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# Engaging adolescents on teenage pregnancy prevention using process drama : a case study of grade 11 pupils at Supreme Educational College in Johannesburg, South Africa.

**Ngum, Yvette**

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# Engaging Adolescents on Teenage Pregnancy Prevention Using Process Drama: A Case Study of Grade 11 pupils at Supreme Educational College in Johannesburg, South Africa


**By**

**YVETTE NGUM**

**University of the Witwatersrand**
**School of Arts**


**SUPERVISED**

**by**

**Dr Kennedy C. Chinyowa**

**This dissertation was submitted in partial fulfilment of the requirements for the degree of Masters of Arts in Dramatic Art by Coursework and Research Report**

**AUGUST 2012**

## STATEMENT OF ORIGINALITY

This work has not been submitted for a degree or diploma at any university. To the best of my knowledge and belief, this research report contains no material previously published or written by another person except where due referencing has been made in the report itself.

Signed_____

23rd day of August 2012

# ACKNOWLEGEMENT

This work has been the collective contributions of a number of persons to whom I wish to express my profound gratitude:

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# DEDICATION

To my late grandmother
Ndiashey Josepha Ngelah

# ABSTRACT

Teenage pregnancy in South Africa, especially amongst teenage learners has become a national crisis with an estimated average of 5000 girls between the ages of 12 and 19 falling pregnant in one school year (Headlines Africa, 2012). This study focused on how process drama was applied with adolescent learners at Supreme Educational College in Johannesburg, to investigate the causes and consequences of teenage pregnancy. Process drama requires participants to create and assume roles, identify and explore images and stories drawn from fictional worlds that relate to the participants' own personal experiences. Through process drama workshops, teenagers were able to engage with challenging situations as a way of acquiring new knowledge about teenage pregnancy. Three major themes emerged as contributing factors to teenage pregnancy, namely, parental negligence and abuse, negative peer pressure and poverty. The learner's engagement within the dramatic process was enhanced by means of dialogue, negotiation and reflection with the teacher adopting the role of facilitator and co-participant. The fictional world created by the drama enabled the learners to relate and identify with problematic aspects of teenage pregnancy. The study concludes that process drama offers an aesthetic space for teenagers to develop a deeper understanding of themselves in relation to their lived experiences. The study recommends process drama as a powerful interactive medium that needs to be implemented in schools to grapple with intractable issues such as teenage pregnancy.

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# CHAPTER ONE
# INTRODUCTION

## 1.1 Introduction

The initial drive to undertake this study emerged from my work as a facilitator with grade six learners on how role play can be used for exploring the self and modifying attitudes in children against teenage pregnancy. This was my Practice as Research core course examination at the Supreme Educational College, Johannesburg from May to June, 2011. The project revealed that process drama functions to place learners in challenging situations, which require them to make choices that enable them to understand the consequences of teenage pregnancy. During the process drama workshops with learners, I encountered concepts that I was not able to explore due to the limitations of the study, the demands of the study and the age group I worked with, 11 and 13 year olds who were not so much exposed to sexual relationships. The drama workshop processes also showed that much needs to be done to build learners' attitudes towards teenage pregnancy prevention. This made me to reconsider the same concept for my final research study with adolescents between the ages of 16 and 18 years. Engaging with this age group would be appropriate because they are more likely to be involved in sexual relationships (Panday, *et al*. 2009). This interventionist study is important in the context of South Africa given the high prevalence of teenage pregnancy in the country.

## 1.2 A brief overview on teenage pregnancy in South Africa

The teenage years are often characterised by socio-cultural freedom that seems to allow sexual experimentation for both boys and girls (Wood and Jewkes, 1998). Concerning this issue Dallimore (2002) points out that most boys engage in fathering a child at that early age so as to prove their manhood and be celebrated. Other youths believe that they 'cannot' fall amongst those who get pregnant or are infected with venereal

diseases. This notion creates room for pre-marital sexual activity leading to the prevalence of teenage pregnancy. A survey by the South African Medical Research Council reports that 41% of children as young as 14 years are sexually active, 70% have had more than one sexual partner and only 29% are practising safe sex (Ferguson, 2004). Health statistics (2007) indicate that one in five pregnant teenagers is infected with the human immuno deficiency virus (HIV). This places teenagers at risk considering that they are becoming sexually active at a very young age. Figure 1 shows the degree of sexually related problems among adolescents in South Africa. The figure depicts pregnancy occurrence among teenagers between the ages of 15 and 19 years of age. It also shows that the level of HIV prevalence is more in informal urban settlements. Although this figure focuses on HIV prevalence, the overall picture can be correlated to high illicit sexual activities amongst youths within that age range, as shown in Figure 1 below.

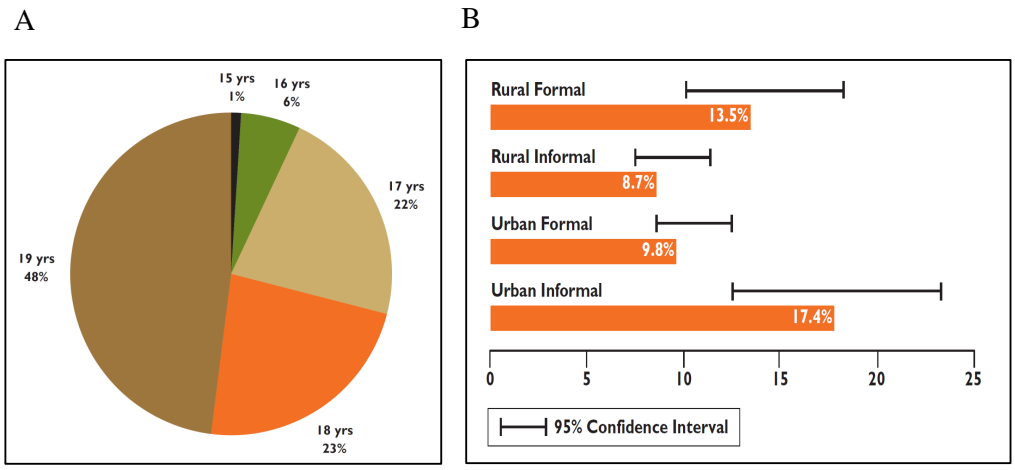



Figure 1: (A) A pie chart showing the rate of pregnancy among adolescents between the ages of 15 and 19 years of age in South Africa in 2003. (B) A bar chart on HIV prevalence among adolescents between the ages 15 and 24 years in South Africa (Panday *et al*. 2009: p 19-20).

