class, because as a result they may risk

losing control of the situation. Another deduction is that teachers' resistance to teaching some of the topics within the curriculum is based on the belief that such information would corrupt the innocence of the learners and would likely promote promiscuity; encouraging learners to experiment.

Secondly, teachers' perspectives indicated a stigma that surrounds the subject. Teachers in Lesotho have a high standing, especially in the rural communities, and teaching a subject such as CSE (that touches on topics such as sex, condom use, and sexual orientation) is likely to tarnish their image. Thus, to maintain their status, they opt to distance themselves from the subject. This view is closely tied to the reality that in some schools teachers who offer the subject have known to be rogue; at times engaging in inappropriate or sexual relations with learners, as a result the subject has been perceived as also contributing to, or promoting unbecoming behaviour.

A third issue illuminated by the data, is that currently there are no teachers in Lesotho with formal academic training in CSE. Institutions of higher learning in the country do not offer the subject as a major. Only in some instances – and at seemingly infrequent intervals – is it offered as a course in the first year of study. Consequently, the recruitment of teachers who offer the subject is not necessarily based on their qualifications but done at the discretion of the HoD or principal of the school. This same principle is upheld for staff development opportunities like training workshops for in-service teachers. Furthermore, the recruitment of CSE teachers is done without a clear understanding of the subject's requirements; in most cases it lacks transparency and consistency, while in some instances the staffing is even deemed a "punishment" for teachers who seem to have a lot of free time on their hands, or who are friendlier with the learners. Moreover, teachers who volunteered to teach the subject have been faced with heavy criticism, not only from their colleagues, but from parents as well.

Other factors that influence negative teacher attitude is the low status of the subject in the curriculum, compromising exclusion of the subject on the timetable, and a lack of resources and support structures.

The above findings regarding teacher attitude denote that in the absence of support from fellow teachers, school management, and the community in general, the teaching of CSE may continue to be confronted with several challenges. It is therefore evident that as much as teachers may be

willing to offer the subject, their lack of content knowledge, skills, and confidence to teach the subject, play a major role in its effective delivery. While teacher attitude is a significant factor in the effective delivery of the subject, attitude should perhaps not be looked at as a barrier, but rather as a consequence of related factors. The conclusion that can be drawn is that the confidence and self-efficacy levels of teachers are a determining factor of how they teach sensitive curriculum content.

9.2.3 Teachers' approaches to CSE

Collected data indicated that most teachers opted for a moral based approach when teaching CSE, where they employed their personal narratives as a moral compass. The way they teach the subject is different for boys and girls. The teachers position girls as victims and boys as perpetrators. Furthermore, sex before marriage is considered a sin, and homosexuality as immoral. The approach that teachers took is more authoritarian, directing learners on how to behave without consideration of their socio-economic environment and/or personal histories.

The teachers (specifically regarding CSE) seem to position themselves as parents, which impacts on their teaching. The female teachers are more emotional in teaching some of the topics such as relationships, love, sex and respect/boundaries; while the male teachers are more conservative or passive in teaching certain topics (such as menstruation) as they do not want the learners to ask question which may make them uncomfortable. As most CSE teachers were used to positioning themselves as the ultimate power in the class, they found it difficult to break the status quo after the training workshops and share their power with the learners. Their fear of being vulnerable within a class situation therefore prevented them from becoming co-learners and co-teachers with their learners.

9.2.4 Arts in the classroom / using process drama to teach sexuality education

During the capacity building workshops there were several concerns that were raised by the teachers about the place of drama – or entertainment, as it is often referred to – in formal teaching. The participating teachers indicated that they seldom employ arts in the classroom. In Lesotho, arts subjects in most schools exist as extra-curricular activities and seemingly have no place in formal education spaces, such as the classroom. A common belief exists that it does not contribute to learners' cognitive development. A similar belief exists that creativity also has no place in formal education spaces in Lesotho. The fear of employing arts, or being creative, in the

classroom is that the learning and application of the different strategies will be at the expense of the subject matter. Creativity is perceived by the teachers as an abstract concept devoid of content and facts.

