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An exploration of dramatic rituals to facilitate self-reflexivity among male adolescents who are incarcerated

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CHAPTER 1: INTRODUCTION

This chapter briefly gives the background to the research work in order to further the understanding of the rationale.

1.1 INTRODUCTION

According to Michael Balfour (2004) theatre, in the prison context, can be a powerful tool and it will enable offenders to reinvent the present and to envision the future (Balfour, 2004: 40). Michael Balfour is one of the prominent theatre practitioners who, in the nineties, did some ground breaking work with offenders in correctional facilities (Balfour, 2004). The research study encompassed distinctive methods of theatrical approach. It explored the use of dramatic rituals within the backdrop of drama therapy to facilitate self-reflexivity in young offenders. The research process used both the process based and the action based approach to cultivate themes, and psychoanalysis to delineate some of the key features and patterns.

Furthermore, it sought to gain better insight into how dramatic ritual may serve as an intervention strategy for young male adolescents who are incarcerated at Bosasa youth center. The research gravitated towards an exploration of self in order to uncover what perpetuates psychological barriers during the process of rehabilitation. This qualitative research study employed the use of *Participatory Action Research* to engage participants, through various methods, in order to collect data. Participant Action Research strives to uncover the meaning of the stories and how they are connected to an individual's self-identity.

The research study drew on other bodies of theoretical knowledge such as criminology, ethnography and psychology to unpack the rationale related to factors that concern the fragmented self. It further took a critical look at rehabilitation facilities to unravel issues pertaining to the resistance of male adolescents to therapy during the period of their detention. One of the overarching concerns of the research study was the identification of a congruent approach that will re-humanize juvenile centers and, by stopping the stereotyping of the relationship between the therapist and the client, empower the inmates and improve their well-being. In addition, the research strives to introduce the use of drama therapy into South African juvenile facilities to help the detainees develop self-resilience.

1.1.1 Population group: This study looks at South African male adolescents who are incarcerated at Bosasa Youth Center and are classified as juvenile delinquents. The research participants are between the ages of 18 and 20 years and have voluntarily agreed to be part of the programme. Stanley Hall (1940) refers to adolescence as a stage that is filled with "*storm and stress*" where conflict and confusion is inevitable (Santrock, 2010:5). This particular group of young inmates has been detained during a critical stage of their transition from childhood to adulthood. At this stage, they experience a lot of uncertainty and try to experiment with new things in order to make meaning of their existence (Santrock, 2010: 6).

The primary concern of the research study was to stimulate emotional competence by helping participants to become conscious of their thoughts, feelings and beliefs and to ascertain ways in which this self-reflexivity can contribute to behavioral change. The group consisted of multicultural individuals' (*Zulus, Xhosa, Pedi, Tswana and Swati*). Group diversity also added another layer of kinship and group cohesion. Feldman (1993) indicates

that we identify group cohesion through common behavior or a pattern that is shared in a relationship (Feldman, 1993: 24). Participants have been convicted for various criminal offenses including rape, attempted rape and robbery.

1.1.2 Research Site: The research site was situated on the outskirts of Johannesburg in a town called Krugersdorp - South Africa. Bosasa Child and Youth Care Center was established in 1995 in partnership with the Department of Social Development. According to the *World Prison Brief* (2016), South Africa has the largest prison population in Africa and is rated ninth biggest in the world (Walmsley, 2016). The South African government saw a need to remove young offenders from adult correctional facilities to a place that is more conducive to rehabilitation. In doing this, it aimed to implement effective strategies that would improve the quality of the service rendered to children in such facilities and prevent relapse. Children who are detained at this center range from 14 to 20 years. The center has developed programs that include education, counselling, skills development training and recreational activities. However, these programmes are attended by offenders on a voluntary basis. The center aims to provide young offenders with a second chance by giving them the opportunity to be rehabilitated and reintegrated back into their communities (http//Bosasa.com ([Accessed: 24. 06.2018]).

1.1.3 Prison and Ritual: Group identity in correctional facilities varies from one center to another. Group identity in prison governs what is known as prison culture, which will be later discussed in depth under literature review. Prison culture involves dangerous sets of beliefs relating to the number of the gang and perceptions that are only shared by offenders (Bergman, 1996:325). According to John Bergman (1996) these beliefs and

metaphors are used to manipulate the situation and to intimidate others (Bergman, 1996: 325). In prison, rituals, metaphors and symbols are used by offenders to convey different meanings. They constitute a form of identity and are used to distinguish the group with its associations and to protect each other from their counterparts and officials.

1.1.4 What is dramatic ritual? Dramatic ritual is classified under phase five of the integrative model of drama therapy and is about transition and closure (Emmunah, 1998). Stephen Snow (1989) also indicates that dramatic ritual is a dynamic combination of life review and reminiscence therapy (Snow, 1989: 117). The research study explored the distinctive range of rituals that offenders are able to identify themselves with and which impact the process of self-reflexivity. This study encapsulates the use of the ritual metaphors and symbols, that are influenced by the individual's social traditions, and which, in relation to their identity, are used to find meaning of self among a selected group of incarcerated male adolescents.

1.1.5 Drama therapy: The research study is rooted in the premise of drama therapy. It explored ways in which dramatic rituals may be used as an intervention strategy among young offenders in juvenile facilities. Drama therapy is a newly emerging model in the corridors of the South African mental health profession which now makes use of the drama model to facilitate healing catharsis. Several scholars such as David Read Johnson and Rene Emmunah have seen this development to be an heir to the ancient shamanic traditions where healing takes place through the use of dramatic rituals (Johnson & Emmunah, 1999). The research study looks at the way in which the distinctive medium of drama can be used to influence self-reflexivity and to cultivate themes.

According to David Read Johnson, those concerned with drama therapy are conscious of the limited cultural perspective that has been represented in the study (Johnson, 1999).

Through dramatic ritual I endeavoured to expand the understanding of the cultural perspective by exploring the range of rituals within a group of multicultural individuals who are sharing e a similar experience. Given the context of the cultural and ethnic diversity within South African juvenile centers I realised that, when working with this population group, I should use an intervention strategy that is more inclusive. Drama therapy was conceived as a therapy which could use the lived experience to rescue the wounded souls of those who can't address their pain verbally (Jones, 1996). A number of studies which take into account the cultural perspective has shown that there is an underlying factor that seems to have conditioned men in ways that prevent them from expressing their emotions and shedding tears. Their experience of toxic masculinity, gender stereotyping and stigma stem from cultural binaries which disempower them and which stop them from developing the capacity to express their pain in words without being violent.

1.2 BACKGROUND TO THE RESEARCH STUDY

'How is the world outside?

When one of my learners in my class at Correctional Service asked me this question my immediate response came out of an increased awareness of their profound desperation for freedom and their deep sense of loneliness because of being separated from their families, and because of losing touch with the real world. In my response to his question, this is what I remember telling him, "*The world is cold and lonely outside. Out there, everyone is imprisoned*

by their own fears while on the quest to freedom". In saying this, I wanted them to realize that prison is a state of mind and the quest to freedom starts within.

After this experience I felt strongly impelled to deepen my understanding of how to work with this population group in a clinical manner so as to impact their well-being, and improve their worldview. My work at the center entailed conducting day-to-day classroom lessons for inmates who had registered for Adult education and training and National Certificate Vocational studies during their detention. In addition to my normal work load I also volunteered to provide drama programs as part of their extra-mural activities. It was through this experience that I discovered the significant impact that drama can have on the personal development of offenders as they move towards rehabilitation.

Over a period of three years (2014-2016), while working at Leeukop correctional facilities, I managed to engage with offenders daily, on a personal level. This engagement enabled me to record a few of the key problems that hinder the process of transformation during their detention. They are related to: maltreatment of inmates by officials, leading to resistance; the language barrier, no coping mechanisms, the distorting of the reality of having been arrested, mistrust and group identity.

According to the South African Judicial Inspectorate of Prisons Annual Report (2015), there has been a rapid increase in the total number of convictions of young men between the ages of 18 to 20; this is more than twice that of adult men, with a total number of 14 youth facilities across the country (Hopkin et al. 2015). This finding seems self-evident, following the recent crisis (2017) at the Leeukop Youth Center (Correctional Service) that had to be closed down

due to overcrowding of offenders and poor infrastructure. Criminology studies indicate that individuals who have experienced crime as victims are likely to commit crime themselves (Friedman & Turkey, 2004: 85-184). This cycle of crime explains the alarming number of delinquents. The majority of the youth incarcerated at the center were from dysfunctional families and had no educational background. Their limited narrative vocabulary also becomes one of the barriers that prevents them from participating in rehabilitation programmes.

The qualitative data that I gathered in 2017, as part of the baseline research, revealed that there is a stigma related to masculinity, sexual identity, gender roles and cultural stereotypes in the realm of youth culture. These themes form an integral part of the perceived self and they have a ripple effect on the development of male adolescents during their transition from childhood to adulthood. Stigma in correctional facilities controls and validates survival and promotes the culture of silence, which prevents offenders from expressing their emotions and subjects them to the pain of endurance. Sharing stories and emotional transparency is deemed a sign of weakness and betrayal. According to John Bergman, changing prison culture requires an approach that is unexpected, challenging and relentlessly honest (Bergman, 1996: 325).

1.2.1 Research Purpose: The research study was designed to gain insight into, and a better understanding of how self-reflexivity might influence dialogue among young male offenders. It used various forms of dramatic rituals to examine the behavior and the attitudes and emotions and that were being expressed through the identification of symbolic elements and metaphors. In addition, I employed other distinctive pedagogical methods with the

intention of breaking barriers and dismantling the stigma attached to therapy. In negotiating space, I considered, framing and containment to ensure the reduction of psychological and emotional symptoms. According to Carl Rogers (1951), people experience psychological disorder once they are deprived of access to ways of expressing their true desires, thoughts and interests (Roger, 1951).

1.2.2 Research Question: In what ways can dramatic rituals be used as an action strategy, and drama therapy be used as an intervention to facilitate self-reflexivity amongst young offenders?

1.2.3 Research Statement: The research study aims to explore the efficacy of dramatic ritual as an effective process to facilitate self-reflexivity while using the drama therapy process to uncover personal narratives.

1.2.4 Justification for the research study: Drama therapy has not yet been used in South Africa to explore problems related to juvenile rehabilitation facilities. For many years there has been an extensive body of work done in the field of drama on work being done in correctional facilities by a number of scholars, theatre practitioners and organisations across the globe. These organizations provide ground-breaking interventions which contribute to positive change in offenders such as the work of Shakespeare in Prison (2013), Theatre in prison (Balfour, 2004), Theatre in prison and probation (Thompson, 1998) Psychotherapy with prisoners (Byrne, 1956), Psychodrama with violent and sex offenders (Fenton, 1935), Psychotherapy and psychodrama (Moreno, 1974), Psychodrama in prison (Lasser, 1950) and the Geese Theatre Company. The Geese Company was founded

in 1982 by John Bergman, one of the prolific drama therapists, who worked in USA prison communities (Bergman, 1987). The Geese Company integrated a number of theoretical approaches when working with offenders such as social learning theory (Bandura, 1997); cognitive behaviouralism (Beck, 1976) and role theory (Moreno, 1993).

I would also like to acknowledge the efforts and contribution of other South African scholars and practitioners, who have invested enormous time in facilitating drama workshops in correctional facilities as an intervention strategy to promote life skills, and to aid positive change in inmates. This includes the work of Christopher Hurst, who worked in Westville Correctional facilities in 1999 with a group of offenders using performance strategies to serve the mandate of both the prison authorities and the uuniversity for research purposes (Hurst, et al, 2001). Others include the work of Rhodessa Jones from Francisco, who facilitated drama workshops at Sun City Prison (South Africa) with a group of female inmates (http//suncityprisondrama2012/ [Accessed:21.06.2018]). Currently, an organization called Young in Prison has dominated the space in South African juvenile facilities using art therapy, music therapy and movement as an intervention strategy when working with young offenders. However, their work does not cover the areas of drama therapy (http//younginprison.co.za/[Accessed:21.06.2018]).

In most cases, the South African approach to theatre in prison has relied on the traditional format of using script or improvisation for public performance. However, my research approach differs from this tradition by providing a therapeutic intervention that deepens the level of a psychological and emotional state in a contained space. To my knowledge no substantial study has been conducted using dramatic rituals, in the South African context,

with young male adolescents and using drama therapy as a model to reduce psychological and emotional symptoms. Through this research I have sought to implement effective procedures with the intention of findings ways to facilitate dramatic rituals that participants can strongly resonate with, on a personal level, to influence self-reflexivity. Self-reflexivity in male adolescents who are incarcerated needs to be facilitated as it is a method that safely encourages dialogue, and promotes resilience and which helps them to cope with the harsh realities of prison.

1.3. RESEARCH METHODS AND APPROCHES

This section outlines methods or approaches and procedures that were integrated into the process and used to generate data.

1.3.1 Self-reflexivity: Self-reflexivity has been positioned as an essential component of the research study since it serves as both a method and an approach. The ability to be self-reflective has been referred to as "*mentallization"* by Fonagy at al (2002). It is regarded as the processing of internal experiences with external reality. Mentallization or self-reflexivity is the function that helps individuals to be aware of and make sense of their own and other people's thoughts.

By helping the participants to understand the essence of self-reflexivity, I hoped to empower them with skills which would enable them to reinvent self and cope with the harsh realities of their current situation. Whites firmly asserts that features of our past may encourage the positive voices which speak to us throughout our lives even though they are no longer physically present (Whites, 1989).

1.3.2 Participatory Action Research: The research study employs *Participatory Action* R*esearch* as a pathway. The process may be altered by making use of participants' observations and their reflexive feedback. Participatory Action Research is committed to making a radical transformation in a person's life by changing their perceptions, attitude and behavior (Brevesford et, al. 1999: 673).

1.3.3 Ethnography: According to Smith (1992), ethnography, participant observation and case study may be taken as practically the same type of research approach (Smith, 1992). My research process did not start in the therapy room; as a researcher or student drama therapist, my responsibilities involved an ethnographic experience of the site. Normally, I arrived two hours before the start of the session, to have an opportunity to observe the dynamics around me and sometimes I was able to interact with participants prior to the session. Some days, I would sit in the kitchen where they got their lunch before heading to the programme. At this time, some of the participants used the opportunity to approach me on a personal level.

This experience enabled me to fully embody the research process through observation. It further helped me to better understand their world view and the participants' current situation, their routine or rituals, language and attitudes. I also managed to study their relationship with the officials and how they interacted with one another within the group. The information collected from this experience was recorded and presented in a case study report.

1.3.4 Role of the participant: Participants were expected to be involved verbally and physically in the one-hour drama therapy session. During the session participants were invited to participate in an exploration of projective material consisting of masks, artefacts, sculpture and other symbolic objects which they could use to express themselves. Participants also engaged creatively in role-taking, poetry, embodiment and the enactment of mythology. After every session, participants were given time to make their journal entry to reflect their experience by means of writing, drawing and pasting pictures.

1.3.5 Role of the researcher/student drama therapist: During the research process I assumed multiple roles: student drama therapist, researcher, observer and a guide. Dramatic ritual encourages the facilitator to play multiple roles to guide and influence the process. The role of a guide, in the context of dramatic ritual, is compared to the role of the shaman, who helps clients to find a spiritual connection. In this instance, I was responsible for leading other activities too such as chanting, humming, stamping and drumming. However, on some occasions I assumed the role of a director to encourage participants to find their own guide.

As a student drama therapist my role was to introduce the participants to a sacred space that is free from judgement. I had to use modalities that are congruent for containment and to also make clinical notes in order to generate data. Some days, when moments of transference occurred I embraced it and engaged with participants by allowing them to play counter-roles. This process of transference somehow encouraged openness. In many instances, I created a space for this transference during our check-in where I would normally check in using a casual note. As a researcher, it was my responsibility to observe participants by

actively interacting with them during activities while using an audio recorder to capture significant moments for my personal reflection. After every session, I used the researcher's journal entry to reflect on the overall experience of the session including the reactions of the individuals.

For the purpose of evaluating and interpreting the data in more depth, this qualitative methods and approaches are grounded on drama therapy theories and practices.

CHAPTER 2: DRAMA THERAPY AS PRAXIS: THEORY AND PRACTICE

This chapter explores the theoretical and practical underpinnings of the Drama Therapy approach applied in this research study.

2.1 PERSON-CENTERED PSYCHOTHERAPY IN DRAMA THERAPY

Person-centered therapy was founded by Carl Rogers between the year 1940 and 1950 as a non-directive technique that allows the client to lead the therapy (Rogers, 1950). Carl Rogers is the founder of the humanistic approach in the field of psychology (Rogers, 1950). The primary concern of this humanistic approach is the individual not the problem; it aims to encourage self-growth to help the client cope with the present problem (Rogers, 1950). The hhumanistic approach has a number of qualities such as unconditional positive regard, empathy, self-disclosure and congruence/genuineness (Rogers, 1950). It became vitally crucial for me to employ this approach for my research purpose in order to enable participants to relate their stories without any fear of being judged or feeling misunderstood.

From my own frame of reference, I have found that the person-centered therapy entails interacting with my participants on their level and using a tone that they will easily relate to. I have to be a friend and refrain from being a stereotype-therapist researcher who is biased and only concerned with the participants' problems. In order to help them cope with their current situation I had to show concern for the individual's needs by being an attentive listener. I also have to rely on my intuition as a therapist. According to Carl Rogers, congruency is one of the most valued and fundamental constituents of therapy (Roger, & Sanford, 1985). The primary focus of the research project was to move from focusing on interrogating participants about the nature of their crime, to the creation of a platform that is sacred. This 'sacred space' is used to elicit any personal stories that are significant to them. Some of the stories that emerged were indirectly and directly related to their past experience. Rogers asserts that the individual's experience in therapy is of paramount importance (Rogers, 1950).

Taking into consideration my participants' current situation, I saw how vital it was for me to help the participants to feel safe, valued and cared for by providing unconditional positive regard throughout the course of the program. According to Carl Rogers (1942), the correct attitude affects the therapeutic environment and can support a move towards self-actualization (Rogers, 1942). He further indicates that unconditional positive regard for clients enables them to be conscious of their true feelings resulting in the them making moves to reconstruct themselves (Rogers, 1942). This approach profoundly influenced the emotional transparency of the participants and a numbers of themes were recorded. Through the use of person-centered therapy, I have been able to step into their shoes and to

view things through their eyes. The person-centered approach enabled me to be more empathetic and to provide a non-judgmental approach.