## 1.3 Area of Research

Teenage pregnancy in South Africa is now seen as a pandemic affecting adolescents. Early parenthood in teenage girls often results in poor performance at school, risks of

obstetric complications, exposure to HIV infection and an unhealthy life. In homes, classrooms and gatherings, teenage pregnancy has become one of the most controversial issues. It is a topical issue not only in Africa but the world over. Eleanor, *et al*. (1995) argue that teenage pregnancy in South Africa remains a complex social problem. It has been noted that grandmothers, mothers and partners often condone pregnancy and encourage girls to become pregnant in order to prove that they are fertile since an African woman's fertility plays a crucial role in her social identity. At a workshop held in Limpopo by the Drama for Life scholars with the Ndlovu Care Group in July 2011 it was observed that some participants believed that a pregnant girl commands respect amongst her peers because she is said to attract men. This pushes many girls to indulge in sex at an early age.

The risks associated with teenage pregnancy call for a comprehensive and nuanced analysis – after which pragmatic intervention strategies can be developed. This study examines how process drama can be applied effectively in the teaching of teenage pregnancy prevention as opposed to the use of teacher-centred learning methods which do not involve the active participation of learners. The study targeted school learners between the ages of 16 and 18 years of age. This age group has been shown to be the most vulnerable to sexual practices that often lead to pregnancy and other sexually-related problems. The study was carried out among teenage learners at Supreme Educational College in Braamfontein, Johannesburg.

### 1.4 Research Questions

The main purpose of this study was to examine how process drama can be used to conscientize adolescents on the problems associated with teenage pregnancy and

pragmatic prevention methods. The following questions were used to inform the central focus of the research:

- How can process drama enable adolescents to understand the problems of teenage pregnancy?
- What can be done to tackle the problem of teenage pregnancy among adolescents?

## 1.5 Rationale

I was motivated to do this research because teenage pregnancy is also very common in Bambui and other neighbouring villages in Cameroon where I come from. I have come across teenage girls who become depressed after falling pregnant. I hope the outcome of this study would be extrapolated to situations in Bambui, Cameroon. If adolescents are not aware of their ability to construct and influence a positive attitude on the challenges they face in life, making a difference as they interact with others in society will be difficult. As such, exposure to early motherhood and the burdens of finance, shame and a poor educational career will occur.

According to the National Curriculum Statement (2003) of South Africa, Life Skill Orientation requires critical thinking on sensitive issues surrounding sexual and health education among young people. During the Drama for Life workshop that I attended with the Ndlovu Care Group in Limpopo, I realised that there is limited communication between parents and adolescents on knowledge of healthcare and sexual relationships. This is mainly because such issues are considered taboo in many African societies. As such, girls lack knowledge of useful pregnancy prevention methods like abstinence and contraception such as the use of condoms.

This study was also motivated by the glaring negative influence that exists among peers when they are engaging with critical social issues. For instance, teenagers most often associate with friends or spend time with friends or peers who influence them negatively (some of whom are drug addicts). Denner *et al*. (2005) observe the existence of pro-social peer behaviour where imitation is the order of the day. This often happens in situations where there is total lack of support structure from the family. It therefore becomes necessary for the adolescents to make decisions by themselves through empowering ways.

O'Neill (1991: 58) argues that process drama's 'dramatic elsewheres' have empowering qualities that enable participants to interact with images, roles and ideas within challenging situations and dilemmas. Once the "dramatic elsewheres" have been created, roles within them become clear enabling learners to openly take upon new characters which relate to the development of new scenarios. The participants acquire particular attitudes and perspectives which make it easier for them to respond accordingly. Therefore, using process drama becomes beneficial to the teenagers because it establishes a positive frame of mind on life experiences. Process drama was deemed appropriate for this study on teenage pregnancy because it evoked different levels of engagement and opened 'unique inner' dramas within each learner. Thus process drama enabled the learners to think critically from different personal points of view.

### 1.6 Reviews of Literature

Numerous studies have been conducted on teenage pregnancy in South Africa, but not much has been done on how adolescents can solve the problem of teenage pregnancy by means of interactive theatre techniques, such as process drama. The literature does

not focus on the use of process drama as a learning medium for adolescents. This study is related to the literature that links up teenage pregnancy and the use of applied theatre in engaging adolescents in South Africa and other parts of the world. The existing body of work that has been done by several organisations is acknowledged and how the work relates to this study is discussed.