Furthermore, teachers believe drama is a lot of work and requires an enormous amount of time. The majority of the teachers who offer the subject have no formal training in theatre, drama and/or music. The few teachers that had any background knowledge of drama acquired it through their exposure to theoretical components of drama (dramatic text). The data collected from the questionnaires illustrated that this applied to teachers whose major was either in English Literature or African languages. In order to fulfil the requirement of both courses learners need to have studied all three forms of literature, i.e. drama, poetry and fiction.

Because teachers' knowledge of drama comes from a literature background, their comprehension of it only stretches to conventional/traditional drama, where they recognise drama to be an event in which actors are required rehearse and master a script, bring characters to life by 'being' those characters, and stage the performance to an external audience. Therefore, in order for teachers to grasp the concepts of process drama they need to 'unlearn' the conventions of traditional drama which proved to be a challenge.

One of the aspects of process drama is that there is not necessarily a set product towards which the teacher must work. Teachers, therefore, need to be comfortable with the "not knowing" which direction a lesson may take. This uncertainty can affect the self-efficacy of the teacher, and understandably so, because teachers have been trained in developing and adhering to structure, direction, and discipline. Acquiring a skill that seemingly dictates the opposite can be quite daunting as it requires them to move away from the security of the traditional scripted or systematic teaching system. Data collected illustrates that teachers are appreciative of the role of process drama, yet they struggle to find an equilibrium between drama that is process-oriented and drama that is product-oriented.

For a teacher to master the art of pedagogy, they must have self-efficacy, as this is the foundation from which everything stems. Teachers' self-efficacy eases the -teacher dichotomy, thus generating positive classroom interactions, as well as classroom management, which provide fertile ground for dialogue to ensue. Process drama thrives on an inclusive environment, but the

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teacher must position himself or herself in a way that permits collaborative conversations with the learners. Improvisation techniques such as spontaneity and status can help the teacher position himself or herself to be more accessible to their learners.

9.3 Empowering teachers to teach sexuality education: Recommendations

The recommendations presented in this section not only speak to the two entities explored in this study, namely comprehensive sexuality education (subject) and process drama (proposed teaching pedagogy), but also take into consideration other factors that may play a significant role in the efficient delivery of the subject.

The following are my recommendations:

1. Understanding what Comprehensive Sexuality Education entails.

    a. **Teachers**. From the data collected it is evident that teachers struggle to grasp what CSE is. A concerted effort to help teachers to understand and appreciate the subject is needed to change existing perceptions. A departure point could be as simple as providing a clear definition of what sexuality education is so that there is a common understating and interpretation thereof. Once a clearer and arguably more comprehensive definition is provided, it might become easier to comprehend the value of the subject and the need to make it compulsory. The creation of a CSE policy – as already observed earlier in this chapter – as well as a distribution plan, will further support the proficient teaching of the subject in all schools. Intensive training workshops on CSE could unpack the abovementioned elements for teachers (see also recommendation 6).

    b. **Stakeholders**. Effective delivery of a subject is not only reliant on the teacher, but also on other stakeholders, such as the school management and school proprietors. The same understanding and appreciation for CSE is needed from these stakeholders to provide the necessary support to teachers who offer the subject. This support should include (at the very least) a rightful place in the school timetable for CSE (see also recommendation 4). The needed

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understanding can potentially be achieved by attending the same training workshops on CSE as proposed for the teachers.

    c. **Parents**. CSE is probably one of the only subjects offered in schools where parents feel they have a say in what their children are being taught. I suggest that there should be a vigorous multi-media campaign (industrial theatre, tv, radio) directed towards parents on the importance of CSE, to strengthen awareness and also create understanding.

2. A regulating body for CSE is needed. Because of the architecture of the subject I recommend that it should be regulated. Different NGO's have different agendas and some of them may be in direct contrast to what CSE aims to achieve. I suggest that any organisation that wants to train teachers on CSE should first seek approval from the regulating body.