The core principle of the person-centered approach lies in establishing a relationship with the client, which he may use for his own personal growth (McLeod, 2015). By the use of person-centered therapy I hoped to engender trust and to establish a therapeutic relationship. What I particularly noticed about my participants was that they are more likely to open up once they start to realize that you are making the effort to listen to them. As soon as I started to share my life-story with them my therapeutic relationship with participants became even more authentic. My self-disclosure was based on my attempt to influence mutual trust and respect, to help them to open-up and share their stories with me without any fear of being judged. I observed, as I used this technique, that it enabled the process to be reciprocal in achieving healing. Some of my participants were even able to talk to me privately on a personal level. I allowed this transference to occur naturally without ever putting pressure on them.

In conclusion, I supported and appreciated the marriage of dramatic ritual and person-centered therapy and saw them as effective tools for working with a group of detainees. Through this important process, themes, hypotheses, categories and emotions were processed in a safe manner in conjunction with existing theories of drama therapy to examine the relevance of the themes and recurring emotions. This approach actualizes or rather validates an individual's behavior. The question is how do you contain actualized behavior that brings out symptoms of aggression during the dialogue? From my own point

of view, dramatic rituals provided the group with containment. Symptoms of aggression during the dialogue should be honored and celebrated in a way that is cathartic.

2.2 ROLE-METHODS AND STORIES

The research study acknowledges the use of the role-method by Robert Landy (1993) as an effective assessment tool to be used to access participants' information as it is related to their personal stories at an early stage in the research process.

Robert Landy (1993), one of the pioneers in the field of drama therapy, has done some extensive work in various institutions including correctional facilities (Landy, 1993). Part of his work in correctional facilities has involved the developing of programs aimed at providing healing for mentally ill offenders as well as the general population within New York State Correctional Facilities (Landy, 1993). His career in drama therapy has led him to develop assessment instruments for clinical work namely: the role-profile and role methods (Landy, 1993). Role-profile was originally developed as a paper and pencil test, and participants were asked to rate themselves in terms of each role on a Likert-type scale (Landy, 1993). Then they were asked to choose several prominent roles and to tell a story about those characters (Landy, 1993).

The research process made use of role-profile for the ritual performance in order to access themes. According to Robert Landy (2001), role-profile provides an opportunity for the therapist to gain an insight into the presenting problem and the character traits related to the client's symptoms (Landy, 2001: 155). However, Landy explicitly indicates that the role-method is not a theory but a practical application of role-theory (Landy, 1993). He explains

role as a basic part of personality containing qualities that display uniqueness and is coherent with that form (Landy, 1993).

Basically the first three sessions of the research process were dedicated to establishing an in depth therapeutic relationship and to assessing the participants level of creative engagement, as well as accessing information that would help shape the scope of the research programme. Based on these findings I saw that it was important that I apply methods and approaches that integrated the symbolic elements of dramatic rituals with those used in the role-method. The role-method is multifunctional and in this case it was used to assess and provide treatment (Landy, 1993). According to Robert Landy, role-profile is an innovative assessment process that is reflective rather than action orientated (Landy, 2001). It uses a taxonomy of roles as an instrument and works with archetypes using role-profile to explore the individual's personality (Landy, 1993).

Robert Landy (2008) further indicates that role-theory does not only deal with social science issues, but also involves ancient healing traditions that point to the dramatic and therapeutic qualities of shamanic healing (Landy, 2008). My intention throughout the study was to use the role-method to work on the self, instead of merely focusing on the problem, and to promote role-expansion. I also hoped to influence self-expression in a contained way in order to access information connected to the participants' problems and thus to open the door for them to safely confront their unresolved conflicts.

Role-profile is divided according to four taxonomy domains: *This is who I am / This is who I am not/ I'm not sure if this is who I am/ This is who I want to be.* It serves as an instrument to

access the present functioning of the individual in relation to their perceptions of themselves in and out of role (Landy, 2001). For the purpose of the research, I have reworked the role-methods taxonomy in order to make them coincide with the needs of the age group: *This is who I am; This is what people say or think of me; this is what I want to change about myself; This is who I want to be.* Role-profile is also an instrument that gives participants the opportunity to explore their ideal self. Carl Rogers (1951) also makes an interesting point on how people are able to match their self-concept with their ideal self-tendency, in order to be socially confident and resourceful (Rogers, 1951). This process aimed to explore the concept of self-reflexivity among adolescents who share common challenges (conduct disorder) and character traits (male delinquents). It aimed to work on individuals by encouraging their cooperation and by fostering trust during the early stages of the research process.

I have found it important to use this technique as a form of assessment as it encourages a positive self image and influences self-reflexivity. The approach also brought forward possible suggestions for the preparation of cohesive sessions which would help me to navigate the research process. During this phase I was able to discover themes which were connected with their personal stories. According to Landy self is viewed from a social psychological perspective (Landy, 1994). The process of integration includes the development of an integrated role repertoire (Landy, 1994). This age group likes to experiment with multiple roles as they search for the meaning of their existence and as they try to understand their world around them. Victor Frankl indicates that the challenge of discovering meaning may take many forms - which may be overwhelming (1975). This brings out a sense of urgency particularly in adolescents and especially where young people

experience difficulties in understanding human life and who struggle with spirituality through their transition from childhood to adulthood (Frankl 1975: 27).

Robert Landy (1993) applied the role-theory approach in his work on schizophrenia, bipolar and other related personality disorders (Landy, 1993). Landy's idea of role is influenced by theatre and takes into account the works of Stanislavsky (1936) and Peter Brook (Landy, 1993). He indicates that self is developed through the creation, development and transformation of role (Landy, 1993). Through role-profile I managed to assess the individual's personal stories relating to self. However, role-profile seemed to be confrontational, especially for a group that is vulnerable. Interestingly, participants remained truthful to the exercise and provided information that helped the process of the research project.

Since role-method has been seen to have its limitations, based on the assumption that it is concerned only with psychological issues such as personality structure, health and wellness and therapeutic goals and processes, I strongly support the idea of integrating this model with dramatic rituals. According to Robert Landy, when employing role-method as part of an intervention strategy, one needs to be proactive, responsive and able to engage directly in your relationship with the clients (Landy, 1993). I used the role-method when working with a specific population group assuming it would increase self-reflexivity and uncover the unconscious by bringing unresolved issues into the here and now thus encouraging self-awareness. Sometimes Landy refers to the therapist as a guide, other times as a coach encouraging the participants to finally find their own guide (Landy, 1993). Because of such attributes I explored the concept of self through the exploration of roles in the context of

drama therapy also hoping to contribute to the body of work on the modification of risk behavior amongst adolescents.

2.3 ROLE-TAKING

Role-taking is another way of exploring the individual's personal story. It gives the individual the opportunity to experiment with the ideal self, in character, without endangering his image (Landy, 1993). It is the safest way of getting the freedom to expand one's role repertoire. A transitional impact will have been experienced through behavior and the expressing of emotions. Role-taking or role-playing in the field of drama therapy also originated with Robert Landy (Landy, 1993).

The whole concept of role-theory demonstrates an understanding of the purpose and process of drama therapy as it is shaped by the perspectives of theatrical elements (Landy, 1993). Work with a group of active participants should be performance based and should aim at modifying behavior to promote interpersonal relationships. Robert Landy (1994) also indicates that role-theory, although derived from social sciences, is traditionally from the art form of theatre (Landy, 1994). It contributes to the premises of drama therapy by offering its uniqueness and by displaying qualities of art form rather than science (Landy, 1994).

Participants were given the opportunity to plan their stories before improvising their roles to help them understand the motivation for the role and to help them internalize their thoughts. Victor Frankl states that our main motivation for living is our will to discover meaning in life (1975). I found it important to first develop a few key aspects of the psychological motivation of role to help participants locate their role. In doing this I provided

participants with the opportunity to re-evaluate their roles and think about particular emotions they wanted to express or act out. Byrne (1976) argues that it is relatively impossible to achieve the core intention when using role-taking with offenders since it puts offenders in a vulnerable position, particularly those who are serving long sentences. To argue this assertion, I believe role-taking has a profoundly positive effect as it helps offenders to recognize their internal world. My contention is that for healing to take place we need to open our wounds. Through stories we are able to confront parts of ourselves and to recognize the pieces of our lives that have been broken. In this age group the expression of emotions plays a pivotal role in improving their cognition and in the development of self.

Through the process of role-taking participants were able to experience the range of emotions and behaviour that hinders the progress of rehabilitation and transformation. Landy indicates that people make sense of themselves and others by taking on and playing out roles and by conveying sense to others through stories (Landy, 1993). During the process participants revealed a number of themes that were related to family backgrounds such as poverty and unemployment. Robert Landy further indicates that stories are the reflection of the individual's views and that they carry the perspective of a particular community (Landy, 1993).

In conclusion, Robert Landy's contribution of role-theory has effectively contributed to the treatment and assessment of participants. It enabled dialogue and influenced cathartic experiences among participants. It increased the level of self-disclosure and improved the process of self-efficacy.

2.4 NARRADRAMA

Narradrama is an approach that was developed by Pamela Dunne (2001) as a form of drama therapy method (Dunne, 2000). Unlike narrative therapy which is simply referred to as talk therapy, narradrama employs distinctive forms of communication such as: art, poetry, music, movement, sculpture and electronic media (photography, video and film). Through these techniques participants are able to look at aspects of themselves in a reflective manner that is contained. I find this approach relevant when working with a vulnerable group of male offenders who are fearful of sharing their stories openly during therapy. In narrative therapy participants are expected to explore alternative stories through talking whereas a narradrama therapist encourages participants to embody different roles and dramatize the alternative story (Dunne, 2000).

Narradrama techniques, concepts and principles give participants a chance to review personal outcomes and to find personal strengths in their stories. These are then reflected in their journal notes or pictures (Dunne, 2000). According to Pamela Dunne, narradrama takes priority in exploring personal agency ritual, reflecting on self for self-resilience and negotiating identity (Dunne, 2000). The participant's journal entries have enabled me to record personal outcomes and the therapeutic transition that is emerging. The journal entry served as a ritual source for individuals to communicate their personal stories. Other techniques that were borrowed from narradrama included: poetry, sculpture, projective objects, embodiment and the use of masks.

However, there is limited emphasis on the consideration of symbolism and metaphor in narradrama. Because of this I used poetry to trigger the unconscious, with the intention of integrating the symbolic language and relating it to comparisons, imagery and metaphor. I believe that poetry is an expression of the poet's emotions and feelings. Through this process participants initiated repetitive actions which helped them to externalize meanings and to find a personal connection to the poem. This repetitive action involved drumming, stamping and clapping of hands. Rene Emmunah (1998) indicates that an action developed collectively and that is repetitive may be a creation which consists of powerful images, metaphors and story, rhythmic sounds, poetry and movement (Emmunah, 1998:46). Through this technique I gave participants the opportunity to externalize what is resting in their unconscious. Through this process participants seemed freed from the grip of the problem and gained new perspectives on the problem.

Volkas asserts that when a group creates memorial rituals privately and publicly to acknowledge their complexity, the difficult memories they share provide a way for people to channel their feelings in an aesthetic form (Volkas, 1991). When participants were given objects to link to the memory of a person or an event that had been significant in their lives, profound themes emerged related to religion, spirituality and relationships. Through their engagement with the projective objects participants were able to externalize their internal world and to find a connection with the object. This process allowed them to self-reflect on a deep level.

Externalization in this form encourages participants to discover their strengths and their potential resource (Dunne, 2000). The value of self-reflexivity is the opportunity it presents

to process thoughts, feelings, emotions or events that have had a significant impact on one's life. The process helped the participants externalize what had been internalized and played a key role in influencing the therapeutic impact of the activity. The opportunity to externalize their emotions helped them to get rid of unresolved conflicts that had sub-consciously impaired their self-image. The process of externalizing releases whatever unwanted tensions are in the body.

Narradrama and transpersonal drama (Linden, 1993) share a common connection in that they both promote self-awareness and identify the individual's strength by evoking the stronger parts of the inner self through a spiritual guide. These two approaches also encourage spontaneity (Dunne, 2000). Narrative therapy and narradrama fully concur with the transpersonal approach by focusing on the human being's fundamental health and wholeness rather than on the pathology. In conclusion, a ritual process of externalization in the context of drama therapy is a way of acting out suppressed emotions in a safe way that is contained.

2.5 TRANSPERSONAL APPROACH

According to Stephen Snow (1996) ritual/theatre/therapy encapsulates elements of transpersonal and narradrama on the grounds that all three work with archetypes and rituals and use performance as a central part of the therapeutic process to help participants discover their shadow (Snow, 1996). Transpersonal drama therapy shifts the focus from the use of embodied arts in the recovery from abuse, addiction, dysfunctional relationships,

survival behavior and associated limitations acquired from personal history, towards an experience of being fully present (Linden, 1993).

One of the fundamental principles of transpersonal drama is the emphasis it places on considering the human beings health and wholeness rather than the pathology (Linden, 1993). The process of self-reflexivity seeks to promote wholeness by reintegrating the individual's mind, body and soul in order to achieve personal transformation through rituals that are intended to bring healing. Transpersonal drama views problems and challenges in one's life within the context of the larger identity of the person and within the greater consciousness of humanity (Linden, 1993). One of the challenging factors that are normally experienced when working with a group of inmates in a rehabilitation space is the breaking of the stereotyped relationship between inmates and therapist. In addition, one has to be mindful of the sensitivity or rather what is considered a taboo by inmates, that is the sharing of their personal stories with others. According to transpersonal drama, the therapist's compassion and unconditional positive regard provides a sense of emotional safety that enables the participant's deepest self to surface (Linden, 1993). This includes repressed and hidden aspects of the psyche (Linden, 1993). The use of dramatic rituals as an intervention strategy stimulates participants' interest and level of creative engagement.

According to the John F Kennedy University Graduate School for the Study of Human Consciousness, transpersonal psychology includes the development of wisdom and the methodology of psychology and behavioral and humanistic psychology and it reaches beyond these approaches by encompassing an understanding of the spiritual aspects of human experience (Walsh & Vaughn, 1980). The use of contemporary spiritual traditions

enables participants to use the tools taught in other cultures such as meditation and breath work in order to access and identify with the essential self. Working with a multi-cultural group provides the opportunity for participants to understand how the essence of individuals are inter-connected with one other and how they are part of this global culture and family.

One of the remarkable experiences coming out of the transpersonal approach is the ability to work and communicate with a multi-cultural group in a way that is neither offensive or detrimental to one's identity. Linden asserts that the transpersonal approach has the potential to provide a safe space where diverse communities from different backgrounds can experience different cultures, ethnicity, and religions by learning how the interconnectedness of the ecological system helps overcome the distinctions, and differences that separate people. This helps overcome essential loneliness (Linden, 1993). The marriage of dramatic rituals and the transpersonal approach has incredible potential to break the stigma in juvenile centers by bringing the youth with differences, under the same roof, to share their personal stories.

Transpersonal drama therapy works through the participant's body by integrating his heart, mind and soul. In this way participants go beyond mental machinations and are able to discover important and new material in their transformational process (Linden, 1993). When working with a group that is constantly challenged by emotional and physical tension physical exercise should be used to determine the participants' emotional state through body language. Physical exercise carries the potential to awaken the body, mind and soul and awakens trust and invites positive energy. This ritual process of physical exploration is

effective and releases unwanted energy that is creating barriers to being fully whole. Physical body exploration has been used as an opening ritual in every session, with the intention of helping participants discharge any mental distraction that interferes with their concentration and, by stimulating the state of readiness, it promotes holistic healing. This process was led by myself as guide.

Transpersonal drama encourages the therapist to make use of the four archetypal roles including director, artist, healer, shaman or spiritual guide. Transpersonal drama states that the therapist plays a vital role in ensuring that he leads the participant back through the dense and dark matter of human experience to identification with his or her soul (Linden, 1993). Throughout the process of the research, I wore many different hats for the research purpose: researcher, student therapist and facilitator. I soon realised that it was important that I use a client-centered approach in order to remain non-judgmental while allowing themes to organically unfold.

The transpersonal drama therapist functions as a shaman or spiritual guide who works in the twilight worlds between the conscious and unconscious matter and spirit (Linden, 1993). The work of the spiritual guide is to use things which carry a symbolic meaning and which include processes which help to stimulate the unconscious. These include chanting, clapping of hands, drumming, humming and mindfulness. These practices were employed to stimulate the individual's spiritual connection and to help them to be in touch with their HIGHER SELF, the sacred container which holds the truth of the participants' emotions and experience (Linden, 1993).

The transpersonal approach works with archetypal human themes such as finding love, overcoming great adversity, returning from grief, rising from the ashes of a devastating experience. When people can identify with the archetypal symbols in their psyche they can use these symbols to find a healing transformation. This kind of approach to drama made an immense contribution towards the process of therapeutic transition in the participants. Through the creation of sacred rituals participants were able to self-reflect and honor their grief. Towards the end of the programme symptoms of resilience were identified in a different context. In the last session participants displayed their special spiritual connection in a vivid way that was honored while they were making pledges. Through spiritual cognition, participants have been enabled to recognize the strengths which are guiding them through their redemptive journey.

All these methods and approaches demonstrated the potential that drama therapy has on the emotional and psychological well-being of incarcerated young inmates. The research study integrated all these methods on the basis that they deal with the archetypal themes and roles which form part of dramatic rituals. The relationship of these three are essential and are the intertwined parts of the therapeutic process which influences psychological safety through self-reflexivity. They strive to bring about healing and personal change by examining the individual's roles in relation to their stories.

CHAPTER 3: LITERATURE REVIEW

3.1 Dramatic rituals

The research study attempts to explore the efficacy of dramatic rituals amongst a closed group of male adolescents in the context of drama therapy. It is designed to demonstrate how drama therapy and ritual can be used to help participants use their own personal resource to find healing through self-reflexivity.

Rene Emmunah (1994) is one of the prolific drama therapists who introduced the integrative five phase model of drama therapy (*dramatic play*, *scene-work, role playing, culmination enactment, dramatic rituals*). According to these five integrative model, dramatic ritual is the fifth stage that deals with transition and closure (Emmunah, 1994). According to her, dramatic ritual is a celebratory process that encompasses rituals, rhythmic sounds, poetry and stories to achieve assimilation of learning, transition to functioning outside the group and closure of the drama therapy experience (Emmunah, 1994).

During my research practice with dramatic ritual, I significantly discovered that there are distinctive ways of applying dramatic rituals and these need not only be used as a celebratory model for closure in therapy. This experience led me to explore the efficacy of dramatic ritual in different stages of therapy sessions to open the emotional and spiritual channel of individuals during the therapy sessions. This approach (*dramatic ritual*) became a transformative tool with the potential to bring the participants into the HERE AND NOW during the research process. I discovered its profound appeal during the early stages of the therapy sessions. It somehow opened new perspectives during different stages of healing

process and enabled participants to be reflexive. As dramatic ritual is based on spiritual aesthetics, the individuals' personal stories are more likely to be valued and honored in a contained manner.