Chinyowa (2006) carried out a community theatre project on teenage pregnancy in Pietermaritzburg, South Africa with the youths of Edendale Township. According to him, teenage pregnancy was a huge problem for adolescents in the Edendale community. Chinyowa used forum theatre as an intervention strategy and created a play called S'bongile whose objective was to provide a platform for the students to engage with issues surrounding teenage pregnancy. One teenage girl interviewed by Chinyowa (2006) said that:

> *The youth residing in the rural (sic) communities of Edendale are constantly exposed to crime, drugs, HIV/AIDS and poverty (sic). The (sic) face a black (sic) future whereby they are unable to avoid the everyday pressures of their friends lading (sic) to them (and) engaging in illegal and immoral activities. (Tholekele, 2006: 1)*

The participant suggested that the youths in Edendale were constantly engaged in activities such as promiscuity, crime and drugs that exposed them to unwanted pregnancies, HIV/AIDS and venereal diseases. In order to empower the youths of Edendale Township, community engagement in theatre practice and other activities that would enable them to realize their potential for community development became a necessity. Chinyowa's (2006) work and this study hold similar objectives but differ in methodological approach. This study focused on the use of process drama as a method of engaging learners on issues relating to teenage pregnancy while, Chinyowa's project (2006) used forum theatre. Forum theatre is one of Augusto Boal's techniques developed through a system called Theatre of the Oppressed, where the audience is

allowed to replace actors on stage with possible suggestions about the play and solutions.

LoveLife (2008), a South African based NGO has programmes geared at raising awareness of intervention strategies aimed at reducing the impact of the HIV epidemic, address teenage pregnancy and other sexually transmitted infections among adolescent learners. The organisation has observed that few adolescents practice abstinence and safe sex, and too few homes encourage discussions about sex, love and gender roles. LoveLife, according to Koch in People Magazine (2010), estimated that 13% of all Grade 8 to 12 teenagers say they had sex before the age of 14 years and 50% of all teenagers have had sex by age of 17 years (SANYBS, 2010). According to LoveLife (2010) the high rate of adolescent pregnancy is as a result of insufficient knowledge and education on issues to do with sex and sexuality. To meet its objectives, LoveLife builds on the optimism of young people to promote a holistic lifestyle approach and encourage youths to maintain healthy lifestyles and achieve their aspirations through youth leadership and self-motivation. The organisation has been involved in organising interventions and outreach programmes all over the country, in communities, schools and through the media. Some of the interventions are done through open discussions and plays performed to the communities as a 'surprise gift'. LoveLife contributes to efforts by educators towards creating clinical youth centres known as Y-Centres and goGetters. The youth centres provide a platform for youth education on issues to do with sex. This study acknowledge the activities of LoveLife to address the problem of teenage pregnancy but reinforces the need for adolescents to engage directly in the programmes and be able to identify strategies that are useful to build the skills, motivations and support needed for healthy behaviour change.

Arepp: Theatre for Life (2009) is an applied theatre organisation which has been operating in South Africa since 1987. Arepp believes that more than two-thirds of young people in Southern Africa living with HIV are girls and women. This high prevalence rate of HIV among girls and women often results from sexual abuse and peer pressure. Arepp observes that the vulnerable nature of youths in South Africa leaves them at risk, especially girls who are exposed to sexual violence that may lead to teenage pregnancy. Therefore, adolescents need to be equipped with the knowledge, skills, attitudes and values for positive, constructive life-styles which eventually lead to a better understanding of issues to do with teenage pregnancy. Arepp has carried out applied theatre presentations with primary and secondary school-going learners providing interactive social life-skills education with the aim of influencing behaviour change. The activities of Arepp are a continuous process and have contributed to the efforts to train educators towards solving the problem of teenage pregnancy in South Africa. This study has similar objectives but it differs from Arepp's approach in that as it focuses on classroom learning through the use of process drama on teenage pregnancy prevention.

DramAidE (2010) is one of the organisations in South Africa that focuses on HIV/AIDS and related diseases that affect adolescents in society. It was created in 1992. DramAidE brings people together to discuss issues about sex and the connection between sex and HIV/Aids among youths in schools and communities. It strives to facilitate critical awareness, provides information, and builds a social movement that acknowledges the right to health and well-being for everyone. DramAidE promotes healthy behaviour, gender awareness and equality. The organisation also promotes better decision making pertaining to relationships and health. Through participatory drama and other interactive educational programmes on HIV/Aids, life skills and sexuality education, the organisation carries outreach programmes with primary and

secondary school learners. Participants actively participate in creating performances with the aim of increasing knowledge about sexuality, relationships and behaviour change. DramAidE promotes the use of drama to spread awareness on issues to do with sex and sexuality to school-going learners. The present study uses process drama to promote similar objectives, and also places teenagers at the centre of the learning experience as they make decisions and find solutions to the problem of unwanted pregnancy.

According to Blanc (2001), gender-based power relations and sexuality have effects on how men and women maintain sexual health and control reproduction. These power relations often suppress the girl-child who then succumbs to unwanted sexual intercourse. As a result, gender-based programmes give more attention to prevention such as the use of condoms and abstinence. Blanc (2001) calls for intervention practices that can communicate and build safe sex relationships between men and women. This research focuses on how drama can be used to promote improved health outcomes and create better understanding in relationships across the gender divide. Blanc's (2001) study emphasizes the need to negotiate safe sex relationships among youths.

The Children's Aid Society is an organisation for Adolescent Pregnancy Prevention operating in the United States of America. According to the organisation, an astounding ratio of four out of every ten teenage girls becomes pregnant by the age 20 years (CAS-Carrera, 2011). The objectives of the program are to empower youths by educating them about the consequences of sexual activities, develop their knowledge about sexuality and help them come up with personal goals and cultivate the desire for a productive future (CAS-Carrera 2011). The organisations pursue girls and boys from the ages of 10 and 11 years through high school and beyond. This study is different from CAS-

Carrera's (2011) organisation in terms of the location which it is carried out. The study also uses process drama as a medium for engaging learners on the problems of teenage pregnancy.