3. Partnering with related organisations. The data collected has illustrated that sometimes teachers are not conversant with some of the topics in CSE. Thus I suggest that teachers, with the support of the NCDC, should try to partner with related organisations, for example Matrix (LGBTI organization), Blue cross (Rehabilitation centre for drug and alcohol addicts), and the Lesotho planned parenthood association (adolescent sexual and reproductive rights). Partnering with these organizations is likely to give the teacher ways in which they could approach the subject and broaden their horizon on the subject as opposed to teaching using only their personal journeys as reference.

4. Logistical considerations, such as timetabling, teacher specialization and examination should also be scrutinized. Allocating CSE its own teaching slot by adding it on the timetable will elevate its status. Equally important is that it should also be examinable, however the exam should not be written as this defeats the purpose, rather learners should submit a portfolio. The portfolio can consist of consolidated assignments given to learners throughout the semester. This recommendation links directly to the need for a greater awareness and understanding for the subject by stakeholders such as school management (mentioned earlier) as it is these role players who will have to drive the implementation of this recommendation.

5. Process drama should be used as a mode of teaching this subject – and others. Realising the potential of theatre and drama strategies as a teaching pedagogy, my recommendation is that process drama should be a prerequisite in teacher training institutions. This means that teachers will not only be able to employ it in the teaching of sexuality education, but in other disciplines too.

6. In-service training for teachers on CSE regarding subject specialization. I recommend that the NCDC, through the Ministry of Education and Training, should create posts specifically for teachers who have majored in the subject. In order to achieve this the National Manpower Development Secretariat should provide bursaries for students who want to pursue a degree in this discipline. Efforts should also be made that institutes of higher education in Lesotho should offer the subject as a major and not just as a course.

I am acutely aware that the recommendations put forth may seem like unrealistic dreams. All the recommendations put forth translate to financial implications, and in some cases extensive financial implications. In a country such as Lesotho where most of its citizens are living below the poverty line this presents as a huge challenge. However, because of the position of CSE globally there may be possibilities for the country to sought and partner with international agencies who already have a vested interest in this field, such as UNICEF, UNESCO, UNFPA, UNAIDSS, and the World bank, as well as religious and cultural institutions, and seemingly small or insignificant shifts, may lead to major ones.

9.4 Further studies

In conclusion it is important to present notions evolving from this research that could be explored further to contribute to the body of knowledge on process drama and comprehensive sexuality education. More research still needs to be done on the teaching of sexuality education in the different regions in Lesotho. The data collected illustrates that the experiences of teachers in the rural areas offering the subject is quite different from those in the urban areas. It would thus be interesting to find out how these teachers experience it and how the learners receive it.

Too is that more research needs to be done on the employment of process drama, not only in sexuality education, but also in the teaching of other subjects especially maths and science. It

would be interesting to explore the use of process drama in subjects that are considered to be difficult; and by extension to further explore drama and theatre's potential in Lesotho.

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ADDENDUM A

These are some of the games and activities that were carried out during the training workshops. I have divided the games and grouped them into four categories.

1. Energy and focus games

The objective of these games and exercises is to warm the body, channel focus and free the mind by removing immediate outside distractions that participants might have brought with them into the space. Additionally they energize the space, invigorate participants and generate a sense of comfort in the collective doing of specific and structured activities. Participants need to carry out these games and exercises to move deeper into the processes. Some of them are fun and the idea is simply to get participants off their seats and interact with the rest of the group in a different way.

a) **Name and gesture:** Participants form a circle and one by one, each participant gets into the circle shouts out their name followed by a gesture. The rest of the group then repeats the name and gesture.

b) **Morena:** *Morena* in Sesotho means chief. Morena (the facilitator or volunteer) stands in the middle of the circle and calls out the name of one of the participants. The participant called, will answer, and say, *Morena*. Morena will then say *kea bitsa* (am calling) and the same participant will then respond by calling the name of another participant. Morena will then call the name of the said participant, and so it continues.

c) **Defender:** Everyone starts walking in the space without any eye contact. After a while, the facilitator asks each person to silently pick an individual in the room that they will consider their own personal defender. After another few moments, the facilitator then asks everyone to silently pick an enemy. Everyone keeps moving and after some time the facilitator tells the participants that their goal is to keep their defender between themselves and their enemy.

d) **Zip Zap Zop:** Everyone stands in a circle and all repeat Zip Zap Zop four to five times. A bolt of energy is passed from one participant to the next. If the energy is passed to the person on the right it is passed by saying Zip, if the participant does not accept the energy, they will say Zap and the bolt of energy goes back. And if the participants say Zop they stop the energy all together.