In this instance, transition and closure were the core fundamentals of this research process; transition from childhood to adulthood, transition from detention to freedom, to being reintegrated into the community. Closure, however, is linked to a process of helping inmates to forgive themselves and others; to also accept the reality of being incarcerated in that, participants were given the opportunity to grieve these fundamental aspects of life relating to their loss. Throughout the process of the research participants were given the opportunity to be more reflexive in order to grieve their loss of freedom, loss of time and loss of touch with the real world outside. In this sense, participants were beginning to recognize their emotions and the behaviors that were forming the building blocks for finding closure.

During the process of this intense exploration of dramatic rituals, I planned to help participants to engage in reflexive actions which would stimulate their personal resources, cultivate themes and facilitate group dialogue. Emmunah (1998) states that dramatic rituals are incorporated to help clients review the treatment series, evaluate progress, provide feedback to each other, experience the rewards of accomplishment and express both happy and sad moments (Emmunah, 1998:46). Due to the sensitivity of different cases, I introduced the use of journal entry for participants to vent and share their emotional experience. The journal entry was used to suggest a ritualistic form that provided participants with safety at the end of every session and served as a container.

The term ritual serves as a central point in the research study. It helps to steer those intentions which reinforce the inner-positive voice as opposed to the harmful events that participants are accustomed to in prison. I'm aware that the term ritual seems to consist of multiple layers depending on how it is viewed, interpreted or practiced not only in prison but also in other cultural institutions. Numbers of theorists have discovered two conventions that make a connection between drama-therapy and rituals (Emmunah, 1995:117). One approach indicates that drama-therapy is a ritual and another approach refers to ritual as a mode of healing using enactment (Emmunah, 1995: 117).

According to Emmunah (1998) the process of retrospection deepens the level of awareness of all aspects of self (Emmunah, 1998: 46). Through the use of dramatic ritual to aid the exploration of self-reflexivity participants are more likely to explore distinctive methods of coping mechanisms with the possibility of them gaining courage to deal with their current situation and their acceptance of their feelings of sadness, loneliness and fear as part of their loss. Phil Jones (1996) further indicates that ritual can function as a holding device for reflecting on the process of drama therapy as a whole and it enables the experience to be held outwardly as well as internalized within oneself (Jones, 1996). In conclusion, I believe that dramatic ritual in drama therapy shouldn't be based ONLY on structuring the process of closure, but rather applied as an indigenous source of support that will promote self-reflexivity in individuals or a group of people who are institutionalized to allow openness. This assertion has informed my research work in understanding that rituals are learned and shared and form an integral part of a group of people who share the same psychological distress and pattern of thoughts. Despite the fact that the group consisted of multicultural

individuals, there was a set of rituals which were structured and inspired by their interest and beliefs as religious individuals.

According to Stephen Snow (1989) dramatic ritual is a dynamic combination of life review and reminiscence therapy (Snow, 1989: 117). During the process of dramatic ritual, we focused on symbolic meanings in order to unravel areas of their lives which have impaired the individual's self-identity as it is related to psychosocial issues.

Some studies in the premises of drama-therapy indicate that the spiritual connection between the manner in which a ritual can function as an act of worship and the way in which drama-therapy can have a spiritual component is a profound one (Mcniff et, al, 1988).

3.2 Ritual and Religion

The research study subsequently employed rituals that were influenced by the participants' level of creative engagement, their interests and set of beliefs which were related to culture, religion or spirituality. Malinowski (1954) views religion as a universal need to find comfort in times of crises (Malinowski, 1954).

Through dramatic rituals participants seemed not only to be recharged emotionally and psychologically but also displayed some deep spiritual connection in the different stages of the research process. At that point, I began to realize the significance of the symbolic meanings and saw that they were possible indication of what was activating the person's spiritual bondage while taking them on a journey to discover a new self. According to

Durkheim, religion is a unified system of beliefs and practices relative to sacred things (Durkheim, 1995:47).

It became essential that I ask participants about their belief systems prior to the start of the programme in order to better understand how to alter some of the sacred rituals. Interestingly, participants identified themselves as Christians and showed little interest in cultural considerations. Sigmund Freud (1993) has also made an interesting assertion, on how humans turn to religion during times of uncertainty and anxiety (Freud, 1993). This assertion has been evident in this research work and during the course of data collection. On one occasion a participant asked to pray at the end of the session and everyone in the group agreed. According to the sociologist Emile Durkheim, religion binds communities through rituals and tradition (Plummer, 2008:611). This assertion is evident amongst a group that shares a set of beliefs that God is their savior. On a number of occasions, participants used the Name of the Lord as their spiritual guide or savior, during verbal reflection. In our last session one participant made a heartfelt oath promising God that he would fulfill his calling of becoming a pastor. In my mind, this was a positive symbolic product which suggested a healing process.

According to a number of studies in the school of theology, one thing that constantly emerges is that, regardless of the different belief systems and rituals, religion satisfies certain psychological needs which are common to all people who are experiencing the same adversity (Havilland et al, 2008). It further indicates that religion reduces fear and anxiety in individuals by explaining the unknown and making it understandable (Havilland et al, 2008).

In working with a group that collectively upheld religious beliefs I was careful not to ignore their personal resource but rather to find appropriate ways to incorporate therapeutic interventions that would stimulate their spiritual insights through self-reflexivity. This integration involved the stimulation of mind, body and soul in order to achieve wholeness. The rituals that were incorporated included indigenous forms relating to mindfulness, singing, humming, clapping of hands and stamping. In most cases the programme used physical exercises as an entry point to ground them and to make them conscious of healing energy and to bring them to the here and now. Rene Emmunah (1998) sees the process of dramatic ritual as an encapsulated journey that helps the participants grasp their own experience with all its impact (Emmunah, 1998:47). The process encapsulated the rites of passage into death, birth, resurrection, cleansing, religious confession and celebratory elements and archetypes. These were powerful images with meaningful impacts that participants could identify with. Through these processes I recorded emergent themes relating to grief, emptiness, loneliness, self-blame, shame and guilt. Some of these themes recurred throughout the process of the research. In the process we explored symbolic elements such as water, a black cloth, a candle and artifacts to intensify the spiritual connection.

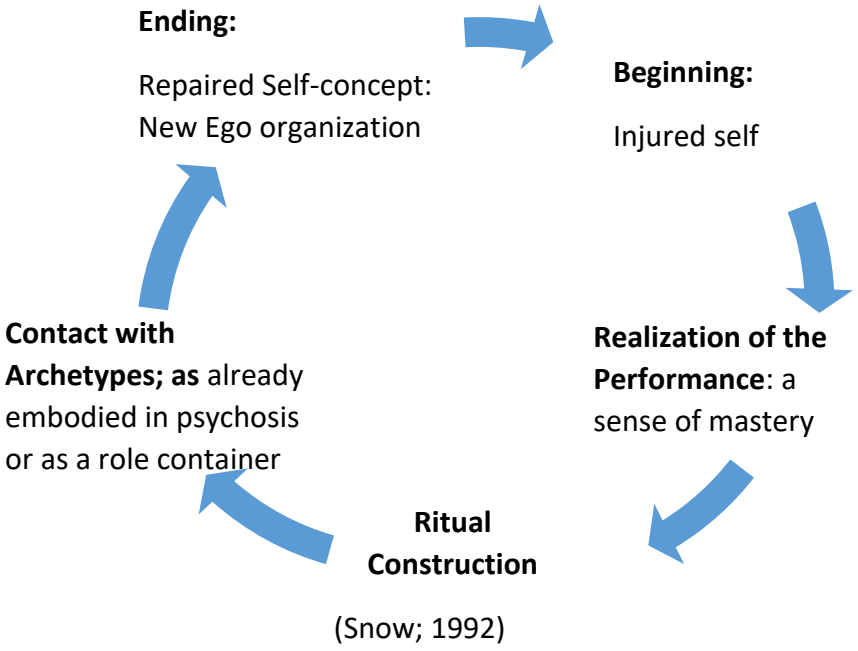
Religious rituals that were explored marked important moments and were intended to release the old self to discover the new self (Malinowski, 1954). The use of dramatic rituals was suggested in order to enable participants to honor and confront their unpleasant memories in sacred ways that has a significant impact for them. They are thus enabled to self-reflect. According to Styan, ritual is an act of solemn ceremonial. It is usually an

organized expression of prescribed customs of religions belief or social behavior (Styan, 1990:145).

3.3 Therapeutic formula for ritual/ theatre/ therapy

The following diagram illustrates an effective approach that has been developed by Stephen Snow (1992) and which provides a formula for the use of theatre and ritual for therapeutic purposes.

This formula makes use of the key aspect of ritual therapy which is the injured self-concept and the dynamic of the relationship of ego to archetype (Johnson, 1983). During a performance, the self-injured is presented with the archetypal image or story. This ritual construction of performance constitutes a sense of mastering similar to that used in shamanism which masters the spirits when one's psychological state is out of balance (Johnson, 1983). The structure used by the drama therapy model has a unique way of grounding the client, which is relatively similar to how ritual theatre is used. Ritual theatre helps a person achieve a sense of wholeness by bringing them into contact with their archetypal character.



(Snow; 1992)

I have worked in parallel with the above formula using the role-method to condense the ritual process and add some nuances to the performance. My contention with ritual performance is that it is difficulty to ensure that the preparation stages of the performance are grounded in a way that will have an effective psychological impact on the participants. This being said, I used ritual performance with the role-method as the point of entry to access information from participants connected to their fragmented self. In the process we used role-profile (Landy, 1996) to uncover participant's stories using archetypal roles that participants could identify with. In doing this, I created a sacred space by allocating each participant a working station to work in while they were establishing the archetypal roles that they could relate to. Landy states emphatically that when the therapist is facilitating the development of a positive self-concept and positive social interaction they should provide participants with support before and after the performance experience (Landy, 1986:153).

This process had a deep psychological effect on participants since participants were able to explore their perceived self, their ideal self and discover their new self.

According to Stephen Snow the therapist should develop a therapeutic engagement that suits the client's psychological and emotional needs (Snow, 1992). In order to achieve this, I needed to work with a closed group that share common experiences or stories. Through self-revelatory performance and witnessing others the participants were given the opportunity to relate positively to their masculinity and were helped to identify behavior that was stopping them from discovering a new self. Throughout the process of story-telling profound symbolic themes, connected to social conditioning, surfaced. This relate to gender-role, labeling and masculinity. Through this process participants were able to respond empathetically to one another by showing compassion as they listened to each others stories. According to school of thoughts in criminology, lack of empathy in adolescence leads to criminal behavior. This age group (adolescence) stigmatizes certain behaviors that are associated with gender-roles in order to validate their identity in conforming with societal expectations and to affirm their manhood.

3.4 Male Adolescence /Development of psychosocial stage (Erik Erickson)

According to the development of psychosocial stages, the age group between 13-20 years are categorized under stage 5 (Erickson, 1950). Stage 5 focuses on role-confusion and identity (1950). The research study has considered juvenile delinquency as a crucial social problem by focusing on the overall problem of the young male adolescents who are in conflict with the law. Erickson also makes a critical point when he states that adolescence is not an

affliction but a normative crisis that is viewed as a normal phase and which may bring about conflict and fluctuation in ego strength and yet also has intense potential for growth (Blos 1962:11).

According to schools of thought related to creative arts therapy, choices of treatment for adolescents should be framed around the internal chaos and emotional experiences of adolescence. These demand external expression and acknowledgment. Through the use of distinctive creative materials, I created a safe space for participants to project their frustrations and pain. During this process participants demonstrated a high level of creative engagement using their past lives experience as their point of reference.

Adolescence is a critical transitional stage of lives filled with a lot of questions as teens search to find the meaning of their existence and to understand why certain things are the way they are. According to Erickson once identity issues have been well established individuals are able to make long term commitments to others and become capable of forming conducive relationships with others (Erickson, 1950).

Working with a group of incarcerated male adolescents made me realise how caught-up they are in a transitional stage between childhood and adulthood; trapped between light and darkness in wanting to know what is right and wrong. According to Louw (*et al*, 1998) the adolescent phase is divided into four developmental categories: physical development, cognitive development, personality development and social development. One cannot talk about social development without implicitly talking about the impact of culture on adolescents. Cultural beliefs have also had a negative impact on the culture of silence

especially as it impacts male adolescents; tears are scorned and the expression of emotions is not normalized. In the cultural context young boys are taken to initiation schools to enter into their manhood. However, initiates are prohibited from overtly discussing information that is shared at the initiation school with others. The initiation rite of passage is a sacred practice that trains young men to be real men during their transitional stage from childhood to manhood. The overarching question is: what makes a real man? Is it to undergo a circumcision surgery? Or mastering the skills of suppressing emotions? Like the saying goes: tigers don't cry. These conflicting ideologies derail young men so that they ignore moral values and ethics in an effort to express their ideal self that is uniquely different from others. Interestingly, only one participant in my group had been to an initiation school. The irony is that the same participant was previously part of a gang in the prison. In prison, gangs are also associated with dominance and masculinity. Joining the gang is another way to prove your manhood in order to gain respect from your fellow inmates. A level of bravery is needed to undergo the ruthless initiation ritual such as stabbing someone, either the officials or inmates. Those who are not part of the gang are viewed as the weaker sex and they are subjected to abuse. All of this raises the question of what it takes to be a REAL man?

Masculinity is viewed as a cultural perception that is internalized, and is based on cultural beliefs (*et al*, Adam 1986). In African culture you are either a child or an adult. The adolescent phase has not been fully embraced and understood, especially in the realm of young boys, except that, in some societies it is believed that they should be taken to the mountains to know their place in their society. In the African context a boy child is taught to be a hunter

from a very tender age. You are either a child or an adult. In my opinion this is where we lose the plot as a nation and fail to curb the spell of moral degeneration.

Through the process of self-reflexivity, I set out to challenge the code of silence amongst adolescents by unlocking the individual's personal stories and normalizing the expression of emotions. Through my interaction with each individual on a personal level I managed to uncover another dimension which contributed to the code of silence. Their fear stems from being born and raised in a country (South Africa) that is too quick to persecute offenders. They also anticipate the trauma of being released and entering a society that is capable of name calling. They are afraid of being misunderstood, hence their need to be heard while safe in the prison. Because of this fear the majority of them are struggling with anger management.

3.5 Prison Culture and Ritual codes

The following section evaluates prison culture as it pertains to rituals. In order to understand the prison environment, I endeavoured to uncover some of the sacred practices perpetuating ritual codes that form part of prison identity.

The term ritual is a word that has been used extensively in this research study. It is a term that also exists in the offenders' vocabulary. In prison offenders rely on ritual metaphors to communicate secretly amongst themselves using metaphoric language and codes to determine their group identity. Based on this information, I assumed that the process of dramatic ritual would expand the individuals' ritual repertoire in a way that aimed to impact their well-being positively. According to Don Pinnock (1996) adolescents find rituals

fascinating, and if they find that there are no rituals which they can identify with, they create their own rituals. These include: tattooing, blood spilling and joining the gang (Pinnock, 2016: 292).

Gangsterism in prison is one of the challenges that poses a serious threat to the rehabilitation of the offenders. It plays a critical role among offenders and constitutes what is known as prison culture. It has become another strategic approach which offenders use to protect themselves against their counterparts and to fight the prison system in order to control the prison. Each gang association uses numbers for group identity (Gear & Ngubeni, 2002). Each gang has its hierarchy that is responsible for giving orders to the juniors. To become part of the gang you will be given an order from the gang leader to execute, the duty depends on the rank you will be bound to assume. Once you have been initiated into the gang you bear a permanent mark (tattoo) to symbolize your association. However, joining the gang is subject to high risk responsibilities which will be determined by the gang leader. The gangs are categorised according to ritualised codes ranging from 23, 24, 25, 26, 27 up to 28 (Gear & Ngubeni, 2002). The rank number 26's operation involves physical goods such as smuggling drugs, cigarettes and money. They may be found in medium prisons known as juvenile centres. The 27 gang members are responsible for organising fights and assaults in prisons. They normally offer protection to the 26's in exchange for goods or sex (Gear & Ngubeni, 2002:5).

However, they don't identify themselves as homosexual but rather consider sex as part of prison culture that proves authority and power over others. Sex among offenders in prison is done for various reasons, based on the intention. Some intentions are linked to ruthless

punishment, such as gang rape. These intentions aim to discipline those who have broken the rules or disclosed some information. Others use it as part of the initiation rites of passage for new inmates who don't belong to any rank and it is normally conducted by the 28; others use it in exchange for cash, drugs, marijuana, food and protection (Gear & Ngubeni, 2002). Gangsterism in prison is illegal and may jeopardize a person's chances of been granted parole. However, joining the gang is voluntary, though you are most likely to be victimized for not belonging to a gang.

During my preliminary visit to the site (*Bosasa Youth and Children Centre*), I was informed by one of the officials about the rise and dominance of gangsterism at the centre. The official also advised me to be vigilant when making contact with inmates. When I learnt about this matter, the one concern that triggered in my mind was the issue of confidentiality? However, in my mind I intended to design a programme that was balanced and congruent to both gangsters and victims of gangsterism. After my first meeting with the participants, I decided to depend on the journal entry as the tool for participants to record their experience and express themselves openly.

After I had managed to record the group dynamic, I decided to contain the process in a helpful manner to influence trust. The group consisted of one member of a gang who openly disclosed this in front of the group during the session. In our third session, one participant also disclosed to me that he is being victimized by the gang members in his cell. These discoveries influenced me and I sought to gain a better insight into the group dynamics and it informed my decisions to design programmes that were balanced and free from compromising anyone's safety. Nevertheless, I did not focus on interrogating participants

about their gang association, but rather remained open to any pressing issues that needed to be unpacked. However, it was apparent throughout the process of the research that gangsterism in juvenile centers interferes with the rehabilitation process. Offenders are afraid to participate openly in rehabilitation programmes since they regard officials as their enemies and fear that they will use the information or their vulnerability against them. In honor of participants' pain, we created rituals, which showed compassion and afforded them the opportunity to share their authentic stories in a safe space. In my quest to understand the world of this group population, it became imperative for me to study their environment in order to gain insight and understand their worldview.

CHAPTER 4: RESEARCH WORKSHOP PROCESS

4.1 Ethnographic description

The center is far from market places and residential areas. Transport accessibility is almost impossible; the majority of people rely on the trains to visit the center. Every Friday I took three taxis and a train to reach my final destination. The train station is approximately a kilometer away from the main entrance to the center. The station is located close to an informal settlement which is highly populated with residents who are less privileged. The people staying there are facing challenges of poor service delivery. The living conditions in the area are appalling and the area is polluted with trash. Dirty water leaks from the taps runs down the streets in streams. Through my interaction with other commuters in the train I was warned to be vigilant when walking in the area. The area is well known for its high rate of violence, unemployment and poverty. At every corner of the streets a group of young men

are gathered to gamble, which I assumed was another form of survival mechanism which they used to make a living.