Based on the reviewed literature it is apparent that teenage pregnancy is a problem affecting adolescents in South Africa and other countries worldwide. Attempts have been made by the organisations discussed above to combat teenage pregnancy through Applied Theatre interventions. The issue has been explored in primary and secondary schools through the use of literary narratives and outreach programs (DramAidE, 2010; Lovelife, 2008) and plays texts (Arepp, 2009). However, it appears process drama has not been tried as method of tackling the problem of teenage pregnancy. This study contributes to this existing body of knowledge a new methodology to tackle teenage pregnancy.

## 1.7 Theoretical Framework

This study is based on pedagogical practices of drama in education (DIE), with particular focus on process drama theory. The study used DIE as a conceptual framework. The works of DIE educators and practitioners including Dorothy Heathcote, Gavin Bolton, Cecily O'Neill, John O'Toole, Brian Way, Jonathan Neelands, Harriet Finlay Johnson and Robin Malan were consulted. According to Heathcote (1984), process drama differs from drama methodologies in which the performance of a play is the focus in that it pays special attention to role-taking, either to rationally understand a social situation or to experience imaginatively through identification with social situations.

Process drama is an approach that became widely known in the late 1980s. It is regarded as an effective tool of creating genuine scenarios and creative dialogues

(Bowell and Heap, 2001; Kao and O'Neill, 1998; O'Toole and Dunn, 2002). The approach engages learners in active learning within classroom contexts. Process drama is process-based rather than product-oriented. It places learners at the centre of the learning experience using techniques such as teacher-in-role, role-play, thought tracking and hot-seating. The process drama facilitator is called a teacher/facilitator. (S)he helps learners to understand the problem under investigation as a co-participant. This approach makes use of the discursive power of personal engagement compared to other dramatic approaches as it makes learners go beyond their current social roles and explore new aspects of the person created by them in the drama. It equally assists learners become aware of what they already know but may not yet realize that they know (Bolton, 1995; Heathcote and Bolton, 1995; Heap and Bowell, 2001).

The main components of process drama are: (1) the teacher/facilitator who leads the process, (2) the participants who are the learners, (3) space, which is the stage or classroom and (4) drama elements such as dialogue, movement, tension, focus, irony and gesture. Process drama requires the teacher/facilitator to be able to actively make constructive and deductive reasoning during the process. The ability and flexibility of the facilitator allows learners to operate as 'writers', 'editors', and 'directors' as well as 'actors' within the drama. However, the facilitator in process drama needs to assist the learners to engage their creative imagination for the action to take place. If learners' imagination is not effectively established as they are engaged in the activities of the drama, process drama may not be effective. O'Neill (1991) points out that 'spect-actorship' (i.e. simultaneous acting and observing) is vital for the 'dramatic elsewhere' to function to its full potential. She argues that since there is no audience, the facilitator needs to manage the observer in the participant. This means that more dynamism is needed than merely encouraging an objective attitude to what is viewed within the work.

This study treated process drama as a theory and practice. The idea was to encourage learners to have a practical engagement with the problem under investigation, namely, teenage pregnancy. Process drama focuses on change in understanding through make-believe. Thus it brings forth that which does not yet exist and sustains such illusion throughout the drama by distancing the self from the burdens of ordinary 'reality'. Bolton (1979) proposes that, in order for learning to be effective, it should be felt by the learners. He believes that knowledge should be connected emotionally for it to bring change in attitudes and a shift in values. Specific techniques such as role play, teacher in role, mantle of the expert and hot seating can be used to engage with learners in the process of exploring and unpacking the problem of teenage pregnancy. I define each of the techniques below and explain how I used them in the process.

Process drama relies mostly on role play. Role play includes role taking and acting a situation. It is one of the most vital elements of drama and is central to process drama. Role play requires the ability to project into a variety of fictional situations by pretending to be someone or something other than one's self (O'Neill, 1995). O'Neill further notes that it is through role play that participants create and maintain the dramatic world. Therefore, without role-playing, process drama cannot take place (O'Neill, 1994). This is because roles adopted by the participants in improvisation become the object of investigation as events unfold in the drama. As the learners' role played, they revealed aspects of teenage pregnancy that needed to be taken care of. In role, the learners develop new knowledge on factors that contribute to unwanted pregnancy among adolescents.

O'Neill (1991: 26) emphasizes that teacher-in-role is one of the most effective ways of beginning process drama. By working from within the drama, the teacher/facilitator and learners can create imaginary worlds, establish imaginary situations, model appropriate behaviour, assign roles, direct scenarios and maintain tension within the drama. The teacher-in-role brings the 'students into active participation in the event' (O'Neill, 1991: 27). To unpack teenage pregnancy, the learners engaged with issues like stigma, uncertainty, neglect, hunger and depression. This technique was used when the facilitator took various roles so as to help in edging the learners into role.

According to Heathcote (1984: 192), mantle of the expert is another process drama technique where, 'a person will wear the mantle of their responsibility so that all may see it and recognize it, and learn the skills which make it possible for them to be given the gift label expert'. At this point, the learners consider themselves as an experienced group of people who have a commission to complete for an imaginary client. Being an 'expert' means being oneself, but looking at the situation from a particular point of view. Heathcote (1984) argues that for a person to be an expert there should be an element of spontaneity so that the spontaneity can constantly surprise the individual into new awareness. For instance, the learners' were enrolled as peer educator experts to talk about negative peer relationships among youths. They equally talked about drug and alcohol abuse and 'flesh on flesh' sexual intercourse. These further opened discussions on sexual intercourse among teenagers on factors that lead to unwanted pregnancy, how it comes about and who takes responsibility?