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e) **<u>Crocodile, crocodile:</u>** In this game one participant volunteers to be a crocodile in the river. The other participants need to cross the river to get to the other side. So, they call out the crocodile:

> **Participants:** Crocodile, crocodile.
>
> **Crocodile:** Yes, my children? (*or whatever the crocodile fancies*)
>
> **Participants:** May we cross your river?
>
> **Crocodile:** Why?
>
> **Participants:** (*they give a reason and beg the crocodile*)
>
> **Crocodile:** You can only cross the river if you have… (*it can be colour, or a feature like braided hair, or type of clothing*)

Participants who have what the crocodile has mentioned are free to cross the river without the risk of the crocodile eating them and goes first, the rest of the participants need to distract the crocodile so that they can cross the river. Any participant caught by the crocodile also becomes a crocodile, thus the number of crocodiles continue to grow.

f) **<u>Minefield:</u>** Everyone stands on one side of the room and one person on the other side blindfolded. Different objects are placed in the space between the group and the individual, but nothing sharp or breakable (clothes books toys etc). The rest of the group tries to navigate the volunteer to join them without stepping on any of the objects on the floor. If the volunteer touches any of the objects on the floor, the bomb is activated, and everyone dies.

g) **<u>Only if you have:</u>** Participants sit in a circle on chairs. One participant is in the middle and without a chair. To get the chair they mention something they have in common with other participants. For example, change places only if you are married. So, everyone who is married leaves their chair and tries to find another chair. The person that does not find a chair is left standing and tries to get a chair by mentioning a commonality.

h) **<u>Expert game:</u>** In this game an expert is asked to give a lecture or a talk about the field that they are in. They are only allowed to give the talk in gibberish and use lots of gestures. There is a translator standing next to the expert, translating what the expert is saying in a proper language. The expert will during the translation interject, by either commenting on or asking the audience questions, still using gibberish.

i) **Questions only:** Two participants are given a scenario. They act out the scenario using only questions

2. Building trust

In order for participants to share personal narratives they need to believe they space they are in is safe. A safe space is developed through   sharing of personal narratives (dreams, desires, hopes disappointments, failures successes etc.) physical trust work and sensory work. Thus trust activities help participants know each other in new surprising and fun ways and in the process helps then feel secure and develop trust not only amongst themselves but trust in the process as well.

a) **Find your mother like a penguin:** Everyone stands in a circle and gets 'numbered' by die facilitator: 1, 2, 1, 2, etc. The 1's step out in front of the person to their right, face them, make a specific sound and repeat it a number of times. The 1's then return to their place in the circle and the 2's then step out in front of the person to their right, face them, make a specific sound, repeat it a number of times, and then step right back in the circle. Participants close their eyes and memorize the feel of the hands on the person on either side of them. The facilitator shouts "Go!" and the participants break from the circle and move silently around in the space until they are not sure where they are, or who are next to them. After some time, the facilitator says "Freeze!" and then says, "Find your mother like a penguin". Then everyone starts making their sound while slowly moving around. Everyone is trying to locate the sound that was standing next to them.

b) **Storytelling:** Everyone chooses a partner; they sit down and face each other. Each person is given three to five minutes to tell a story to their partner about themselves on a theme given to them. When the facilitator says switch, it is the other partners turn to tell the story.

c) **Tour of a place:** Everyone get a partner, and they take their partner to a five to eight minutes tour of a space or place that has special meaning to them. The tour guide should describe the physical specifications of the place or space. After the allocated time it is the other partners turn to be a tour.