This experience helped me to embody some of the emerging themes from the process, and helped me to empathise with–participants coming from a similar environment. It made it easier for me to relate to some of their stories pertaining to poverty, unemployment, broken homes and an unsafe environment, which may have been some of the precipitating factors leading to their criminal activities. It somewhat also influenced my genuine approach during the process and encouraged me to demonstrate unconditional positive regard by valuing and respecting the individual's stories.

As you approach the building you can hear the cheerful noise of youngsters playing soccer inside the premises with music in the background. It seems to evoke a spirit of community. Officials are dressed formally in a navy uniform, whereas offenders wear maroon tracksuits with sneakers. The center is painted in bright colors (*green, yellow and maroon*) to high light its healing intentions and to infer that the process of rehabilitation is free from punitive intimidation.

4.2 The recruitment process

Instead of using interviews, I used a theatrical approach to assess participants. The screening of participants was held at the center in a room that was relatively small and was referred to as a therapy room. The floor is covered with a carpet and it has a long table surrounded by office chairs. After everyone who had been invited was in the room, I introduced myself and gave the participants my background information in order to encourage openness and trust.

I further explained the purpose of the research by outlining the scope of the workshop programme. Everyone in the room, without hesitation, agreed to be part of the programme. However, I made it clear to them that I only needed eight participants for the programme.

In the second part of the programme, I used the performance-based approach integrating both drama therapy techniques and forum-theatre to assess participants' level of creative engagement and tolerance. The activities were divided into four stages, (*Name introduction; Line repetition; Role-playing and Forum theatre*) with the intention of exploring unconscious material and assessing participants' communication skills and personal qualities. An adaptation of forum- theatre was used to bring out the stories of the participants. Dialogues were skillfully developed, influenced by role-playing where the participants actively engaged in bringing different perspectives to the story in their search for a solution.

4.3 The Researcher's reflection

Participants displayed a positive attitude and seemed to be drama ready. They demonstrated a great amount of spontaneity and creativity. They were able to work collaboratively and they showed an interest in the programme. However, based on the small number that turned out, I choose to include the two extra participants. But, I followed my instinct and did not finalise my selection. My previous experience with a group of adolescents has made me aware of how driven they are by peer pressure. In this instance I feared that I might experience a lack of consistency in attendance, especially as I would be working with a group of vulnerable individuals who would expect to benefit materially. Therefore, I decided to

invite all ten participants to be part of the first session. At this stage I felt challenged by the size of the space which, I felt could affect the programme.

4.4 CASE STUDIES

4.4.1 WORKSHOP 1

Ethnographic Description

The first session was held on 9 March 2018 at the Bosasa Center. On my arrival I was taken to the therapy room where the session was to be held. On my first day I arrived early at the center to familiarize myself with the environment and to ensure that everything I might need was available. I started off by listing the names of all those who had been shortlisted during the recruitment phase in order to make it easy for the security officials to identify them. I also designed a register to record participants' attendance and to assess their commitment. It is also imperative to be extra vigilant when conducting a programme for offenders and to ensure that the environment is free from anything harmful. It was my responsibility to mark every prop that would be used and to see that they were used and stored away safely.

At two o'clock, I anxiously began to anticipate the arrival of the participants. At 2:10 I decided to check with the social worker to confirm whether the security had gone to fetch participants from their cells. The social worker quickly took the list of participants to make a follow up. At 2:15 only five participants showed up looking quite overwhelmed. It turned out that there were clashes with other programmes. However, the participants suggested that we should start the programme at 12:30 after they had finished their lunch and before

the start of other programmes which they were attending. The suggestion was considered and agreed upon. The chief social worker also agreed with the new proposed time slot. Before we could start with the session, two other participants arrived - escorted by the social worker. We welcomed them and quickly briefed them about the change in the time. They also agreed to the new time slot and apologized for their late arrival. Their enthusiasm gave me confidence to start with the session.

Case Study: 1 *Can I be your friend?*

The aim: The aim of the session was to use dramatic projection to establish a therapeutic alliance and establish a contract. It further aimed to introduce participants to a sacred space where they could freely express themselves without fear of being judged. In addition, the activity was to be used to assess whether participants are able to engage abstractly and work collaboratively within a set of boundaries.

Choice of material: I used puzzle games as an intervention strategy. A puzzle was used as a symbolic element to represent the coming together of the individuals to form a oneness. This creation used a faceless image to reinforce the idea of SELF. The intention was to establish a behavioral contract (*group rules*) and to assess the participant's cognitive behavior.

In drama therapy playing with objects is another form of an expressive continuum, which may contribute to cognitive, emotional or interpersonal development in that, the client may experience a therapeutic shift in the way that he interacts with people and the

environment (Vignettes, 1994). Ritual games such as puzzles are engaging activities that form a bond when family and friends get together. They play a pivotal role in learning behavior as it is a creative engagement in which everyone is cheerful and openly making a contribution.

In the beginning, I noticed that participants appeared to be at ease and seemed to be comfortable being around one another. This experience made it easy for me to engage freely with them while attempting to establish therapeutic bonds. Without any waste of time, we quickly cleared the space and explored space as part of our check-in. We all explored the space by walking around and by consciously observing everything that was in the room. The exercise aimed at grounding them. At first, participants struggled to keep calm as they were busy chit-chatting with one another. Others were also dragging their feet while walking around. I wondered whether the group would be able to cope with boundaries and work well together.

After exploring the space, I invited participants to form a circle. In this next activity, I asked participants to pass an imaginary ball to a person standing across the circle and say his name. Most of them used their nicknames to introduce themselves. I was intrigued to realize that the group knew each other's names. During this activity, the group appeared calm and were able to follow the instruction. In our first session, I did not use the audio recording.

After everyone had had the opportunity to introduce themselves, I invited them to sit in a circle to discuss the contract. I outlined the scope of the research programme in order

to establish mutual trust and a working alliance. After I had explicitly explained the purpose of the research project no questions or concerns were raised. Everyone signed the consent form and returned them to my desk with the pens. This reaction, also got me worried as to whether they fully understood what they had signed up for.

In the main activity, I used a dramatic projection of an object (puzzle) to establish a behavioral contract (group rules). In addition, I used the activity to assess whether participants were able to engage abstractly and work collaboratively within a set of boundaries. Participants were asked to write rules on the pieces of puzzles and match them with a faceless image on the board to represent SELF. Initially, everyone randomly picked pieces of the puzzle and started to write group rules on them.

The first rule that stood out quite markedly was respect. Everyone in the room nodded vigorously in agreement. The second rule, from one of the participants, was Loyalty. From these two rules, I immediately sensed that some of the boundaries were pointing in my direction! Inmates are highly sensitive and they easily take offense at anything that is said which demeans them in front of their peers. I also noticed how they protected their internal world when I mentioned that sessions were going to be recorded. There was a murmur of discontent when I mentioned this, which made me reiterate the issue of confidentiality as one of the key values of the research process. Loyalty plays a pivotal role in their world and betrayal is something which they do not take lightly. In being loyal to them, I promised not to disclose their information to any of the officials, whom they regard as their enemies. At the same time, I also suggested that confidentiality be one of

the rules and they all agreed. It felt important for me to emphasize the issue of respecting the information shared by others because of the sensitivity of some of the subjects that might come up during the course of the programme. They all nodded and one participant said they should behave like one family. In my work with young offenders, I have noted that sometimes they use personal information to hurt one another when conflict arises.

After all the rules were written, I invited participants to the board where they were expected to collaboratively match the pieces of their puzzles to the drawn faceless image placed on the board. Initially, two participants' physically distanced themselves from the game by remaining seated. This was a negative signal associated with resistance, which I choose to ignore. However, I was also aware that for some reason this group may not have had the opportunity to play or work together in a safe space that is contained. In my perspective as a student drama therapist, I'm aware that in drama therapy the process of playing may elicit some level of vulnerability, whereas others may choose to hold back in order to hide or protect their internal world.

As the exercise progressed further mixed emotions started to play out. Some were intrigued while others displayed symptoms of anxiety and frustration after a long struggle to get the right puzzle piece. As emotions were starting to mount up one particular participant persistently kept projecting his frustration by comparing the size of the puzzle to the male genital in an attempt to get everyone's attention. To my surprise, everyone seemed too engrossed in the exercise to even pay attention to his jokes. Dramatic projection within drama therapy is the process of exploration that enables the client to

project aspects of themselves into the material through playing, thereby externalizing inner conflicts (Casson 2004:173).

Eventually, I took a marker and suggested that we to add another rule that forbids vulgar words and insults. I was aware that I was projecting my Christian values on the group by guiding the process and, by introducing moral ethics, was maintaining the functions of my role not only as a researcher but also as a drama-therapist and facilitator. I found it relevant to promote ethical behavior in the early stages of the research project and to encourage respect by setting boundaries. Everyone concurred with the rule and the participant apologetically withdrew his comment.

The two participants who had refused to join in the game eventually became interested after witnessing others struggling to find the right match of the puzzle. They rose to the occasion and joined the others to find the right pieces of the puzzle. This was a positive indication that distancing and witnessing may also be part of the therapeutic process. The more complicated the exercise became the more they started to communicate and to work collaboratively by sharing ideas. Something was being played out in the session around the themes of trust and empathy, which evoked a sense of teamwork.

The participants spent thirty minutes working on the activity. It was interesting to note that it somehow began to be less difficult as soon as they started to strategize instead of randomly trying to match the puzzle pieces. They used 'tsotsitaal', a mixture of Afrikaans, English and vernacular to communicate among themselves. This language is commonly used in correctional facilities by offenders and which I also adopted in order to be at their

level and to influence our relationship. During the exercise, I was able to witness the group dynamics. Some participants were eloquent whereas others interacted silently. Others wanted to be in charge and displayed characteristics of bullying. There was also a sense of community. We laughed together instead of laughing at one another. Through this activity, I was able to bond with the group and established a therapeutic relationship.

The faceless image of the puzzle was a depiction of SELF. The colorful image embodied the same symbolic meaning which the center used to paint their walls (*green, yellow and maroon*) and represented complexity. Participants used larger pieces of colorful puzzles to complete the image of a face. The puzzle pieces were designed in different sizes and shapes and had vivid colors with no details on them except the written rules. Upon the completion of the exercise, they all cheered together and celebrated. A moment of relief. In my view, creating a place of safety in the space was an important attempt to influence trust and to allow the group to have ownership of the space. Afterward, I invited everyone to sit in a circle to reflect on the experience of the session. One of them spoke up and said: Never judge the book by its color. They all giggled. From this moment I knew that a level of group cohesion was starting to take shape. In this session, we did not use the journals but we instead engaged in a verbal discussion. Through playing I was able to set boundaries and assess the participants' level of creative engagement, problem-solving skills, group dynamics and whether they would be able to tolerate boundaries. The process of witnessing one another also encouraged an awareness of self in relation with others through interactive playing.

In our closing rituals, I asked them to stand in a circle holding hands. I asked them to repeat after me these words; we have come together, we move apart and we leave. We repeated this phrase three times while moving forward, backward and to the side. In the end, they all clapped hands cheerfully and started to rearrange the room.

4.4.2 WORKSHOP 2

Ethnographic description

On the 16 March 2018 I arrived an hour earlier (11:30) at the center. On my arrival I was informed by one of the security guards at the gate that all the social workers were attending a conference in town. However, he directed me to some lady to assist me with the daily arrangements including the escorting of the inmates to the session. After everything was confirmed, I went straight to the therapy room to start with the preparation of the session.

At 12:30 I began to shift chairs from the room to the corridors to create space. I was only left with one BIG table and my chair in the middle of the room. I sat there quietly waiting for participants to arrive wondering if there were reasons for them not to come (*Maybe they want to withdraw from the programme. Perhaps it's because the social workers are not around. I started to doubt if the security people had informed them)*. As I was just about to give-up they made their way into the therapy room. They quietly stepped into the room one after the other and softly greeted me. I jokingly asked them if they had had too much to eat. They all chuckled and apologized for the delay that was experienced at the kitchen. This time they were only six and amongst them was one participant who appeared to be extremely despondent. One participant was missing when the security guard went to fetch them. We quickly moved the

table to the side, and without any waste of time I asked them to spread around the room and reminded them that the session would be recorded.

CASE STUDY: 2 *Stepping out. .* **.**

T**he aims**: The primary goal of the following session is to access information from participants and to enable participants to project their internal and external world through reflective processes which involve the use of rituals and collage.

The choice of Material: This action-orientated intervention encapsulates narra-drama techniques (*Collage*) to explore personal narratives.

At the beginning of the session, I used body movement as our opening ritual to *Check-in*. This process allowed me to assess the participants' level of readiness by observing their body language, posture, gestures, eye contact and interaction with space. The exercise aimed at influencing their spatial relationship with the environment and creating awareness of self and others in the room. It was our second session, yet I noted that participants were still struggling to keep calm, others were dragging their feet on the ground, while others were chit-chatting among themselves. One group member Mpho (pseudonym), kept on asking other participants to keep quiet. He seemed frustrated and irritated whenever other participants were being disruptive. Mpho (pseudonym) is one of the energetic individuals who appear to be disciplined and outspoken. Eventually, the group managed to keep still and followed the instructions.

For the main event, participants were invited to create a personal collage. They were asked to take any magazine or newspapers that had been placed in the center. They were given the rulers to cut out images, phrases or poems that resonate with them relating to their current situation, past or future endeavors. During the process, participants sat a distance apart from one another. Everyone seemed engaged and focused this time. I walked around silently while witnessing them, as they were exchanging objects while working independently. Participants used symbolic images and positive quotes in their collage. This process enabled participants to externalize their experience and to mark a positive change. Mpho (pseudonym) used phrases such as freedom, and pasted images that reflected a positive outlook. Upon the completion of their creation, I asked everyone to review their work. One participant Neo (pseudonym), didn't make the effort to open his journal to review his work. He sat at the corner quietly with his head bowed to the ground. I approached him and asked if he is okay. He looked at me and nodded. At this stage, I was aware of sensitive materials that were starting to emerge. Towards the end, I asked participants to stand in a circle to reflect on their collage using the following phrase; This is a story about… (relating to the collage).

One of the participants said; "This is a story about Mpho (pseudonym), who is stepping out of gangsterism". When he said this line, he pulled his face straight and looked me directly in the eyes. When he said these words, there was a reflection of vulnerability from his eyes. The rest of the group just stood still and made no remarks or reactions. This profound moment of self-disclosure was an indication of a possible therapeutic change. The nature of this cathartic experience within drama therapy space reflects the reduction of

psychological and emotional symptoms. This moment of self-actualization is also a positive indicator of achieving mutual trust. Based on the group's reaction, when Mpho (pseudonym) was disclosing his involvement in the gang, I gathered that the group members were somehow aware of his status, but had not disclosed it to anyone outside their group. As a student therapist, it became critical for me to demonstrate unconditional positive regard to encourage respect among the group. Carl Rogers asserts that the provision of unconditional positive regard for clients enables them to gain awareness of their true feelings, leading to the ability to make positive changes (Brodley 2006). He further indicates that as self-awareness increases the client can learn to accept themselves, including their imperfections (Cepeda & Davenport, 2006).

After everyone had had a chance to relate their stories, we all formed a circle and performed the closing ritual. (We came together, we move apart and we leave). After everyone had left, I re-arranged the room and locked up the room.

4.4.3 WORKSHOP 3

Ethnographic description

Today's session started at 1:15 in the same therapy room and participants appeared to be highly energetic. They were joking and playing with one another and apologized for the delay they had experienced at the kitchen. On their arrival we started off with our greeting-ritual of hand shaking. I accepted their apology and asked them to help me move the chairs to the corridors. The aim was to influence their relationship with the space by allowing them to be in control. After the space had been cleared, I invited everyone to spread across the room.

CASE STUDY:3 *Walk in my shoes.*

Aims: An exploration of self through role-taking in order to assess the presented material and to gain insight and background information on the participants.

The choice of Material: This performance-based intervention integrated the use of role-method and role-playing by Robert Landy (Landy, 2001). It used the taxonomy of roles from the role-profile to assess the present functioning of the individual in relation to their perceptions of themselves in and out of role (Landy, 2001).

Today, participants did not struggle to be calm during the *check-in* and did not show any disruptive behavior. Within a few seconds everyone was walking quietly around the room to explore the space as part of our opening ritual (*in order to influence awareness of self and others*). From my observation I noticed less tension in their body language as compared to other days. The exercise swiftly transformed into the physical *warm-up,* integrated with the breathing in and out to get rid of external distractions. At these stage participants seemed to be familiar with the routine and showed a great amount of appreciation without making any funny sounds while stretching their bodies.

In the next activity we explored a number of roles by asking participants to embody, through movement and gesture, the role of any character that I called out. The activity aimed to explore gender identity and perception. I asked them to show the role of *a thug, a priest, a street beggar and a sixteen-year-old girl*. During the activity participants were able to respond intuitively and creatively even though they portrayed stereotype roles. The next activity served as a bridge-in before stepping into the main event.

Participants were asked to creatively use different props to elicit themes. During these exercises participants responded actively and intuitively and consciously engaged with the material, expressing their inner-conflict. Some images had sexual expressions and violence. One participant used an umbrella as a gun, another one used it as a walking stick, another one used it as a fighting stick and another one used it as a golf stick. The intention was to stimulate their creative imagination by preparing them for role-playing with special attention to symbolic elements and metaphors that are emerging and which are a product of their unconscious processes.

In the next activity I used the role-profile exercise by Robert Landy (Landy, 1993) Using the four taxonomy of roles as an instrument, we worked with archetypal roles to explore the individual's personality (Landy, 1993). I asked participants to assemble six chairs in a row, back-to-back. On each chair I placed a paper on which was written the four columns of the taxonomy domain: *this is who I am, this is what people think or say I am, this is what I want to change about myself, this is who I want to be*. I then placed a stack of role-cards on the floor, and invited everyone to stand on one side. Robert Landy indicates that role-cards are an innovative assessment tool that is less action orientated but rather more reflective (Landy, 2001). After everyone had chosen their roles I asked them to carefully review their choices and make changes if they were not satisfied, but none changed their role-cards. During the exercise participants were deeply engaged and worked independently. However, there were symptoms of vulnerability as soon as participants realized that they were exposing parts of themselves through role-profile. When everyone was done, I asked them to choose one role and create a story.