Process drama also employs hot-seating as an engagement technique. Hot-seating happens when participants are questioned by the rest of the group whilst in character. Characters can be hot seated in pairs or in groups. Learners were questioned with the

intention of digging deep into the levels of individual understanding of teenage pregnancy. It was carried out in such a way that learners were hot-seated in the aesthetic space or learning space whilst in role and answered questions from others about teenage pregnancy. For example:

- How would you react if you find out that you are pregnant?
- As young people aspiring to have a better future and be good examples for others, what kind of relationship is best to maintain?
- What must be done to prevent unwanted pregnancy?

This process created the platform for individuals to air their views on teenage pregnancy. The motive behind hot-seating is to identify whether there will be a change in understanding on the consequences of teenage pregnancy as learners go through the experience. They were made to experience complex situations that required them to realize new knowledge that could lead to behaviour change. Bolton (1979) supports this idea by acknowledging the notion of being in the presence and present. This means that the participants are active in body, mind and soul during the unfolding of the drama.

As an active process, drama presentations sometimes represent the 'realistic' and 'fictional' image of the real world and life situations that learners can learn from. O'Neill (1995) asserts that the 'dramatic elsewhere' which refers to the imaginary world created by the drama has empowering qualities that enable participants to interact with images, roles and ideas within challenging situations and dilemmas. I agree with O'Neill's (1995) observation that well-crafted process dramas can have an empowering effect on learners, especially relating to consequences surrounding teenage mothers. Bolton (1986) says that the key to drama is not to have participants describe an action or emotion but rather have a 'lived-through' experience of the action. By 'living-through', learners in the drama can simultaneously experience and analyse their emotions in the

roles they are playing. As they engaged in the process drama, new insights were formed and possibly, a change in understanding the problems they were experiencing in sexual relationships that could lead to unwanted pregnancy.

Process drama theory speaks better to adolescents in terms of embodying their own problems. Neelands (2004: 50) argues that when participants imagine themselves 'differently' and behave differently, the roles they take place their imagination 'beyond' ordinary thinking and influence change to occur during dramatic experiences. As learners create and play out fictional and realistic roles in the drama, their curiosity in being some of these characters creates space for self-reflection and personal development. This increases learners' perceptions and engagement in the drama. Also process drama theory is suitable for learning about teenage pregnancy because it allows participants to ponder and respond to significant ideas that emerge as they engage between dramatic events and ordinary situations. Therefore, the learning outcomes on teenage pregnancy are enhanced through the collaborative creativity of participants, facilitator's role and power of the art form.

### 1.8 Research Methodology

This study made use of participatory action research methods. Action research consists of the participation of people whose lives are affected by the problem in the collection and analysis of data for the purpose of taking action and making change (Nelson, *et al*., 1997). It focused on discovering new knowledge and ways to construct collaborative information with the participants. The researcher in this study did not "do" research "on" people, but instead worked with them as a facilitator. The study operated on the assumption that the learners were fully engaged in the process of investigation. The participants reflected on the data in order to modify their understanding of teenage

pregnancy. In this study, there was direct collaboration between the facilitator and the learners with feedback in the process of raising teenagers' awareness about teenage pregnancy.

Applying participatory action research in structuring process drama workshops moved through four stages, namely planning, acting, observing and reflecting. The planning stage was more process oriented and did not lead to a theatrical product. Workshops relied mostly on the participants playing as actors-cum-audience, taking both the "playwright function" (actors 'scripting' the drama in action) and 'audience function' (actors reflecting on what they have been through). Each workshop followed a flexible pattern as follows:

- The enrolment of participants was carried out through warm up exercises to build trust and bring the learners into the mood and playfulness of the process since teenage pregnancy is a sensitive issue and learners maybe shy to open up.
- The pretext was used as the entry point into the drama with introduction to the learning experience.
- The 'happening' was the actual process where the dramatic meaning was processed using different elements of drama such as role, tension, focus, space, time, gesture and movement.
- Derolling was the stage where the learners were brought back from the dramatic elsewhere into the real world.
- Finally, the reflection examined what had emerged from participants' engagement with the dramatic experience.

In the enrolment phase, learners were engaged in role to bring out meaning on the problems associated with teenage pregnancy. Taking and acting a role reflects the need to read, and harness relevant information so that new understanding can be possible

(O'Neill, 1995). Learners were enrolled into the drama and were expected to behave as their 'selves', but in a way that would be appropriate to the problem under investigation. This helped to generate discussions on teenage pregnancy as learners were required to identify and take attitudes and perspectives of the roles they had chosen in the drama. Wagner (1979: 58) notes that 'drama is a means of using our experience to understand the experience of other people'. The learners needed to answer the question 'what if I were' this person in such circumstances, 'what would I do'. Process drama is about people's ability to identify and develop a deeper understanding of self and situations, creating awareness and meaningful ways of learning (O'Neill, 1995; Bolton, 1984; Neelands, 2002).

Participatory action research created room for participant observation. Participant observation refers to the gaining of understanding through personal observation as learners relate with detailed activities in the drama. This method involved relationship building which encouraged connectedness not only with the research but also with others involved in the process. According to Bruyn (1966), participant observation relates to special awareness of the physical connection to space and possible barriers that may occur during the process. This method was used by the researcher to gather subjective and in-depth data on participants. As facilitator, I observed participants in the drama; how they engaged with learning and investigated levels at which they related with teenage pregnancy. In observing, I was able to identify and link participants' actions through dialogue and probing in groups as well as with individuals, including the use of space, gestures and sound. Through this media, I was able to provide the platform through which learners could appropriately build on each other's learning by means of questioning. This improved the participants' level of engagement with and understanding of issues around teenage pregnancy.