d) **River of life:** Participants are asked to draw a river and its features (such as meanders, bed rock downhill, uphill) in relation to their life events and experiences.

e) **Self-flag:** Participants are asked to draw a flag that represents who they are. The flag should have an animal that best describes them, a motto/slogan, and at least three colours. Everything on the flag must have a meaning behind it.

f) **Blind handshake:** Everyone finds a partner and they face each other. They shake hands and freeze in that position while looking at their partner, and then they close their eyes. The facilitator then shouts "Go!" and they release the handshake whilst keeping their arm and hands frozen in the handshake position and begin to walk backward until the facilitator shouts "Freeze!". The facilitator then asks participants to find their partners, and they try and return to their original spot and position with their partner, with their eyes still closed.

g) **One truth one lie one wish:** Participants are asked to present three statements to the group, one of which must be a truth, a lie, and a wish. The statements should not be obvious. Once participants have presented their statements the rest of the participants need to decide which is a truth, a lie, and a wish. The participants will then be corrected accordingly.

3. Linking activities

Linking activities include still and instant images, improvisations and discussions that will help in recognizing core issues for dialogue. Linking activities warrants the energy created in the warm ups to gradually build towards a collective creativeness and subtly begin to focus on areas of interest and concern for the participants. Linking activities help in engaging imagination, making the space safer and theatricalizing the setting.

a) **Machine:** Participants stand in a circle and one person volunteers. They stand in the middle of the circle and start with a motion and a sound/one word that can be repeated for some time. Once the rhythm has been established one by one the participants join and create a sound/word and motion that compliments what has been created until it looks and sounds like a machine. The idea is to get up to twelve people to participate.

b) **Values clarification:** The facilitator puts down three signs in different areas of the space, *agree disagree, not sure*. The facilitator then reads out a statement and each participant will then move to sign that best describes how they feel about the statement read. The participants then share amongst each on their choice.

c) **Status:** Two volunteers are given a scenario and then act it out. The scene begins with one participant having a high status and the other having a low status. During the scene, the facilitator will give instructions as to who should lower or increase their status.

d) **Complete the image:** A volunteer comes to the front and stands in a freeze frame position. Another volunteer comes and places themselves in a position in relation to the already frozen person. They can touch the already frozen person or can be completely separate. Once the second volunteer has found their position they freeze and the group is asked to discuss the image.

4. Process work

Process work delves into more questions and provides a multitude of alternatives for participants in different situations. Process work is all inclusive as everybody gets involved in performing the scenes.

a) **One step removed:** Participants create a scene from the theme that is given, the scene created is not a direct recreation of the life events and experiences of anyone present in the room. This allows for discussions of the scene to ensue without any of the participants feeling like their experiences are   being scrutinized or that they are being judged.

b) **Monologues:** Participants are asked to write monologues on different themes, e.g.:
Things I wish I could say to my mother/teacher/priest/father, etc.
Things I like about my body
Tell me how to be a girl/boy in today's world

c) **Line improvisation:** Each participant is asked to write a sentence that touched them or resonated with them or stood out during discussions. The sentences are then collected by the facilitator and put in a hat. Two volunteers are the given a scenario to act out the scenario can be given by the facilitator or other participants. They two volunteers are to use the lines that they picked from the hat.

4. Reflections

These include in process reflections, closure and debrief sessions. The objectives of these activities are to help participants transition in and out of the fictional world created. Often, after or during the session participants are in a trance like state- partially in real time and partially in

the fictional world of the drama especially in cases where they had delved into deep emotional issues. Reflections therefore permit participants to process their feelings as they go back into to real time.

a) **Questions**

What did you like about the activity?

What didn't you like about the activity?

Was the activity easy to do? Explain.

What was that like for you?

How did you feel?

What came to your mind?

Were there any connections that you noticed?

Can you share with us how you came to know about this?

What does this mean to you?