At this stage I actively watched everyone as they were busy preparing their stories. As soon as they had finished planning their stories, I asked for a volunteer to come to the center to play out his story. At first there was a level of resistance. Then I reminded them that there is no right or wrong answer. One participant jumped onto the stage and everyone applauded him. The participant identified a role of a rebellious child from a domain that says: *"This is what people think of me*". In his scene he depicted an altercation between his parents and himself. In the scene his parents were chasing him out of the house because of his intolerable behaviour. The participant used physical gestures to express his aggression. In his story he said he felt unloved and misunderstood by his family. According to Rene Emmunah (1983) the rebelliousness of adolescents is another form of expressing their frustration with the problems of dealing with the newly emerged and experienced changes, relating to physical, cognitive and emotion growth (Emmunah, 1983).

Fascinatingly the participant is from an area of Eldorado park in Johannesburg which is poverty stricken and experiencing social dysfunction due to poor service delivery and a high crime rate (sabcbreakingnews, 2017). According to Bandura aggressive behavior in adolescents is the outcome of a distorted relationship with parents. Children experience frustration and rage when parents or role models become bad examples (Siegel, 2003:87). Participants witnessed each other taking a role. Phil Jones (2007) indicates that in drama therapy witnessing may take different forms, participants may become the audience and this process may help participants to reflect and gain new insights into their own life experience (Jones, 2007: 101). Other participants explored a range of archetypal roles relating to prisoner, gangster, abuser and hustler.

In our reflection one participant said that he felt bad when portraying the role of a thug, because he was imagining how he would feel if someone did that to the people that he loves or even to himself for that matter. During the performance while some were portraying roles, there was a sense of empathetic response from other participants' reaction. Empathy became one of the profound themes that emerged. According to a number of studies, lack of empathy in teens is what gives rise to conduct disorder among adolescents.

Through role-identification prominent themes were recorded and improvised by all the participants. According to Robert Landy (2001), role-profile provides an opportunity for the therapist to gain an insight into the presenting problem and the character traits related to the client's symptoms (2001, 155). However, the exercise seemed to be provocative and participants used jokes as their defense mechanism during the process of role selection. The whole process showed that participants had developed a consciousness of self and were willing to improve their perceived-self. For the purpose of the research, I have re-worked the taxonomy of roles in order to address the needs of the group and have added a column that says: *This is what I want to change about myself*. Role-profile serves as an instrument to access the present functioning of the individual in relation to their perceptions of themselves in and out of role (Landy, 2001). I used role-taking to allow participants to externalize their thoughts and emotions and to confront the self. After the performance participants were given the opportunity to reflect on their experience of playing out identified roles. I also gave the participants a chance to reflect on their private journal entry. After everyone had finished with the process, we all formed a circle and closed with our ritual.

4.4.4 WORKSHOP 4

Ethnographic description

On this day, the session started at 2pm. When I arrived at the center everyone was scattered all over the courtyard. One of the social workers asked me to personally go and look for the participants. I found three of them sitting together and I asked them to inform the others who were already busy with other activities. After managing to gather them together, we all rushed to the therapy room to start with the session.

CASE STUDY: *4* *Thinking about thinking*

Aim: The following process aims to creates a sacred space that honors the individual's memories in an attempt to show emotional support and aid self-resilience.

The choice of Material: The following process uses a projective object to enable participants to reflect on their personal stories to encourage self-awareness.

The session took place a week after the Easter holidays. In our check-in, as we were exploring space, I asked participants whether they had received any visits during the Easter holidays. They all mumbled with their heads bowed. One of them exclaimed, Nop!! We then resumed our usual opening ritual of walking around the space followed by the breath in and out exercise to ground participants. Based on their body language I sensed feelings of loneliness and emptiness. I gently invited everyone to grab a chair and sit in a circle.

I again asked everyone if they were fine and without hesitation, one of them said they had been expecting a visit from their family and friends over the Easter weekend but they never showed up. When I asked if anyone had received a visit, they all shook their heads in disappointment.

I then created a sacred space as the entry point into the rite of passage by placing a black cloth on the ground with a variety of projective objects on it such as; alcohol lids, candles, condoms, Bibles, a seashell, leaves, artefacts, etc. Everyone excitedly jumped from their seats before I could even give instructions. I stopped them and asked them to go back to their respective chairs. After everyone had settled I invited them to pick one object from the center which reminded them of someone or a particular event. They all took a moment to rigorously observe the objects and slowly rose from their chairs one after the other to pick an object that resonated with them. I gave them a moment to feel the texture of the object and observe the shape and size. The first participant by name of Bonolo (pseudonym) picked a pack of a condom saying it reminded him of his girlfriend. He said he last saw his girlfriend at the time of his arrest. As he continued recounting his memories, he kept his eyes on the pack. When he told his story his eyes lit up and there was a deep sense of nostalgia. Normally, Bonolo (pseudonym) was the quiet one in the group and often appeared to be emotionally withdrawn except when he is having a private conversation with me. He usually engages little and appeared to be resistant during the sessions. Rene Emmunah (1983) says that resistance in adolescents during the process of therapy could be another way of concealing their feelings of frustration, pain and their fear of being hurt, betrayed or misunderstood (Emmunah, 1983).

On that day he was active and he engaged willingly by openly expressing his thoughts and emotions. My assumption was that the choice of picking a pack of a condom was another way for him to reclaim his sexuality, which might have been violated by his fellow inmates. I believe that the processes of drama therapy gave him the opportunity to build up his resilience and to get his voice back in order to express himself.

After everyone had shared their stories, we moved to the next exercise to give everyone a chance to externalize their thoughts and emotions. In this exercise, participants were asked to add lines to the poem using metaphors, imagery, and comparison. The exercise allowed participants to externalize their emotions and to transfer their void of loneliness and emptiness. The title of the poem was inspired by everyone's nostalgic contribution... 'What life could have been like' (*the poem is attached to the last chapter of the research report*). After everyone had their shared their contribution we chanted the poem repeatedly to externalize their emotions.

I then asked the participants to put their objects aside in order to create a sacred space. After clearing the space, I asked everyone to use their chairs to create a sculpture that represents collective memories. The process of externalizing enabled participants to distance themselves from the problem and to gain new perspectives. They all stood up, holding their own chairs. They started off slowly not sure of how to create it. They constantly reworked the image by changing the shape over and over until they finally agreed on one thing. The sculpture was abstractly designed with two chairs leaning on one another, whereas others were left hanging.

By the end of this creation, participants stood to the side to witness their creation and cheerfully applauded the sculpture in honor of their collective efforts and contribution. I believe that memories are an essential part of human existence. Without memories the individual struggles to discover their identity and experiences difficulty functioning in everyday life (Baddeley, 1990). After the creation of the sculpture participants were asked to reflect on significant moments of the process, which they found cathartic. They used their journal entry to further their personal reflection. After everyone had finished writing we formed a circle and performed the closing ritual. In their reflection, they indicated that the session had helped them accept their current situation. I presumed they referred to being alienated from their family and friends.

After everyone had left the Bonolo (pseudonym) remained behind to help me arrange the room. In our conversation, he confided in me about being sexually assaulted by his fellow cellmates. Another moment of self-disclosure. When he told me this, he begged me not to mention this to anyone referring to the social workers and psychologists. So far, it is clear to me that, the group consist of a gang member and a victim of the gang. When Bonolo (pseudonym) told me this, I felt somehow helpless and empathetic. At this stage, I was challenged, both as a student therapist and as the researcher. These challenges were to ensure that I created sessions that were well balanced to benefit both victims of the gang and gang members who are willing to step out of gangsterism. However, both of these events triggered lots of question for me in the light of safety and rehabilitation strategies which the center is using to help inmates cope with the hardships of detention.

In my mind, I also started to think about creating a sacred space that would allow participants to address their concerns and frustration about their day-to-day experiences of being in the center.

4.4.5 WORKSHOP 5

Ethnographic Description

The occupation of territory is fundamental to human existence even at a punitive level. The manner in which offenders use the space in the Bosasa court-yard reflects a true sense of cohesiveness among individuals and groups. This is the only time they have the freedom to control their environment. When I arrived, offenders were spread all over the court-yard sitting in groups or walking in pairs to explore the space. Some were engaged in extra-mural activities such as volley ball, soccer, and basket-ball to buy themselves time. This impression is misleading and untruthful; at night group associations are determined by gang-membership and the cells are controlled by gang leaders. On one occasion, one offender spoke to me in confidence about this information. He said gangsterism at Bosasa center is overlooked and offenders are using that to their advantage. At the center, offenders use symbolic language to communicate among themselves based on group identity, a culture which I adopted when greeting them whenever we meet. This helped me to relate to them.

CASE STUDY: 5 *Behind the silent walls*

Aim: To explore psychosocial issues and to identify emotional charges connected to participants' problems.

Choice of Material: The use of story embodiment and drumming to explore conflicting areas related to the social institution such as; culture, religion, education, and prison.

The session started off with the ritual opening with the intention of grounding participants in the here and now and with physical warm-up exercises to get rid of physical tension and invite healing energy. For this session, I employed psychoanalysis techniques using Free Association as an entry point. I wanted to examine the unconscious processes in order to cultivate themes (Freud, 1923). Whenever I tap on the participant's shoulder I will give him a word for him to respond to intuitively by giving me any word association that comes to his mind. After giving instructions I asked participants to walk around the room and stop when I say, 'Freeze!'. During word association, Thuso (pseudonym) constantly kept associating Bosasa with negative words such as empty promises, corruption, pain, thugs. However, judging from everyone's reaction, I can believe that everyone in the group could relate to what he was saying. From the psychoanalytical viewpoint this process of identifying unconscious thoughts and emotions by bringing them into consciousness helps the individual to understand their thoughts and action (Freud, 1923).

The exercise swiftly moved into an embodiment using a mask. Initially, I gave everyone the mask to carefully observe the shape, texture, color, and image, before starting with the exercise. After everyone had explored their masks, I asked them to wear them and to use movement, sound, and gesture to embody any form of archetypal issue that I called out, using movement and sounds. The following are examples of the archetypal issues that were explored: poverty, corruption, pain, and empty promises. Corruption, mistrust and empty promises became some of the prominent themes that emerged linked to the Center (Bosasa).

After exploring and identifying archetypal issues, I invited participants to get chairs and gather around to discuss their concerns and grievances related to the Bosasa Youth Centre. This gathering was used to contain the process. The process used the client-centered approach in order to allow participants to openly express their frustration and pain without fear of being judged (Roger, 1950).

After everyone had settled down I asked what feeling or thoughts would they like to share? Without any hesitation, Thuso (pseudonym) jumped up and made a long speech. I had asked this with intention of offering them active listening and to demonstrate unconditional positive regard. Thuso (pseudonym), in his speech, explicitly described unbearable moments he had experienced since he came to Bosasa center. He said that the treatment which they are getting at the center from both care-workers and social-workers is extremely demoralizing. He further indicated that instead of being supported and developed they feel oppressed, yet the stated policy of the center (Bosasa) is to develop them. In addition, Thuso (pseudonym) said the policy only allows them to make phone calls once a month for two minutes. The policy also prohibits them from receiving basic essentials such as toiletries from family and friends, yet they spend half the time without toiletries let alone bathing with cold water. The other things they complained about were their uniforms and the food they are given.

On one particular occasion, I had to postpone the session because participants were infuriated by the food they had been given at the kitchen. Thuso (pseudonym) added, “We are being treated like dogs”. When Thuso (pseudonym) narrated his story there was a residue of rage wrapped in his voice.

He ended his speech by saying that the place is corrupt, yet officials pretend to be good Samaritans. When I asked participants whether they could relate to what Thuso (pseudonym) was saying without hesitation they all agreed with what had been said. For the first time, I witnessed participants speaking with one voice; a sense of community. It felt as if they have waited for this moment for the longest time to be listened to and to be understood. This was a special moment for them. A moment which made them realize how stories can bring them together.

When I asked other participants to share their stories, I began to sense their frustration and I could see it in their body language. The level of emotional tension was escalating. As they were busy reflecting, I immediately began to think about the concept of mirroring. In my mind, I made the assumption that the same corruption which they were complaining about, is the same corruption which they are practicing in their cells when they victimize one another. The issue of gangsterism has been a pressing issue, which I was also informed about. Inmates use brutal force to establish the individual's identity, his "prison identity", to find commonality and a spirit of oneness.

After listening to them, I intuitively asked everyone to grab their chairs and to spread out around the room. After everyone had found their spot I asked them to face the opposite direction and to kneel down in front of their chairs. I invited them to join me in beating the drum of rage. This was to help them to vent their grievances and to externalize their frustration in an expressive manner. The drum was used to echo the emotions of the participants. It is the pulse of the spirit and its rhythm governs the intuitive response of the participants.

We all started beating our drums using chairs that had cushions on them. Participants viciously beat the drum. They were unstoppable as they projected their anger and pain into the chair. When I asked them to stop they all collapsed on the ground laughing hysterically. Then I asked them; “How does it feel?”. They responded, “It feels good.” Then Thuso (pseudonym) asked, “Can we do it again?”. Without hesitation, I responded, “Of course", then we repeated it!

Eventually, when we stopped the drumming I spontaneously led the chorus of the chanting and everyone joined me. The chanting went on till everyone felt recharged. At the end, they all cheerfully clapped their hands in a celebratory greeting. The reaction was remarkably positive.

In this case, the process was modified in a way that is non- violent but rather therapeutic through the enactment of mythologies, symbols, metaphors, and life drama. These can be used to create a platform that is non-judgmental and non-violent. According to Phil Jones (1996), the life drama connection involves the actual dramatic representation of reality (1996, 119). In closure, I asked participants to reflect the experience in their journal entry. In conclusion, we all gathered together to make a closing ritual to ground participants through body tapping on the shoulder while making sounds. After this session, I started to grapple around the subject of connectedness and collective trauma and how to promote a safe environment and how to re-establish a positive identity while still in detention, without being violent. I wanted the participants to understand what it means to be human through the sharing of stories regardless of their differences.

4.4.6 WORKSHOP 6

Ethnographic Description

On my arrival I was informed that all the social workers had gone to a conference and that there was no one left at the offices. However, the unit manager asked one of the officials to accompany me to the office. At exactly 12:30 the participants arrived. When they found me sitting in the foyer, they asked if we were using a different space, immediately I considered the idea of using the foyer because it is spacious but one of the participants was against the idea because of the security cameras that are installed in the foyer. He said he would like to work in a private space and everyone in the group agreed with him and we immediately moved to the therapy room to start with the session.

CASE STUDY: 6 *What's in the name?*

Aim: An exploration of self in relation to others through mapping; to establish group connectedness and explore the concept of self-identity.

Choice of Material: The use of mapping the concept of self-identity to uncover meaning connected to their names, ethnicity, race and religion. The process made use of the metaphors found in various aspects of shaman rituals and which are used to identify conflicted areas.

Today participants appeared to be in high spirits and were energetic. When I invited them to the space they all instantly jumped up and started to engage in an opening ritual. The opening ritual allowed participants to check-in through exploration of the space.

The process managed to ground them and brought them into the here and now through physical engagement.

After everyone had settled down I introduced socio-metric activity as a point of entry, though I did not adapt its traditional format. I decided to spread chairs randomly around the room. Participants were expected to respond to a few questions by sitting on the chair when they agree or remain standing if they disagree with any of the statements. During the process we explored the following conventions: *Those who have African names; those who have surnames; those who were named after their forefathers; those who have nicknames; those who want to change their names; those who have two parents from different tribes; those who want to name their off-spring after them; those who know their totemic names.*

Participants were actively responsive to the game but they showed no interest in naming their offspring after them. They were all eager to change their names. One of them said he would like to name himself '*Ambitious*', whereas others wanted to change their English names. One participant Lebogang (pseudonym) said he had never been given an English name by his mother, but his grandmother, who raised him, used to call him after his grandfather and named him Kenneth (pseudonym).

When I asked them about their clan names, they looked confused and they asked me, "W*hat's that?"* I then made an effort to explain to them about clan names and totemic names. They did not seem to be attuned to their cultural identity. This can be part of the urge to break free from norms and cultural stereotypes. During the session there was only one participant who knew his totemic name.

When I gave him the opportunity to tell the group about his totemic name, one participant chose to recite his Seswati praise poem using his ancestral lineage to define himself. Traditionally, totemic names are inherited from the father's bloodline. I guessed that many of the participants who didn't know their totemic or clan name were from fatherless households. Stats South Africa reveals that (2016/09) 64 % of South African households are run by single mothers. In addition, the South African Institute of Race Relations indicates that a third of the country's prisoners who are between the ages of 18-25 years are fatherless.

According to the study of culture and psychology, different cultures produce different self-images which influence all other aspects of a person's behavior (Matsumoto, 2004). The group is multi-cultural. There are Tswana, Pedi, Swati, Zulu and Afrikaners in the group. An enhanced concept of self occurs when it is based on cultural conventions that individuals can identify with, such as a set system of rules for living and their natural habitat (Ibid, 301). In a brief discussion towards the end of the process, I asked participants if they understood the significance of their names.

Lebogang (pseudonym) shared with the group that his mother gave him the name because of her endless prayers to God for help during her pregnancy. I asked him if he was a Christian and he said yes. For clarity's sake I also posed the question to the group to find out how many saw themselves as Christians, and received a resounding reply from them, "*Yes*". African names normally reflect the circumstances at the time of the birth though some names may be futuristic. Many people fail to live by the meaning that is attached to their names. One participant told us that he is aware that he has disappointed his mother by doing the complete opposite of what his name stands for.

What I ~~r~~realized was that, names are the reflection of our identity and they carry the spiritual essence of our existence. I also discovered during this process that spirituality and culture seem to be inseparable when dealing with the subject of SELF.

For the main activity I used mapping to uncover meaning connected to the individual's identity. Initially, participants were asked to clear the space and to place a paper in the centre on which was written one of the participants' names: first name, middle name or surname. While doing this, participants were asked to spread around the room holding stones in their hands to explore their inter-relation. Lebogang (pseudonym)volunteered to use the names he had written in the for the rest of the group to map from it. Participants were asked to identify any similarities which they had with the name using stones to establish the connection. The first connection which participants were able to identify with was ethnicity (tswana). As the process progressed further, others established connectedness with others through race, gender, origin and spirituality. The primary goal of the process was to help participants to stay conscious of who they are and to help them to identify group commonality. According to Maynes, mapping related to self, helps individuals to achieve an authentic journey from self to self (2009). He further indicates that self-mapping helps one to connect with the higher self by integrating beliefs, attitudes and aspirations (Mayne, 2009).

Later on as we were about to explore the connections in the group further, Lebogang (pseudonym) raised his hand and said, "W*e forgot something*". We all looked at him and he pointed at everyone, "W*e are all prisoners*" he said, and they all chuckled and agreed to extend the shared connection.