Another method that was used in this study was reflection. Reflection involves bringing parts of oneself as a researcher and a participant into reality. By this method, writing, debates and speeches were initiated to review differing points of view, make corrections and outline alternatives to the dramatic experience out of role (i.e. after derolling). Neelands (2004) posits that during drama, participants can turn abstract ideas into real representations. Therefore, reflection enabled the learners to identify and make suggestions on negative peer influence, none use of contraceptives in sexual relationships, drug addicts among adolescents which could alter life experiences that were meaningful to them. It deepened their understanding of real life issues derived from the dramatic elsewhere that they had experienced during the drama. Through writing and debate, the learners were provided with information that related to their needs, aspirations and concerns. This information was used to frame follow-up sessions in order to generate deeper engagement with teenage pregnancy. Reflection also enabled learners to identify certain behaviour that could influence unwanted pregnancy.

This study further made use of journals. The journals were used by learners to document critical incidents during workshops in order to improve on 'action' and reflection. The journals documented the learners' thoughts and feelings about teenage pregnancy. They helped to record information that required action and reflection for future referencing and data analysis at the end of workshops.

In conclusion, the participatory action research methodology enabled effective communication throughout the process. It kept the learners active through negotiation and engagement and allowed them to take control and ownership of the dramatic experience. It also raised personal consciousness; promoted education through

individual and collective reasoning as facilitator and participants simultaneously worked together to shape a sequence of episodes, assuming the function of playwright, performer and audience in the fictional context (O'Toole, 1992).

### 1.9 Ethical Considerations

This study was guided by rules and regulations from the school authorities at Supreme Educational College. The principal, the Life Orientation teacher and the grade eleven class teachers were consulted on the learning area and how beneficial it would be to the learners. Permission and advice were granted by these authorities for the researcher to work with the grade eleven learners. The learners were given written indemnity notes to inform their parents and guardians about the research and its implications. Information gathered during the research and names of participants were treated with respect and confidentiality. An Ethic Clearance for this study was obtained from the University of the Witwatersrand, Johannesburg (see appendix B).

These ethical considerations were met during and after the research. Contract Rules were agreed upon both by the researcher and the participants in order to work in a safe and conducive environment. Names used in this study are not the real names of the participants. They are pseudonyms used to protect the identity of the participants. Each workshop provided a different platform where participants took up fictional names and roles during the dramatic action. A dramatic or fictional world was constructed by the learners as they engaged in make-belief and edged into dramatic roles. The learners were allowed to assess themselves through dialogue, negotiation and reflection during the learning process. As Carl Rogers (1969) points out, self assessment during the learning process is a means to self-initiated learning that can become a responsible and safe way of learning.

### 1.10 The Context of Study

Supreme Educational College is a co-educational school located in central Johannesburg. Learners come from different provinces of South Africa and countries in Africa sharing the same learning space. The school combines primary schooling and high schooling within the same grounds. The majority of the learners reside in Braamfontein and Central Johannesburg with parents, guardians and older siblings. The drama workshops were designed to cater for both sexes leaving no space for gender barriers; both boys and girls shared the same learning space.

The school exists within the context of contemporary South African schools, which means that the learners' needs cannot be separated from the needs of other schools. However, this study can relate to what is happening among teenage learners in other schools around Johannesburg and South Africa in general.

Teenage pregnancy is evident at Supreme College. The school authorities reported that they have encountered several pregnancy cases among their students and they are concerned about this state of affairs. However no statistics was recorded by the school. During the time of data gathering, the Life Skill Orientation teacher mentioned that the research would be appropriate to the learners because she believed that some of the students were already engaging in sexual intercourse and were at risk of teenage pregnancy. Moreover, in my previous study on grade six pupils, the learners mentioned that teenage pregnancy among learners is not good because it brings down a person's morale, which affects their studies. The learners also mentioned that a pregnant student can influence others to become pregnant by making them believe that pregnancy is the epitome of womanhood.

### 1.11 Chapter Layout

The following is a breakdown of chapters that make up this study:

**Chapter One:** This chapter introduces the focus of this study and provides an overview of teenage pregnancy in South Africa. It outlines the research questions and reviews the existing literature on teenage pregnancy in South Africa, with particular reference to literature that deals with theatre interventions on teenage pregnancy in South Africa and one case in the United States. I also explore the history of process drama, examining its theoretical underpinnings and techniques, and provide the research methodology that informs the study.

**Chapter Two:** This chapter describes the first process drama workshop that was held with the learners. It examines the development of the workshop, including its aims and the techniques used; story, tableaux or freeze frames and role play. The chapter also examines parental negligence and child abuse as causes of teenage pregnancy. It analyses the themes that emerged from the workshop and evaluates the findings of this study.

**Chapter Three:** In this chapter I describe the second process drama workshop by looking at the mantle of the expert technique. The chapter examines negative peer influence as one of the major causes of teenage pregnancy in South Africa. It analyses themes that emerged from the workshop and evaluates the dramatic activities presented by learners.

**Chapter Four:** In this chapter, I examine the question of poverty in South Africa and how it contributes to teenage pregnancy in the country. The chapter describes the third

process drama workshop and uses the teacher in role technique to show how poverty contributes to unwanted pregnancy among adolescents.

**Chapter Five:** I conclude with a summary of the findings, limitations and consider possibilities for further exploration on the question of teenage pregnancy.

# CHAPTER TWO
# PARENTAL NEGLIGENCE AND ABUSE

## 2.1 Introduction

Parental negligence is a form of child abuse described as non-fatal abuse and neglect. It is seen as a societal ill that hinders growth and development of children and adolescents (Pfohl, 1977). There are different views on whether parental negligence is child abuse or not. The mixed view emanates from the fact that many countries do not have legal and social systems with specific responsibility for recording incidents and reports of child abuse and neglect. For instance, certain conditions of neglect are found in South Africa where parents in the townships travel long distances to look for jobs leaving their children behind. This exposes the children to possible risky behaviours (Segal, 1992).