How does it affect our lives or relationships?

b) **Guardian angel:** Each participant writes their name on a piece of paper and folds it. The names are then put in a hat and the facilitator asks participants to take a piece of paper from the hat. Once everyone has done so the facilitator then tells them they have just become the guardian angel of the person written on the paper. Their role is to take care of the participant throughout the duration of the workshop through writing letters of encouragement or poems or quotes.

c) **Keeping a secret:** On a piece of paper the facilitator asks the participants to write a secret and then fold the paper so that no one can see it. Ask participants to pass the piece of paper to two people to their left and no one should unfold it. The facilitator then asks participants how it feels to have someone hold their secret and how it feels to hold someone else's secret. After discussions, the facilitator asks the participants to give back the piece of paper to the owner which they can tear up.

ADDENDUM B

Questionnaire

Thank you for participating in this research study. This questionnaire contains four sections;

A. Personal Questions-About you

B. Your school

C. Sexuality Education

D. Training and workshops

If you have any questions or experience difficulties completing this questionnaire please contact Rethabile Malibo on 26663045364 or 0796010208

A. PERSONAL QUESTIONS

1. Male [ ]   Female   [ ]

2. Age _____

3. What qualification do you hold?

    a. Diploma in General Education [ ]

    b. Degree

       BEd [ ]

       BA [ ]

       BSc [ ]

       BComm [ ]

Other ☐

Specify your major/s _____

c. Postgraduate ☐

Specify _____

4. Where did you obtain this qualification? _____

(Please state name of the university of college)

5. How many years have you been teaching at your current school? ☐

B.YOUR SCHOOL

6. What type of school do you currently work at

Christian ☐

Private ☐

Government ☐

7. Is your school

Boys and Girls ☐

All boys ☐

All girls ☐

8. What is your school's total enrolment _____

9. In what district is your school?

Maseru ☐   Berea ☐

Leribe ☐   Butha- Buthe ☐

Mokhotlong ☐   Qacha's –Nek ☐

Thaba- Tseka ☐   Quthing ☐

Mafeteng ☐   Mahales Hoek ☐

10. Where would you place your school?

Rural ☐

Urban ☐

Remote ☐

11. Does your school offer any of the following arts subjects

Fine arts ☐

Music ☐

Drama ☐

Dance ☐

12. Is there a drama club in your school?

Yes ☐

No ☐

13. How many stage plays does your school put up every year ☐

14. Does your school stage cultural events or activities or festivals, if indicated how many per year

Poetry festival ☐ ☐ per year

Drama competitions ☐ ☐ per year

Cultural festivals ☐ ☐ per year

Arts exhibitions ☐ ☐ per year

Other ☐ ☐ per year

15. Is there a teacher or a committee responsible for coordinating drama productions, events and/ or festivals?

Yes ☐

No ☐

C. SEXUALITY EDUCATION

16. **Are you familiar with the Education Sector HIV and AIDS policy**

    Yes

    No

    Never heard of it

17. **Does your school follow the Education sector HIV and AIDS policy**?

    Yes

    No

    I have no idea

18. **How does your school follow the Education sector HIV and AIDS policy**

    _____

    _____

19. **Is sexuality education taught at your school?**

    Yes   Move to question 24

    No

20. **Why do you think that sexuality education is not taught at your school?**

    _____

    _____

21. **Do you have any suggestions that could enable your school to offer sexuality education?**

    _____

    _____

22. Who do you think has the power to order schools to teach sexuality education

NCDC

School Spectators

The principal

The school board

Other
Please specify

_____

_____

_____

23. To your knowledge how many years has sexuality education been taught at your school

_____

24. Are you involved in teaching SE

Yes

No

25. How many years have you been teaching sexuality education _____

26. Is sexuality education scheduled in the time table and how many hours per week?

Yes   hours per week   _____-

No

27. How many teachers are allocated in one class to teach Sexuality Education?

Only me   go to question 30

Two teachers

More than two teachers

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28. How do teach the subject

Divide by topics

Alternate weeks

Divide by semesters

29. If Sexuality Education is not scheduled in the timetable.. Do you teach it as

part of a special events or celebrations

as part of a health program

as part of a moral issue

as part of rights and responsibilities

as part of another subject

30. What resources do you have that aid you in the teaching of sexuality education

Yes

No

31. Is there a certain approach that you use when you teach the subject?

Class Discussions

Small groups discussion

Books (Case studies)