At this stage, I began to realize the significance of the impact that the sessions are having on the healing intentions of the group as a collective. The group was starting to gain a level of self-consciousness. According to the African etiological model, individuals have a connection or relationship with their environment and if the person struggles to adapt to his environment he may get sick due to a weak state of equilibrium (Bojuwoye, 2003).

Eventually participants were able to find commonality in four areas. During their interaction there was a level of teamwork and co-operation. Lebogang (pseudonym) was also able to engage with the group well, sharing ideas. Initially Lebogang (pseudonym) explicitly told me, in front of the group, that he is not a team player, but he is willing to change from that. This session seemed to have shifted his negative psychological symptoms.

Whenever they struggled to find a connection, they would pause for a moment to reflect and make an effort to find a special connection with each other. It was as if he was the one leading the session. Lacan (1997) indicates that we cannot construct self in a total isolation. He further states that the construction of SELF has to be open to what is outside ourselves (Lancan, 1997).

After the completion of the mapping of self in relation to others, I asked each participant to have a moment at his station to carefully observe the special connections that he had with the others. The mapping displayed a colorful image of a spider web that represented diversity and collectiveness.

According to the African etiological model, the principle of interconnectedness resides in the African worldview, which states that "*Motho ke Motho ka batho*" meaning you are who you are because of others. This phrase demonstrates the significance of collective identity in African culture (Moletsane, 2011). In drama therapy rituals are re-worked within a framework that enables participants to explore the ritual and the relationship. Lacan states that self should be inclusive of others and find it's worth in relation to others and the environment (Lancan, 1997).

Towards the end everyone had the opportunity to reflect on their experience in their journal entry. Afterwards we formed a circle to perform the closing ritual. In the end Lebogang (pseudonym) asked to pray. He made a heart-felt prayerful reflection, which resonated their distress and frustrations. In his prayer he asked God to protect them and give them courage to overcome life's challenges. God is the supreme being that provides life energy, and below that supremacy there exist the ancestors (Bojuwoye, 2003). The participant further asked God for forgiveness. After everyone had left the room, I slowly started to dismantle their creation and pack away the artefacts. Throughout the day, I kept thinking about Lebogang's prayer, wondering whether he had forgiven himself as well. In fact, I became concern for everyone, especially after realising the incredible relationship they have with God. At this stage of the research, FORGIVENESS seem to be emerging strongly. The question is, have they also forgiven their past?

4.4.7 WORKSHOP 7

Ethnographic description

Today South Africa is celebrating Freedom Day (27.04.2018) and most officials are on holiday including the team of social workers. Upon my arrival at the center I went to the reception to collect the key for the therapy room. One of the security officials volunteered to walk with me to the office for security reasons. At the end of the session I received a visit from one of the inmates whom I had been assisting with his proposal. Today he brought two of his team mates to discuss the feedback from the management. I was quite impressed to hear from them that the management approved their proposal. Their programme entails inviting learners from high schools to the center, where they can share their personal stories and see the ripple effects of risk behavior. However, they seemed worried because they had heard that next week the research project is ending.

CASE STUDY: 7 *How did I get here?*

Aims: The aim of the process was to help participants to undergo a rigorous reflexive process in order to increase their self-awareness through mindfulness; and to help participants to get in touch with their intentions by connecting them more deeply with their self in order to give them new perspectives and calmness and wholeness.

Choice of Material: The following process employs the enactment of the labyrinth ritual incorporated with mindfulness and the cutting of papers as a metaphor of the spiritual journey.

After exploring the participants' connection with self, others and their environment in the previous session, it felt it imperative to focus more deeply on the self and to eliminate symptoms of stress and anxiety through the use of meditation.

In today's session I decided to deviate from the traditional structure of the opening ritual in order to acknowledge the participants' efforts in choosing to attend the session on a public holiday. Normally on holidays those inmates who have not received visits from their loved ones are extremely depressed and disappointed. I felt it imperative to start the session by assessing the participants' psychological state and their level of readiness before leading them into an intense mindfulness process. During our rapport the participants confirmed that none of them had received a visit from their loved ones and neither were they expecting anyone to visit them. We started by exploring the space while exchanging words in a level tone to unveil issues that might be blocking their energy. In our conversation I asked them this question, *"What will you do if you are given a freedom for one day to go home?"* Their immediate response was cheerful whistle blowing, expressing their anticipation. In their response most of them said they would spend it with their girlfriends and families. This process was intended to free their minds of distracting thoughts about their present position and to stimulate their imaginations to be in touch with the outside world. As the process progressed further, I asked them to stop walking and to do deep breathing in order bring them into the here and now. After managing to ground them, I started to read a short piece to frame the next process:

"In the deep womb of a silent night, we're confronted by the images and voices of those who have been living before us. They're inviting you and you to a sacred place where harmony is restored and the curse is cleansed. As we're about to embark on this long-journey, we are challenged to embrace ourselves and to follow our intuition till we reach our destiny."

After this short prose, I handed out newspapers to individuals and demonstrated how to slowly cut the paper into fine pieces as a symbolic enactment of embarking on a long journey. Part of the instructions was for each participant to have his own space where they could sit while cutting the paper. Donald (pseudonym) took the paper and went straight to sit at the corner of the room, while everyone else spread across the room. I walked around the room to actively observe participants. Throughout the mindfulness process, all the group members were sitting a distance apart, without any verbal input. Some participants struggled a bit to be present. Donald (pseudonym), was immediately deep in his own thoughts while he slowly teared the papers into pieces. His eyes gazed into the distance and he appeared to be lost in the moment. Within a few moments there was silence and everyone was seen to be engaged and focusing on the cutting of the paper. In my view, the idea of the individual having their moment in their own space seems to be meaningful, and somehow represents a thought that a space could be internalized for self-reflexivity. In that way, the safety of the space played a very crucial role in the sessions and it was only towards the end that participants were beginning to trust it.

While everyone was engrossed in the exercise, I took out cloths to create a labyrinth. At the center I placed a bowl of water and a mirror, some artefacts, seeds, stones, sea-shells, dry leaves and two candles.

During the process I walked around using a shaker to produce a soothing sound that is meditative. An intense stillness permeated the room while everyone was busy cutting the paper.

After each participant had completed the cutting process they were guided through the labyrinth walk, while others were witnessing in silence. When they reached the center the participants were asked to pick an object that represented an aspect of his life that was blocking his freedom and to put it inside the bowl of water as a symbolic gesture of letting it go. Next to the bowl, I placed small pieces of papers on which were written the following phrases: *Self-resilience, self-control, self-respect, self-love, self-resilience, self-forgiveness, self-esteem, self-renewal, self-autonomy, self-acceptance, self-confidence, self-care, self-discovery and trust in God.* Participants were expected to select one phrase that resonated with the quality he wanted to take away from this programme in order to reclaim his own freedom. The level of participation and commitment throughout the process was exceptional. They all managed to remain truthful and maintained stillness through-out the process of mediation. However, due to lack of sunlight in the room I decided to use a mirror instead of water for participants to look at their face. Whenever they reach the center they would take a long pause and look at their reflection in the mirror before placing an object in the water. Some participants washed their hands in the bowl. There was a deep stillness each time a participant took a moment to gaze at his reflection in the mirror. Each participant sincerely honored the process by allowing the stillness to permeate and control their intuitive response to being at the center. Donald (pseudonym) was the last person to finish. However, he didn't seem to be bothered for being the last person to finish.

I stood there watching him until he stood up and walked through the labyrinth. When he reached the center, he knelt-down and gently washed his hands in the bowl. He reached for the mirror and looked on his reflection. His face changed and his eyes glittered with nostalgic thoughts. After a moment, he reached for a paper and picked self-control. He rose and looked at me with a sense of relief. I nodded. He slowly walked back to his spot and sat down.

I handed over the journal entry books for participants to reflect on their experience. Phrases that were selected by participants were; self-renewal, self-forgiveness, self-resilience and trust in God. When everyone was done with the writing process, we all gathered in a circle to engage in a verbal reflection. The feedback process was very moving and other participants couldn't even find words to express themselves. The discussion was emotionally intense and everyone shared their experience with the group

It felt important for me to consider the feedback discussion as our check-out after identifying the state of vulnerability amongst the participant. Essentially, everyone in the group spoke about the experience of seeing their reflection in the mirror. Donald(pseudonym) mentioned that he hadn't seen his reflection in a mirror since he had been convicted. On one occasion participants told me that they do not have mirrors in their cells due to security reasons. This process seemed to have been emotionally rewarding yet confrontational. Donald (pseudonym)further indicated that the cutting of the paper helped him to deeply contemplate on things he had done in the past, and which have caused him a lot of shame. According to a number of studies in psychology, shame is linked to post-traumatic stress disorder. Donald (pseudonym) is one of the participants who hasn't disclosed why he was arrested.

In our check out, I asked participants to shake their bodies to discharge the tension felt in their bodies. Then they all turned and tapped each other's back to release body tension. At the end we all formed a circle and clapped our hands. After the session I deliberately asked participants to leave the room in a mess to honor their stories.

4.4.8 WORKSHOP 8

Ethnographic Description

On my last day at the center, I felt nervous yet grateful that I hadn't experienced any major challenges during the research programme. As I entered the courtyard one of the social workers approached me to remind me that he would be joining the session as an observer. He seemed to be excited about being part of the last session. While I was still waiting at the doorway for the security to open participants came running towards me to assure me that they would arrive on time.

In fact, they arrived 30 minutes earlier than usual and appeared to be enthusiastic. As soon as they stepped into the therapy room my curiosity probed me to ask them whether they had eaten lunch and they all gave me a resounding NO. When I asked them why, they all mumbled as they usually do. Instead of questioning them further, I simply asked them to help me move the table and chairs to the side. Before the start of the session I confirmed with them that they were still okay for the social worker to join us in the session and I asked one of them to go and call him. In fact, the idea of having the social worker in our last session was their idea. As soon as the social worker stepped into the room they all welcomed him and without any waste of time we began with the session.

CASE STUDY: 8 *Reclaiming Self!*

Aims: The session was focused on the termination of the contract between the student therapist researcher and the participants. It used spiritual ritual in negotiating closure to bring out an attitude of letting go in a contained manner that would strengthen the individuals' capacity to cultivate self-care. It provided an opportunity for participants to establish their personal vows through pledging to reclaim their newly established self.

The choice of material: Expressive writing, life drama connection and dramatic projection to orchestrate spiritual ritual in negotiating closure.

In our discussion prior to the start of the ritual process, I asked participants where they draw their spiritual inspiration from and they all said from God. In many instances individuals grow closer to God during their darkest hours (Plummer, 2008). Based on this information I adopted the religious ritual of confession to aid self-forgiveness.

As part of our opening ritual we started off by engaging in body movement as part of our check-in to explore space and to assess the participants' body language and state of well-being. During the exercise mixed emotions emerged from participants, others said they were feeling sad because the programme was ending. Others said they were feeling happy that they have had learnt a lot from the programme. After grounding them I invited everyone to sit in a circle. Before our discussion, I asked if anyone was expecting a visit, and they all said no. Today marks the eighth week of the research project and I never once heard anyone of the participants say he had received a visit.

After everyone had settled down I invited the social worker to join us in the circle. Interestingly, the participants seem to be engaging freely in the presence of the social worker. In the next part of the session I encouraged participants to reflect back on their experience on their therapy journey. The aim of this reflective process was to discuss participants overall emotional experience during the process. Here participants were able to share their assumptions about the programme relating to their first impression when they joined the programme, and how it contributed to their well-being. During the discussion most of them shared their gratitude and testimonies of how some of the activities had made them feel and think (*attached copy of testimonies on appendices*).

After everyone had shared their stories, we swiftly moved into the next main event using an act of religious ritual with a life drama connection to advocate confession of sin. Before the start of the process I handed out the journal entry books for individuals to work independently using expressive writing to purge their emotions to achieve a cathartic experience. The writing process was executed in a sacred manner that simulated the religious act of confession. Participants used the symbolic embodiment of the religious tradition by kneeling down while writing their confession. This religious act is believed to be a significant act that allows individuals to come to terms with his sins in order to clear his conscious and be forgiven.

As I witnessed this demonstration I turned to my laptop and played a melodic symphony to condense the moment. Linden indicates that this approach allows the client to feel safe to openly express himself by connecting on a deeper level with his life experience (Linden, 1960).

Meanwhile, I started to set-up the room by placing a black cloth in the center with candles. The black cloth represents the shadow and the flame of the candles represents the soul. I then took the books of those who had finished and asked them to sit in a circle. In addition, I added another layer to the ritual process by introducing poetry as part of the ceremony to reinforce participants' intentions. I then asked participants to observe a moment of silence before they made their pledge. As soon as everyone was ready to make a pledge I gave each of them a candle to light when he made a pledge and by dripping the wax on the black cloth to externalize their symbolic feelings and thoughts as an indication of letting go. Whenever the participant got up from his seat, we collectively read the poem on the board in the form of a chorus:

We rise above our fears,

Our weakness and shadows

By looking at them

-Ralph Waldo-

I started the procession by making a pledge - promising them that I will honor and respect my memories of their work by remaining confidential and truthful to their stories. After making my pledge everyone rose from their chairs, one after the other, while interceding with the poem. During these reflexive process, emotions were rising high in the room, as participants were sharing their spiritual truths in an authentic way by making a personal pledge. The process was emotionally recharging and participants remained truthful to their emotions. The first participant to make a pledge was Mpho (pseudonym);

Mpho:(pseudonym) *Firstly, I will like to thank God that I'm still alive and I pray that tomorrow I may become a powerful pastor. I also promise myself that I will never undermine anyone or blame anyone for my mistakes. I also promise myself that I will forgive myself and others.*

The rest of the group witnessed and actively listened to him as he was using the candle wax on the black cloth while making his pledge. A moment of truth. A moment of closure. The whole group was emotionally connected or rather seemed to empathise with Mpho (pseudonym) action. After he had made his pledge he took his bag and slowly walked out of the room, without looking back. This moment was a profound therapeutic shift which did not only impacted Mpho, but also translated as some form of positive self-disclosure in a reflexive way that is contained. I was also personally moved by this reaction. When Mpho (pseudonym) mentioned forgiving himself, I was assured that the programme had reduced some of his psychological and emotional symptoms. This cathartic experience enabled everyone in the group to relate, and openly express what is internally repressed in a truthful manner.

Dramatic projection in drama therapy is a process by which clients project aspects of themselves or experiences through enactment by externalizing their inner conflict (Phil Jones, 2004: 84). After Mpho's pledge, the rest of the group members followed and truthfully engaged in the process by making their pledge. However, all the participants' vows were somehow interconnected; to learn from their mistakes, to become better men, to forgive themselves and others. At this stage I'm reminded of Laplanchew, one of the psychoanalysts who states that "*Is to end it - so new life can begin*" (1923:23). Each participant ended their therapy journey by exiting the room individually until everyone was gone.

I stood behind to evaluate their creation and to acknowledge~~d~~ their sincere efforts. This moment afforded me the time to reflect on their entire journey starting from the first day. I slowly blew the candles out, while thinking of **each** individual who had incredibly contributed towards this research. I sat there for a little while and said a little prayer before I packed my bags to leave.

4.5 Researcher's reflection

Initially there was a level of uncertainty among the participants in the manner in which they were engaging with the materials. This behavior may have been confused with resistance. This experience was perpetuated by the fact that they did not know what to expect from the programme, including the fascination of the function of drama therapy which was completely foreign to them. However, as soon as participants started to develop trust and established mutual respect, they fully engaged with the material and expressed themselves freely. Some days they appeared to be energetic and other days they seemed to be reluctant. As the process of the research unfolded, transference and counter-transference played itself out. Their ability to identify themselves with some of the rituals had significant moments in their therapeutic transition.

4.6 DATA COLLECTION

After obtaining permission from both institutions, the Bosasa Youth center and Wits ethics committee, data were collected over eight sessions with a closed group of six participants. The audio-recording formed the basis on which material was gathered throughout the process of the sessions. The primary level of data collection included details of assessments,

descriptions of group interaction through observations, and making ethnographic notes to find the connection with issues that were emerging. Bion emphasized the importance of analyzing the situation in order to frame the interpretation of the observation (Bion, 1970).

Data collection also included iindividual and group engagement with material and an analysis of symbolic interpretations and interventions used by the student drama therapist. In addition, I also considered some of the clinical concepts of drama therapy relating to transference and countertransference, to interpret the data.

The secondary data included the interpretation of symbolic material through researching existing knowledge on the same topic. A reflexive process of the clinical notes at the end of each session was also undertaken; also the perusal of the participants' journal entries to uncover the meaning of their experience, in order to record emergent themes. Processing of clinical material generated from the sessions was undertaken through supervision by the researcher.

The final stage included the consideration of theories to identify similarities and differences to make sense of six case studies. The data was later organized in a case study form. Possible themes were noted, discussed and presented in a thematic analysis. Emergent themes were evaluated while analyzing the written information in order to interpret the data or categories. Once the researcher had grouped the data into themes, he could systematically search for recurring themes and interesting factors such as unusual views (Pope, et at, 2006).

CHAPTER 5: THERAPEUTIC RESULTS

5.1 THERAPEUTIC TRANSITION

The following chapter takes into consideration the clinical concepts of drama therapy (*distancing, witnessing, projections, transference*) to present the data analysis, pertaining to the therapeutic transitions that were observed throughout the process of the research. It revealed the fundamental symbolic expression of emotional and psychological well-being of inmates. The participants' therapeutic transitions were tracked through witnessing of behavioral change: body language, emotional well-being, interaction with objects and others, psychological state during embodiment, enactment and mindfulness. In addition, I considered private discussions that I had with participants.

The African etiological model further states that when a person performs a ritual he is empowered, when a person is empowered the power is transferred to other people and the energy spread around to others (2003). The research study recorded the therapeutic transition of six male incarcerated adolescents over the period of eight weeks. In the following report, I have used pseudonyms for the purpose of confidentiality and to protect the identity of the participants.

Participant: Bonolo (pseudonym)

Description: Bonolo has been convicted for 30 months with 5 years' suspension. He was found guilty of attempted rape of a 5-year old child, whom he is related to and he pleaded guilty to the charge. Bonolo was the quiet one in the group who appeared to be emotionally

withdrawn. Half the time he engaged in a repetitive pattern to express himself when checking-in and seemed despondent. In the first few sessions he displayed symptoms of having been psychologically effected in some way. His level of group interaction was limited including his engagement with materials. He always struggled to execute creative tasks and seemed to have a limited emotional vocabulary even in his writing. He did not present with a good level of cognitive ability when engaging with creative material. He was always dissociated. In our opening ritual his body language frequently conveyed heightened tension.

Bonolo always chose to remain behind with me after every session to help arrange the room and to pack my stuff. Interestingly he always seemed comfortable around me and enjoyed chatting with me. Every time I entered the court-yard he would come running to me to greet me and promised me that he would attend the session. I deliberately allowed this transference between me and him to play itself in order to uncover the underlying factors to his behavior.