Studies have shown that parental negligence and abuse in South Africa is a serious and escalating problem for children (Mfono, 2003). Although it has always been a problem in the past especially in black communities, it was only recently that incidences of child neglect and abuse among black communities has been given attention. Efforts are being made by relevant government bodies to address the problem of parental negligence.

The study by Jewkes, *et al*. (2005) examines the negative impact of parental negligence and abuse on children in South Africa and Namibia. For example, the study reports that there are several cases in which serious abuse such as incestuous relationships between fathers and their teenage daughters are covered up by family members due to the cultural belief that it is not appropriate to confront the 'head of the house'. Some women believe that they would rather cover up incidents of abuse within the family in order to prevent family disintegration. Very often, such relationships result in unwanted

pregnancies leading to serious societal problems especially for the teenage mother who is most likely to suffer abuse from peers and poor performance at school.

This chapter explores the influence of parental negligence on teenage pregnancy using the medium of process drama. The chapter begins by examining the workshop structure that was applied to facilitate learning on teenage pregnancy. It then proceeds to analyse the themes that emerged from the techniques of tableaux and role play. The themes will be analysed, with specific focus on how parental negligence and child abuse lead to teenage pregnancy.

### 2.2 Description of Workshop

Participants were made to introduce themselves through the 'name game and clap exercises' using eye contact and sound to break inhibitions and build self-confidence in the group. The 'focus and thought tracking' exercise was another game wherein the participants closed their eyes and thought of a person and the type of relationship they have with that person. The participants had to say whether they like or dislike the person and to also think of what would happen if their relationship with this person was to fall apart, that is the effects they would encounter as a result of the breakup. The participants shared both good and bad moments with their chosen relationships. Some participants thought of their friends, teachers, parents, boyfriends, girlfriends and siblings. This game got learners to think and raise issues of parental negligence as they began to interact more and more amongst each other, sharing contradictory ideas about their relationships with people they chose. It created a working relationship amongst the learners and enabled the facilitator to introduce the story of *The Seal Wife*.

The story of *The Seal Wife* (see Appendixes A, Table 2) was used as an entry point into the drama. The participants listened to the story and created tableaux also known as freeze frames or frozen pictures that represented real life stories. Tableaux are one of the forms in process drama where participants used their body to create series of episodes with each carrying a demonstrative power. The tableaux were used to interpret the type of relationship that exists between a fictional character called Zanele and her parents. Each presentation continued from the previous tableau to show the evolution of events in Zanele's home.

Discussions followed after the tableaux were presented. The discussions examined the kind of relationships that existed between Zanele, her father and mother. Group members were given time to explain the intention of the story of *The Seal Wife* as compared to what was interpreted by other groups. While some of the participants supported issues raised in the demonstrations, others were against and they gave their own reasons. A play was created from the tableaux focusing on the events that took place in Zanele's life after her mother fled from home. Some participants rehearsed and presented the play while others observed and made their contributions.

### 2.1 Freeze frames/Tableaux

- The first group created a tableau of a character called Patrick sitting on a stool arranging his fishing net and his daughter playing with a friend. Patrick's wife is unhappy, and is looking through the window.
- The second presentation showed Patrick leaving with his fishing net for the sea and his wife pulling his jacket from behind, while the daughter observes in fear.
- The third presentation showed Zanele hiding behind a chair and her father beating the mother because she insists on following him to the sea.

The fourth group presented a tableau of Zanele smoking and drinking alcohol with friends

### 2.2 Role play

The action of the play takes place in Patrick's home, and Lebo's room (Lebo is Zanele's friend). Lebo is 18 years old and has multiple sexual partners. The play opens with Zanele as she enters the house, very drunk and holding one pair of shoes in her hands. The father gets angry, then beats and chases her out of their home. He does this despite the fact that Zanele has nowhere else to go. Zanele goes to her boyfriend, Banda who is 19 years old but refuses to accommodate her because he is also living with his parents. Zanele decides to go and live with her friend, Lebo. They both party and hang out with men. Zanele's neighbour notices what is happening and informs Patrick to watch over his daughter, but Patrick ignores the advice from the neighbour. In the end, Zanele returns home pregnant and asks for forgiveness from her father.

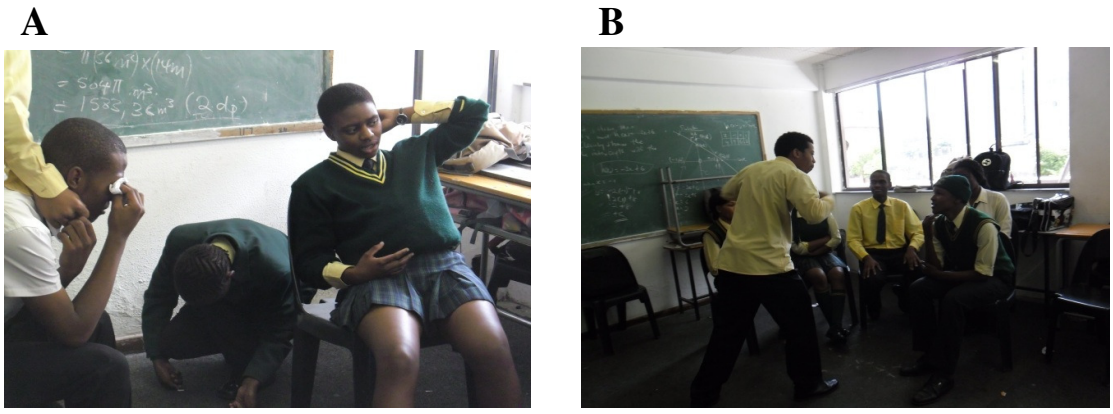



Figure 2: A snapshot taken from a drama scene on parental negligence and abuse showing, (A) pregnant Zanele contemplating on how to reveal her pregnancy to her abusive father, Patrick and (B) Zanele's abusive father confronted by the neighbour about his actions towards the daughter.