Academic excursions

Video clips

Radio Clips

Music

Poetry

Drama

Games

Special guests

32. Below is a list of all the topics that should be covered in the curriculum.

Identity
Communication
Peer pressure
Dealing with emotions
Decision making
Relationships and feeling
Sexually transmitted Diseases
HIV/AIDS
Puberty
Unwanted pregnancy
Gender
body image
Sexual orientation
Drug and alcohol abuse

33. Do you feel you need assistance in teaching some of the topics?

YES ☐

NO ☐

34. Please state the topic and why you feel you need assistance?

_____

_____

35. Is there a topic that you do not teach deliberately and please state why?

Yes ☐

No ☐

_____

_____

36. Do you know what the prescribed learning outcomes for Sexuality Education are

Yes ☐

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No ☐

37. Do you asses your s on sexuality education

Yes ☐

No ☐

38. If no why

_____

_____

39. How do you asses your s on the subject

Assignments ☐

Presentations ☐

Class projects ☐

Tests ☐

Year end examination ☐

Other: ☐

D. TRAINING and WORKSHPS

40. Did u have any training on sexuality education (even if it's a workshop

Yes ☐

No ☐

41. Who provided the Training?

_____

_____

42. What did the training involve?

History of the subject	☐
Debate around sexuality education in Lesotho	☐
Content of the subject	☐
Policies	☐
Teaching of the subject	☐
Other	☐

Please specify

_____

_____

43. Since teaching sexuality education how many training workshops do you attend per year?

_____

44. What was the average duration of the trainings?

One day	☐
Three days	☐
On week	☐
Two weeks	☐
More than two weeks	☐
Specify	

_____

_____

45. Do you have suggestions that will help in improving any aspect of SE?

_____

_____

THE END
THANK YOU

ADDENDUM C

PROPOSED SEMI STRUCTURED INTERVIEW QUESTIONS

1. How was sexuality education introduced to your school

2. What support did you get during the implementation from
   a) The Ministry of Education and Training
   b) School management

3. As a school how did you manage and organise the new curriculum

4. How important do you think sexuality education is

5. Briefly describe the method that you use when you teach sexuality education

ADDENDUM D

Information for participants

My name is Rethabile Malibo. I am currently a registered Phd   at the University of Stellenbosch. My research is on **Investigating Applied Drama as a methodology to address sensitive curriculum content in secondary schools in Lesotho.**

 Aim of the study

In 2006 the Government of Lesotho through the Ministry of Education and Training developed the Education Sector HIV/AIDS policy which states that sexuality education should be a core and compulsory subject in all schools in Lesotho. In practice this has not been the case as most schools do not offer the subject; the reason being that teachers do not understand what it encompasses, what it aims to achieve, how to teach it and how to asses it.

This study aims to developing a model that teachers can use for teaching sexuality education in Lesotho. The findings of this study could also possibly encourage the revising of policies with regard to sexuality education. The contribution of the study is furthermore not limited to Lesotho alone, but could be made applicable in other SADC countries where similar issues regarding sexuality education are experienced.

What is expected from participants?

All participants will be requested to fill in a questionnaire. Following the responses from your questionnaire you will be interviewed. The interviews will be 20 – 30 min long. With your permission, a digital recorder will be used to capture the information shared during the process of our interview. I will also be taking notes in order to complement the recorded interviews. If you feel uncomfortable with the use of the digital recorder please let me know so that I can resort to taking down notes. The interviews will be conducted in both Sesotho and English which are the official languages in the Lesotho.

 While I look forward to your appreciated participation in the research study, I also wish to assure you full confidentiality that you deserve. This study does not require your personal identity and your name will not be used in anyway. The recorded audio materials will be destroyed after completion of the study. Participation in this study is completely voluntary. You have a right to withdraw from the study and it will not affect you as a person, your work or your position. I thank you for your cooperation

Rethabile Malibo

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