Therapeutic Impact: In our fourth session, Bonolo told me in confidence that he had been sexually victimized by other members of the gang. He said he had been experiencing this victimization ever since he came to the center. In our conversation, he pleaded with me not to disclose this matter to anyone for the sake of his safety. He made it clear that, the reason for him to tell me, was because he trusted me and the programme had given him hope to cope with his unbearable situation. It was during this stage that he disclosed to me that he was arrested for attempting to rape a 5 year old child. He further expressed his shame and feelings of guilt for the crime he had committed.

Soon after Bonolo had told me about being victimized in the cell, I started to note a reduction of symptoms in his behavior. He began to connect with others during the sessions by commenting on others' stories. He was also able to participate voluntarily. Self-disclosure is associated with a reduction in symptoms of traumatic stress and depression and indicates greater trust in the therapist (Barrett & Berman, 2011). His increasing involvement was a clear indication that Bonolo had developed empathy with others and also trusted our therapeutic relationship. It was also a positive indication of his willingness to improve his well-being by speaking openly about his painful situation, which implied he was keen to develop more resilience.

At this stage I was convinced that the programme had impacted positively on Bonolo in helping him to cope with his adverse circumstances. Being part of the programme had somehow helped him to acknowledge his crime, and made him take responsibility for his action. I believe that it takes a great amount of humility for an individual to recognize his flaws and to admit to them. My sincere conviction is that the action of lifting the burdens of guilt, shame and self-blame, through talking, allows a space for self-forgiveness which ultimately brings redemption.

In a later session we used projective objects to help participants to relate to their memories of people or events that had had a significant impact on their lives. Bonolo was the first in the group to volunteer to share his story with the group. He had picked a pack of condom from the center. As he was about to start sharing his story, he slowly caressed the pack saying it reminded him of his girlfriend. There was a deep spark of light in his eyes as he was reminiscing over his affection for his girlfriend. The safety of the group and the distance from

his current situation enabled him to relate this aspect of his life. His projection not only allowed him to connect with memories of his lifestyle but also enabled him to reclaim his sexual identity, which had been violated by the gang members.

In his final reflection, Bonolo swore that he would be a better man and promised not to repeat the same mistakes again. This demonstration was a clear indication that the participant had developed self-resilience by accepting the reality of his situation. It was also apparent that Bonolo had come to terms with being powerless over his current situation. Bowdly (1969) indicates that trauma victims can only get the opportunity to be completely reinvented, when given a safe space to work on self (Bowdly, 1969).

Participant: Neo (pseudonym)

Description: Neo was one of the pro-active members in the group who was viewed as a trickster. In our first few sessions he struggled to keep calm. He is talk-active and tends to be a bully sometimes. He always checked-in with a feeling of excitement. Sometimes he liked to play the lead in the group. Neo was able to engage creatively and abstractly. He has a passion for music and he still believes that one day his dream of being a singer will become a reality. Neo also displayed symptoms of trauma and anxiety when relating to disturbing episodes and a startling reaction when he was asked questions.

Therapeutic Impact: Every-time Neo engages in free association he always makes word associations that are aggressive, abusive and offensive. This behavior of acting out has been associated with repressed emotions linked to unresolved conflict or grief which are hidden in the unconscious. John Bowlby (1969) asserts that these emotions are the precipitating

behavior for violence, depression and social alienation (Bowlby, 1969). He further indicates that once the individual is helped to release his pain and stress through ritual processes that are tailored to his religion, he is able to find inner-peace (Bowlby, 1969). The participant highlighted his religious faith in a number of sessions identifying himself as a son of God.

After the fourth session there was a very slight change in his behavior, in how he engaged with materials and how he interacted with others in the sessions. He was able to keep calm and remained truthful to the process. In his journal entry, his feedback indicates a positive attitude related to self-acceptance and self-actualization. The participant is aware that he is in prison for the crime he committed and he regrets all the bad things he has done in the past. The participant is also thankful for the impact that the programme has had on his worldview.

In our seventh session, his vulnerable side surfaced after undergoing an intense mindfulness process. According to Dunne (2006) meditation, by clearing the mind and eliminating unwanted emotions, is an effective therapeutic action to reduce stress and symptoms of anxiety (Dunne, 2006). During the research process I observed him being completely engrossed in the process of cutting papers for meditation. He was deep in thought gazing into the distance without paying attention to what others were doing. Towards the end of the process he stared at his reflection in the mirror for a long time. It felt like he was finally tapping into a moment of realization.

Towards the end of the session while we were reflecting on the experience of the session, he was emotional recharged and transparent about it with no effort at trying to hide it. In our reflection he said one of the qualities that he believed he had gained from the programme

was self-resilience. In his journal entry Neo said that he believes that coming to the juvenile center was a blessing in disguise because it enabled him to be part of a drama therapy programme, which helped him to face up to the pain and terror he used to inflict on other people, something that he is not proud of.

In the last session, he shared with the group that initially he couldn't see the point of being part of the programme and had only come because he was told to. But over time he started to experience changes in how he views the world. He has sworn that when he gets released he will be a changed man, who will use his music to earn a living. There were strands of pain in his voice when he made a pledge. In his journal entry he confessed that he grew up struggling to accept the passing of his parents. He says he grew up as an angry child blaming his parents for dying. According to John Bowlby the loss of separation elicits yearning and searching, disorganization, anger and despair (Bowlby, 1969).

Neo is one of the participants who wanted to change his first name, because he feels that his name has lost its significance because of the crimes he has committed. Within the group he is also one of the participants who has negative feelings about his cultural identity but is rather driven by media influences. The participant couldn't give his clan name to the group. However, it is apparent that losing both his parents at a tender age gave rise to inner-conflict and his questions about his identity and his understanding of the meaning of life. It is most likely that when a person loses someone or parents in childhood, he tries to find a replacement by resorting to drugs and alcohol or engaging in a compulsive activity.

His first name means beautiful things. The issue of identity seems to have been one of the undertones of the struggle that he was facing. He also revealed that he is ashamed for letting down his aunt who raised him. Neo's anger was evident in his aggressive behavior which used to emerge un-consciously in sessions. Neo has been able to reinvent himself by finding wisdom and meaning in confronting parts of his painful memories. This confrontation has enabled him to deepen and strengthen his relationship with self and to gain resilience. In our last session, he mentioned that the programme was eye opening and had helped him to discover other parts of him which he never knew existed.

Participant: Mpho (pseudonym)

Description: Mpho was a reserved character with a strong stage presence and a developed sense of humor. He was able to articulate well in front of others and often spoke his mind openly. Mpho seemed to be compassionate and disciplined. He was the mature one in the group who acted responsibly by calling others to order when they misbehaved. Sometimes he pulled a straight face yet he easily related jokes. The participant was reflective and was able to expresses himself creatively well.

Therapeutic Impact: In our first session we used a narrative collage to give the participants a chance to map out their internal world by using images, phrases and quotes that represent their present, future and past world. In this session Mpho used positive quotes and phrases such as: *Listen up and put a smile on my face, walking back to happiness, Step up.* These phrases indicated a positive attitude and the decision of someone who sought to change his life. Towards the end of the process the participants were asked to reflect on their experience

by externalizing their thoughts or emotions in one word or a phrase. One of the strongest lines that came from him was, *stepping out of gangsterism*. From this moment I was assured that the participant was willing to transform his worldview. I believe that it takes a great amount of humility to confess your deeds in front of others.

I believe that the first step to rehabilitation is the admitting of your faults and speaking openly about them. In our third session we used role-profile (Landy, 2001) to uncover the individual's perception of self. During the use of role-profile Mpho identified himself as an abuser, he also selected the role card of a gangster as one of the roles that he wants to change. In terms of who he wants to be he selected the role of a Christian. At this stage it was apparent that the participant had become conscious of who he is and what he wants to achieve.

Another process of self-discovery occurred when the participant selected to play out a role of an abuser and a victim interchangeably. In his reflection in his journal he stated that the role he played of an abuser made him question what he would feel if someone did the same thing to his family. This process evoked an empathetic experience from the participant enabling him to put himself in others' shoes through role-taking.

In our seventh session, he revealed that the moment he saw his reflection in the mirror he saw a COWARD MAN who does not respect women. This intense process of meditation and recharged emotions made him tearful. In his journal entry he admitted that it was his addiction to alcohol and sexual activity that had got him into conflict with the law, and he realized that he hadn't forgiven himself for the crime he had committed. Self-forgiveness is a vital part of the process of rehabilitation. By this stage the participant had discharged all

negativity and was motivated to becoming a better a person. In the last session he confessed that he was arrested for rape, something which he had kept secret from the others including his parents. He further stated that he realized that his failing to admit to his crime had been tormenting him, until he decided to speak about it, in order to find peace of mind. At the end of the session he swore that he wants to become a better man and promises to follow his calling of becoming a pastor.

Participant: Donald (pseudonym)

Description: Donald was the assertive one in the group. He was reflective and able to engage creatively. He was able to execute tasks and engage with others. In our check-in he always expressed himself happily. Donald is an Afrikaans speaking individual. He uses tsotsi taal (*mixture of Afrikaans and street language*) to communicate with others. The participant comes from Eldorado Park township, one of the South African townships that has a high crime rate. Donald dropped out of public school and he has not made any attempt to register for school at the center.

Therapeutic impact: In one of our assessment sessions we used role-profile (Landy, 2001) as a tool to assess the participants. Donald picked the role-card of a rebellious child in reference to what people think of him. When I asked him to create the role of a rebellious child, he created a scenario of an altercation between himself and his family. In the scene there were references to a mother, uncle, aunt and sister. His character was fighting everyone included in the scene. He exuded expressions of frustration and anger and ended the scene by storming out of the house in a rage. The scene allowed the participant to freely

externalize his emotions in a safe way thus expressing his inner-conflict. This demonstration showed how family structures could influence the behavior of an individual especially one coming from a dysfunctional background. In his reflection Donald said he had found the experience cathartic because he had never had the opportunity to act out his frustration. My assumption is that as Donald un-consciously projected aspects of his personal experience his buried emotions emerged quite intensely. Such aggression and distress appears somehow to be regarded as a rebellious attitude by some people.

In the seventh session, Donald indicated that he felt renewed after undergoing the intense mindfulness process. He was actually the last person to complete the meditation process of cutting papers. In his reflection he further mentioned that something in him had changed since he had become part of the drama therapy programme. One of the objects that he picked in the process was a candle. He said he picked a candle because it reminded him of the light that he had taken away from the people he had hurt in the past. He said he felt that a raging flame was blocking his freedom. He took the candle and placed it in the bowl of water as a sign of letting go of things that had taken away his freedom.

In the last session he made a vow that he promised to be a good man who would avoid falling into temptation. He also promised to go back to school and to continue with his education. Donald is one of the participants who never disclosed why he was arrested. It became apparent that the more the participant gravitates towards the process of self-discovery the more difficult it becomes for him to openly admit to his flaws because of guilt and shame.

Participant: Thuso

Description: Thuso was a team player. He was energetic and able to interact with others in the group. He was also opinionated and quite influential. Thuso could be reflective and was able to engage creatively. He was authentic and expressed different emotions each week: sadness, happiness and frustration.

Therapeutic Impact: In his first overt discussion in relation to the life-drama connection, he spoke explicitly about how demoralizing and de-humanizing life was at the center to the point where he began having suicidal thoughts. In his journal entry he writes that, *"Those who are supposed to protect us are oppressing us. The care-workers are teaching us to be weak and the management is making us to pretend and lie. They tell us that, "Once a thug always a thug*." It was clear that such negative remarks had had a deep psychological effect on him and somehow contributed towards his reaction to the programme. Based on these remarks it was clear that Thuso's negative attitude towards the programme was influenced by the negative remarks of the officials at the center.

One week Thuso adamantly refused to attend the session, saying he was not told that we were going to have the session on a holiday. His attitude told me that he was projecting his frustration at being misunderstood and undermined by the official on me. I had to allow this transference to play itself out without trying to be defensive and I later incorporated it into the exercise through word association, where most of them, particularly Thuso, associated the word Bosasa with pain and corruption. It was through this exercise that Thuso was able to tell the group about his predicament and why he had been so rebellious the previous week.

This time he openly expressed himself without any fear of being judged or misunderstood. At this point it became clear that Thuso had gained a trust in our relationship and was willing to present his material to be worked on.

In the seventh session Thuso confessed to the group that he had struggled a lot to overcome his low self-esteem which had been aggravated by his being arrested. He said that, from his childhood, his physical appearance had been one of the challenges that had immensely affected his life. Research indicates that when a man's behavior is not congruent with his gender role it affects his self-esteem and causes psychological distress (Jakupcak, Lisak & Roemer, 28:2002). In his journal entry he stated that since he had been attending the programme he had been experiencing some changes in relation to his confidence. He says creative expressions such as singing, acting and writing had helped him regain his sense of worth. This statement is an indication of the profound impact that self-reflexivity can have on individuals.

In our last session, Thuso mentioned in his journal entry that the programme had helped him to realize that it's time he forgives himself for the crime that he committed, in order to move on. He further stated that he will forever be grateful to God for the support he received from the programme.

Participant: Lebogang

Description: Lebogang was intelligent and well-spoken. He was originally from Botswana though he was able to speak other South African languages such as Zulu and Xhosa. He didn't speak a lot yet he was insightful. He was the mature one in the group and he often

disassociated himself from the others. He was reflective and able to express himself well in his journal entry, often relating the session to his personal experience. He was able to engage creatively and execute abstract tasks. In our first session, Lebogang made it clear that he was aware that he was not a team player but he was looking forward to improving in that area.

Therapeutic Impact: In the third session while using role-cards (Landy, 2001) Lebogang identified himself as a hustler. When I asked him to play the role of a hustler, he depicted the life struggle of a young man living on the street and trying to make end meets by working as a toilet cleaner. When his scene progressed further he became a taxi queue marshal and eventually depicted the life of a street vendor. In his journal entry he stated that he felt that the process was therapeutic because it allowed him to reflect deeply on his life. Through this process there was a moment of self-actualization that helped Lebogang to confront his past and to gain self-consciousness. Bandura indicates that the primary objective of assisting someone to improve is achieved by focusing on the positive attributes he has, in order for him to recognize his strengths (Bandura, 1995).

In the last session, he confessed in his journal entry that he was still struggling to forgive himself for the crime that he had committed. Lebogang vaguely mentioned criminal activities without making any specific reference. However, he believed that being part of the programme had helped him to come one step closer to healing. It was apparent that Lebogang had realized his mistake but felt too guilty and ashamed to speak openly about it. In our last discussion with the group as part of our closing reflection, Lebogang said that the drama therapy programme had been one of the most effective programmes that he had ever attended since he came to the centre. He said the programme was less demanding than the

others yet it had made a significant impact in his life. When he made this statement his fellow participants nodded and applauded to concur with him. He further indicated that, initially, when he joined the programme, he just wanted to keep himself busy and to impress the social workers. He says, when he eventually realized how emotionally rewarding the programme was, his mind-set automatically shifted and he started to trust the process. In his journal entry he used to speak of how much more seriously he was taking his studies since becoming part of the programme.

5.2 Overall result of therapeutic transition

The attendance of the six participants throughout the research programme had been solidly consistant. Over the research period mutual trust and respect was remarkably well established within the group. Participants were able to reflect and express themselves creatively. In our final session, they all expressed their gratitude for the positive reward which they had received from the programme and how much it had contributed towards their well-being. They all confirmed that they had never had an effective programme of this nature at the center before. They all emphasized that the programme was free from judgement and less demanding yet therapeutic in a distinctive way.

All six participants displayed therapeutic transitions at different stages, from self-awareness to resilience and self-forgiveness. Participants had been able to express their emotional distress and frustration openly through self-reflexivity.

5.3 OBJECTIVE ACCOUNT

When I realized that participants were feeling overwhelmed by the methods used in drama therapy, I decided to focus on framing, containment and distancing in order to look for more appropriate techniques. My Initial feelings were that participants had signed on merely because they wanted to buy themselves time. I felt that this was related to their late coming, where the security guard would have to go searching for them after their lunch. Their body language also communicated laziness and boredom. Often times they linked their behavior to the bad treatment they were getting from the kitchen, and the food they were eating. Eventually, after the first three sessions, I started to observe a change in their behavior and in their commitment to the programme. They started to arrive on time without any security guards escorting them from their cells. Their level of participation also developed and their level of creative engagement started to shape-up; there was also a more constant use of group interaction. Essentially participants had become accustomed to the opening and closing rituals. They also displayed enormous commitment and took full responsibility in helping to set-up the space before and after the session.

5.4 SUBJECTIVE ACCOUNT

When I first started working with this group I did not know what to expect, I wondered if they would have the courage to work together, especially since drama therapy is a foreign practice. After only a short period of time working at the center as a student therapist researcher, I realized how quickly I had become attached to the participants. Issues around counter-transference and transference also played out in different stages of the research.

Initially, I got the impression that participants were developing an attitude towards me, simply because they thought I was going to give them the kind of treatment they normally got from the officials. This transference was evident in the way they carried themselves around me, by not paying attention, and by making funny comments aside. However, as soon as they started to identify themselves with me, they opened up and shared their stories.

CHAPTER 6: THEMATIC ANALYSIS AND RESULTS

The following chapter provides a comprehensive analysis collected through participants' written reflections, their interaction and my active witnessing. It also includes the researcher's clinical notes and observations. The data analysis arose out of the intentional case study of each session with special attention to symbolic elements that emerged. In the following table we provide an illustration of recorded themes during different stages of the research process.

6.1 Table: RECORDED THEMES

Recorded themes	Themes	Outcome	Barriers
Workshop 1	*Introduction to a safe space & establishing a therapeutic relationship to influence trust*	Participants managed to work collaboratively. They displayed a positive attitude and tolerance towards the drama therapy model A sense of responsibility.	Transference. Mistrust among themselves. Keeping boundaries.
Workshop 2	*Self-realization & self-awareness*	Mutual respect among the group has been established. They have been able to externalize their internal world.	Group dynamics: the group included members of gangs and victims of gangsterism.

		Accepting the reality of being arrested. Desire to step-out of gangsterism.	Sharing of information may deter the process.
Workshop 3	*Social Conditioning: Masculinity, gender-role & labelling.* *Empathy/Self-discovery*	Environmental influence on self. Empathetic response towards self and others. Ability to open-up and relate their personal stories in role-taking. A sense of self-discovery	Societal expectations had negatively impaired individual's concept of self. Inner-conflicts that have been perpetuated by family circumstance.
Workshop 4	*Abandonment& Emptiness Grief and loss Guilt.*	Collective consciousness. Sense of abandonment. Unpleasant memories of the past lived experience. Grief over loss of time. loss of relationships. separation from the world and self. Sexual Identity.	Family and friends have not visited during the time of incarceration. This has negatively affected inmates psychologically and emotionally.
Workshop 5	*Collective Trauma & Frustration*	They share the collective trauma of prison conditions. The trauma of being alienated from the real world. Insults and negativity from officials. Feeling demoralized. Mistrust between inmates and officials. Poor mechanisms for maintaining discipline among inmates.	Part-time social-workers. Rehabilitation strategies limited. Relationship between inmates and officials are detrimental to their rehabilitation Prison conditions have ripple effects on how inmates conduct themselves.

Workshop 6	*Connectedness/ Spirituality/group identity*	All six participants have resorted to religious belief in an attempt to seek redemption. Realization of common threads among the group of young black male adolescents. A large part of their lives is consumed by their childhood memories. Multi-cultural group with a sense of community.	Confused identity: Participants seem to have no positive feelings for their cultural identity. Only one person knows his clan and totemic names. Some are ashamed to connect with their birth names because of the crime they have committed. Others find their names meaningless.
Workshop 7	*Guilt & Shame/ Self-blame Forgiveness and suicidal thoughts.*	The closer they come to accepting their mistakes the more shame they experience. A feeling of accepting the guilt of their crime has emerged. Recognizing a need for self-forgiveness. The harsh realities of dealing with prison conditions leading to suicidal thoughts.	The closer they come to realizing their flaws the more difficult it becomes for them to open up, because of shame. Persistent thoughts of their victims are emerging and fear of being released starts to penetrate the psyche.
Workshop 8	*Closure;Redemption;Self-awareness;Gratitude*	Self-confession relating to their conviction. Everyone in the group made a pledge to change and become a better person.	All they ever wanted was to be listened to. Often times they feel misunderstood.

		Forgiveness of self and others. Sense of gratitude from participants for being part of the programme.	

6.1.1 Recurring themes connected to emotional and psychological well-being of participants

- Abandonment and emptiness
- Grief and loss
- Guilt and shame
- Forgiveness

6.2 DISCUSSION OF THEMES

According to Ryan and Bernard (n.d) theme identification is the core task in qualitative research.

6.2.1 Establishing therapeutic relationship, trust and sacred space: Establishing a sacred space has been one of the essential parts of the research process which have enabled participants to feel safe. By allowing participants to suggest their own behavioral rules, I made them feel in control and added to their sense of responsibility. According to Victor Frankl responsibility implies a sense of obligation (Frankl, 1986;26). He further indicates that a man's obligation may only make sense once the meaning of life has become clear (Frankl, 1986;26). Our ritual opening of introducing participants by name made them feel acknowledged, valued, seen and validated. Through games such as puzzles

and fruit-salad we managed to establish a therapeutic bond. Participants played and worked together collaboratively, like a team. In our first three sessions we managed to established boundaries and a level of mutual respect. During activities, I witnessed participants exchanging information and ideas in a respectful manner.

6.2.2 Collective Trauma, Grief and Suicidal ideas*:* Being removed from society and experiencing the alienation from family and friends may be classed as one of mankind's most traumatic experiences. One thing that I discovered is that participants do not only share the collective trauma of being alienated from the world, but also share the trauma of the prison conditions as well as the punitive actions of officials. This traumatic experience is linked to the grief of loss; loss of time, loss of the opportunity to chase after their dreams and aspirations.

I have also come to realize that loss needs to be consciously memorized through open communal sharing of rituals so that it does not get lived out unconsciously in a repetitive pattern which re-creates the painful circumstance over and over in life. In our fifth session participants shared their traumatic experiences in the prison and spoke explicitly about the bad treatment which they had been getting from officials who were constantly insulting them. One participant told the group of his suicidal thoughts since he came to the center. Initially participants projected their frustration on me by being uncontrollable, like leaving the room without permission and coming late to the session. Their grieving was recognised and honored in a sacred way during the process in order to release the repressed emotions that were blocking their healing process.

6.2.3 Abandonment and Emptiness*:* A feeling of abandonment played itself out over and over throughout the research process, as an emotional trigger sometimes on a conscious level stemming from the disappointment of not receiving visits from family and friends at the time of their detention. This feeling elicited a sense of loneliness and emptiness, which was evident in their behavior. There has been a recurring feeling of abandonment and emptiness perpetuated by vulnerability. On one occasion, one of the participants asked me for toiletries because the center could not provide enough.

In the prison set-up new inmates are lured into gangsterism by those who are able to smuggle essentials into the prison. This victimization demands that the victim is submissive and for the sake of protection they end up being used as a sex slave. The feeling of being alienated from family and friends has a deep psychological effect on inmates and somehow contributes to their aggression and frustration. The only time they got a chance to be connected with their family and friends was when they made a two-minute phone calls once a month. They say it used to be 3 minutes but now the policy has reduced the duration by one minute.

They do not deny the fact that they miss home. A sense of disappointment and despondency permeated the atmosphere whenever I asked them whether they were expecting a visit from home. Such emptiness perpetuates feelings of low self-worth and makes individuals lose their understanding of the meaning of their existence.

6.2.4 Guilt & Shame: According to Brene Brown (2007) shame is an intensely painful feeling and can be described as the experience of believing that we are flawed and

are therefore unworthy of acceptance and belonging (2007: 29). It creates feelings of fear, blame and disconnect (Brown, 2007: 29). I have realized that the more participants gravitate towards recognizing their own flaws and mistakes the more they experience guilt and shame. This makes it hard for some of them to open up. As the programme progressed I realised it was important for me to help them overcome their shame knowing, that as they developed resilience, they would be able to forgive themselves. Brown asserts that practicing shame resilience allows a person to feel valued, seen and acknowledged (Brown, 2007). Through the process of self-reflexivity participants were afforded the opportunity to own their stories and to face their fear by embracing their vulnerability in a sacred space that is contained.

6.2.5 Forgiveness: According to Pope Francisco, forgiveness is the asepsis of the soul, the purification of the spirit and the liberation of the heart. He further states that forgiveness brings joy where sorrow has been tarnished by sadness (http//portal.clubrunner.ca: [Accessed:28.06.2018]). Forgiveness was one of the central issues that regularly surfaced over the different stages of the research process. Participants were tormented by their deeds and therefore struggled to find inner-peace. Moreover, they seemed consumed by anxiety and fears of how they would be treated by their community upon their release. Part of the ritual process involved helping them to walk in the light of truth by accepting the realities of their own action; "Yes*, I know I have done bad things in the past and I have learnt from my mistakes".* In our second last session almost everyone in the group diligently spoke about the importance of forgiving themselves - a feeling of letting go.

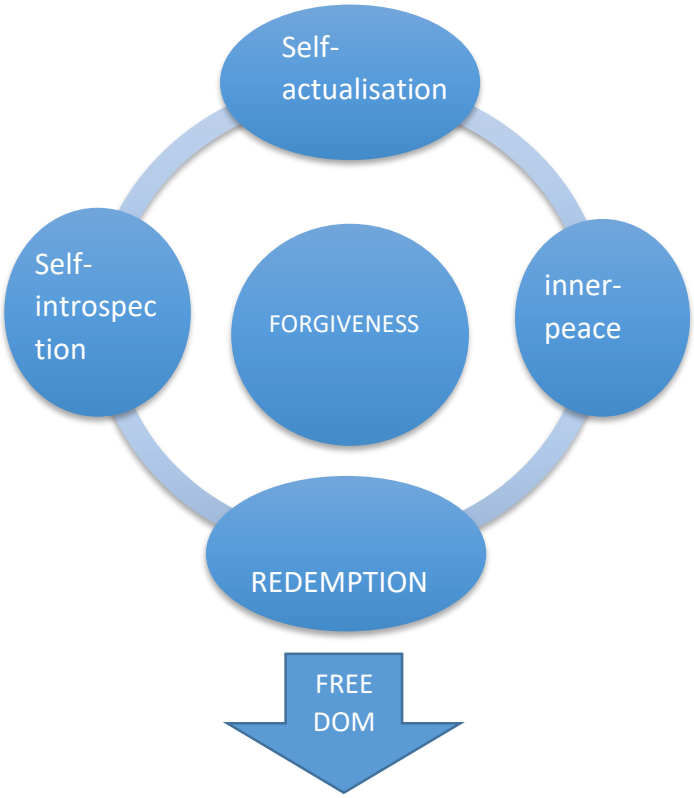
6.2.6 Social Conditioning*:* Social conditioning has also been identified as one of the precipitating stressors of delinquency. A number of issues which are interlinked with these themes are related to gender-role such as labelling, self-esteem and masculinity.

Lebogang (pseudonym)'s stories of being a hustler who relied on piece jobs to make ends meet was linked with the need to conform to societal expectations which view a boy-child as a hunter who is supposed to look after his family. Lebogang, in his reflection mentioned that he felt compelled to look after his family as the only son at home.

The issue of masculinity came up in Bonolo(pseudonym)'s personal story. His story contains symbolic expressions of masculinity attached to sexuality. In many instances sex is viewed as a symbol of male supremacy. In the face of social norms, young men use sex to prove their masculinity, to affirm their manhood and to hurt one another. In Bonolo's case he was sexually victimized by his fellow peers. Another theme that emerged which was related to social conditioning concerns Mpho (pseudonym). He grew up blaming himself for the death of his parents. He carried this pain with him throughout his childhood, since he couldn't express himself. Our society has conditioned men to refrain from expressing their emotions openly. When a man cries or expresses his emotions he is viewed as one of the weaker sex. As the saying goes: tigers don't cry. During the exploration of roles, one participant said people say that he is rude merely because he likes to speak his mind openly.

6.3 FINDINGS

The following diagram presents the result of my analysis of data collected during the workshop process. It reveals common threads that bind all the different stages in the data collection, and the way in which it was analyzed.



Stage 1: From the fourth session onwards participants started to grapple with the issue of forgiveness and this became the focal point of the research process. The process of self-reflexivity deepened the level of self-introspection and this had an impact on their sense of responsibility. Through this process participants have been enabled to evaluate their thoughts, ideas, beliefs and attitudes. This process of examining and evaluating one's life gave them the courage to process negative energy and released unwanted emotions related

to guilt, shame, blame and self-persecution. In creating a sacred space, I afforded participants the opportunity to normalize their anger, frustrations, sadness and grief in a safe space.

Stage 2: The process of self-introspection intensified the process of self-actualization and helped participants to recognize their mistakes and to take ownership of their actions in admitting to their crime. At this stage participants started to accept their guilt and some became even more ashamed to talk about it openly. Those who had been able to recognize their wrongs started to gain resilience. They were now able to use their personal resources to make meaning of their circumstances and to find moral values and to see the world through a different lens.

Stage 3: At this stage, participants began to gain new perspectives and were becoming self-conscious. It became important for me to help them find inner-peace by bringing in the process of mindfulness to help them connect deeply with the self and to find healing. At these stage participants were starting to recognize the need to forgive themselves and others in order to find closure.

Stage 4: I discovered when working with this group that they were facing a profound crisis and that they easily resorted to religion to inspire hope and redemption. By the end of the last session each participant made a pledge, using the word of God, to confirm their vows. In summary they all made a self-promise to forgive themselves and others. The process allowed them, while using symbolic images and objects, to mourn their loss and find closure. They also swore to walk in the light of truth by withdrawing from all sinful activities.

CHAPTER 7: CONCLUSION

The final chapter provides summarized information that has been collected and analyzed through the process of the research. This includes confirmation, conclusion and recommendations for further research purpose.

7.1 What has been confirmed

The findings have confirmed that self-reflexivity has the potential to influence a person to evaluate one's beliefs, attitudes, world-view, assumptions, societal values, ideologies, cultural perceptions of self and others. It is empowering, liberating and emotionally rewarding to be making one's voice heard in a space that is sacred and free from judgement. The following gives the outcome and the results of the research study:

- Through dramatic rituals participants have been able to process held emotions and unresolved conflicts by releasing unwanted energy in a contained space. These emotions are related to self-blame, anxiety and frustration.
- Through self-reflexivity participants have been able to connect deeply with their spiritual guide as their personal resource.
- It is apparent that the process of sharing stories has been the most cathartic experience.

In conclusion, self-reflexivity has the potential to enable participants to be more effective in recognizing their flaws and owning up to their action and in picking up the responsibility to

refine the old self. This approach has the potential to reduce psychological and emotional symptoms.

7.2 Concluding thoughts

The findings of this research study reveal that drama therapy modalities in particular context of dramatic rituals has an effective contribution to emotional and psychological well-being of incarcerated young male adolescents with behavioral challenges. I strongly believe that participants have a deep desire to change their behavior, but this change can only be achieved once inmates are treated with dignity and respect during their detention. Moreover, guilt and shame were some of the profound themes that subsequently emerged. These themes seem to be the stumbling block that interferes with the process of rehabilitation. They prevent participants from talking openly about the crime they have committed and this was not merely because they didn't trust the therapist. It originated in the inner conflict that impairs their well-being. Participants seemed to have resorted to religion as a coping mechanism in dealing with the shadows which haunt them as they face the reality of their situation and prepare to deal with societal persecution.

Participants have also expressed their pain, disappointment and anger at being abandoned by their own friends. This confirms that separation can seriously effect an individual's psychological state during the process of rehabilitation. The programme clearly showed that drama-therapy can, through strengthening their self-reflexivity, reduce these psychological symptoms. The programme seems to have challenged the stigma attached to therapy through ritualized processes by allowing everyone to express themselves in a way that felt

comfortable for them. It challenged barriers related to communication and group association. The programme managed to bring inmates, with their all their differences, under one roof and established a mutual trust and respect among them. The programme speaks back to the undisputed fact that drama-therapy can work, even with a group that is multicultural.

I believe that every child deserves a second chance and they can change once they have been given the opportunity to do so.

7.3 Recommendations

South African Juvenile Facilities should provide therapeutic programmes that priorities individual's needs in treating them with equal respect and dignity during the period of their detention. Centers should consider clinical approaches that values the beliefs systems and needs of individuals to help propel their path to redemption. Juvenile rehabilitations should contemplate on outsourcing offices of mental health care professionals to avoid conflictual relationship between therapist and clients. I believe that such mechanism strategy will re-humanize Juvenile facilities by breaking the stereotype relationship between therapist and inmates to destigmatize what is perceived as taboo during rehabilitation process.

Programmes should consider suitable treatment modality that is person-centered to support and provide unconditional positive regard. The effectiveness of this person-centered therapy have the ability to influence therapeutic relationship between the therapist and the participant by creating a conducive environment that is safe and free from judgment. The programme should strive to re-integrate the mind, body and soul to achieve calmness and

wholeness. It should gravitate towards empowering individual with skills to use their personal resources to cope with prison conditions.

Forgiveness is one of the fundamental subjects that must be discussed in how to deal with the subjects of guilt and shame. Forgiveness of self and others brings closure and gives healing.

"If we take people as they are - we make them worse. If we treat them as if they were what they ought to be we help them to become what they are capable of becoming." Victor Frankl, 1986: 8"

CLOSING ACCOUNT: POEM

WHAT LIFE COULD HAVE BEEN LIKE…

If we could have crept through the clock

Of time and remained….

Silent for the rest of our lives,

I wonder what life could have been like?

If I knew what I know today.

. . . Wish we can turn back the time

A step back and back, and back again

So that we can correct our mistakes,

I wonder what life could have been?

The poem was inspired by a group of six participants in our fourth session. The poem was written collectively, where everyone made a contribution while externalizing his emotions and thoughts.

Ethics Consideration

The research study considers the guideline for ethical considerations required by the University of the Witwatersrand, and has followed the proper channels of the Department of Social Services to access permission to conduct the research project at Bosasa Child and Youth Center. A formal letter to the head office was written and submitted upon the approval of the ethic's committee.

APPENDICES:

PARTICIPANTS' TESTIMONIES

Mpho (pseudonym): At first I thought this programme was just a waste of time, so I decided to join it just to impress the social workers, but as soon as I started to put my mind into it, I started to realize some changes in my life and it became part of my Friday ritual. One of the sessions that I liked the most, was when we were drumming on the chairs to express our frustrations, even now if you could ask us to do it again, I will do it over and over again (*they all chuckled*), it really felt good Bra Max and I want to thank you.

(*They applauded him*).

Neo (pseudonym): If I were to compare this programme with other programmes that we used to attend here at the centre, I would say this was the best programme ever. (*They all make a resound yes*) We didn't have to rely on paper and ink like other programmes but we used acting to express to tell our stories, and that was a very good experience for me because I didn't have to write all the time.

(*They all applauded him*).

Bonolo (pseudonym): Let me firstly take this time to thank you Bra Max (*referring to me*), for believing in us and giving us the opportunity to express ourselves freely without judging us. At first my intention for joining this programme was to have a good record here at the centre. In fact, I did just to impress the social workers.

But as time went on I started to realize that there are some changes in my ways of thinking and started to understand life in a different way, and I'm grateful for that. Thank you".

(*They all applauded him)*

Thuso (Pseudonym) : Let me first start by thanking you for such a fruitful programme. It was indeed an eye opening and it showed the other side of me that I didn't know. Well, the truth is that the idea for me to join the programme was suggested by one of the social workers. So I joined it because of that, but later on I started to realize that it feels as if I'm doing this for her and I changed from that mindset and started to do it for myself by the time I started to realize some changes in my life.

Lebogang (pseudonym): At first, I thought this programme was just a waste of time, but since I have been coming here I can see improvement and progress in my life. The programme really gave me hope, not knowing about the other guys, but it personally helped me. This was one of the best programme I have ever attended since I came to Bosasa. Ngiyabonga Bra Max (thank you Bra Max).

Donald (pseudonym): What I like about this programme compared to other programmes was that there was no right or wrong. We had the freedom to express ourselves. It was not just about acting as I thought. And the rituals that we did were very helpful and I have learned a lot about myself during the programme, so I just want to say thank you Bra Max.

APPENDICES:

RESEARCHER'S REFLECTION

In my mind when I started with this research process, I did not know what to expect, yet at the same time I imagined participants been more incline with their cultural practices. This assumption made me believe that participants were going to be receptive towards cultural rituals as opposite to religious ritual. This assumption was informed by the baseline research that I conducted on risk behaviour. During the baseline research, I discovered pressing issues around the subject of masculinity and cultural beliefs to be a stumbling block that prevent young men from openly expressing their psychological and emotional distress.

However, through these research process I have come to learn that, even young men with behavioural challenges seek spiritual guidance during their times of crisis and fear. During different stages of the research process the subject of spirituality and religion subsequently emerged in different stages of the research process. Based on this, I reframed dramatic ritual in a way that promote spiritual healing to offer psychological safety.

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