The role play and images were intended to generate dialogue among the participants. They were designed to communicate aspects of parental negligence with the learners and through that influence change of attitudes and behaviour towards teenage pregnancy. It was through the kind of relationship that exists between Patrick, his wife and Zanele that the participants were expected to make observations on parental negligence. In analysing the process drama workshop, themes emerged that speak to parental negligence and abuse in relation to the objectives of the study. The themes include domestic violence, lack of parental affection and support.

## 2.3 Emerging Themes

### *2.3.1 Domestic Violence*

Domestic violence is any act of violence, including emotional violence that troubles a person's self-concept (Matthews *et al*., 1990). Girls and women are often at greater risk of domestic violence. The South African Act of 1998 recognises domestic violence to be physical or emotional intimidation and harassment that often end up with most parents and youth involved in drastic repercussions including divorce, fright, depression and health problems (MRC, 1998). Domestic violence perpetrated against women sometimes affects the teenage girl negatively and puts her at risk of unwanted pregnancy.

Teenagers who witness domestic violence are often traumatised because they are recurrently victimised as a result of this type of violence. Studies in South Africa have identified early pregnancy among adolescents as a consequence of domestic violence (Kissin *et al*., 2008). Domestic violence is linked to teenage pregnancy because it normally results in children staying away from their immediate families. The social encounters they create outside the family affects their social behaviour and they tend to

seek attention from peers, which often leads to unplanned sexual intercourse. This risky sexual behaviour can expose them to pregnancy at a very young age.

Process drama enables people to build social contexts and communicative interactions within the dramatic world. It does this through specific dramatic conventions and structures applied to build belief in particular contexts. Neelands (1992: 9) points out that there is need to build belief 'in the characters or roles' that will inform and move the dramatic action forward. Based on the story of the *Seal Wife*, this workshop used dramatic conventions that include story, tableaux, journal entry, role play and costumes. These conventions were involved in developing both fictional and real contexts and at the same time generating ideas to create atmosphere, possible constraints and opportunities for the participants. It also enabled participants to relate with issues of parental negligence and abuse and identify with the theme of domestic violence as a contributing factor to teenage pregnancy.

During the workshop the participants displayed tableaux that portrayed the constant quarrel between Zanele's parents. Zanele's mother subsequently leaves the home because of the constant disagreement. This situation leads Zanele to associate with boys. When she returns home drunk from the alcohol binge, her father beats and chases her away because he perceives her behaviour to be wayward. Zanele moves in with her friend Lebo. Realising that she has fallen pregnant, she decides to return home and ask for forgiveness from her father. Zanele desires to enjoy the peace and comfort from her parents as a child, but she cannot escape fear, sadness and conflicts that usually occur at home. Zanele's character and role portrayed in the play identify with possible different descriptions of the context, indicated in the story (refer to table 2 in appendix 1A) as held by the participants.

Her parents' negligence causes her to seek attention and freedom from outside. Instead of considering Zanele's future, her mother looks for the slightest opportunity to desert the family. During reflection, when asked what they learnt from the process, participants came up with mixed feelings about the situations affecting Zanele. Some blamed Patrick for getting married to a deceitful woman who brought sadness into his home. Because of this problem, he developed into an abusive character, who is violent. This affected Zanele's behaviour because she started 'hanging out with boys. The alcohol consumption aggravates her behaviour and places her at risk of unplanned and unprotected sex. Others said she had limited choices over the circumstances surrounding her home.

The established context created an opportunity for participants to take on roles and negotiate communicative situations in groups. It also created a sense of group ownership and collaboration as participants 'imagined situations in which [their] shared understanding of place, time and character' (Neelands, 1992: 6) became clear because of their involvement and experience in the workshop. In utilizing tableaux, play and reflective journals in writing their thoughts and responses to the experience, participants were unconsciously (covertly) learning and communicating about the causes of teenage pregnancy.. At some stage in the process, the learner who played the character Zanele, described in her reflective journal the effects of her negative home life and alcohol binge in the play as follows: "...*I was lonely, I tried everything for my family to understand the way I felt but they never cared...*" (Grade 11 learner, Supreme Educational College, 16-10-2011). This convention effectively explored experiences of an abusive family and how their life style might be disclosed in a drama classroom. Process drama offered a

reflective space for participants to enhance their understanding on parental negligence as a cause of teenage pregnancy.

*The Seal Wife* story was used as a pre-text that enabled the participants to experience dramatic responses. The story brought the participants into the imaginary world with the aim of making them identify with real life situations that are similar to that of the characters. O'Neill (when) maintains that the best way to begin the weaving of the underlying text in process drama is the pre-text, referred to as the 'source material' (Neelands and Goode, 2002) and 'sign' by Bowel and Heap (2001). This is because the pre-text serves as a foundation for constructing effective drama and carries '...a will to be read, a task to be undertaken, a decision to be made, a puzzle to be solved, a wrong-doer to be discovered, and a haunted house to be explored' (O'Neill, 1995: 20). The participants developed their imagination from the pre-text, created roles and anticipated what was to come. Patrick's crafty and sometimes abusive behaviour provided the basis for participants to structure their dialogue. They brought in a variety of ideas and experiences to the drama. Through the process of identification with the characters, participants revealed new ideas about the issues of parental negligence and abuse raised during the workshop. O'Neill (1995) points out that the pretext in process drama provides a firm basis for ensuring dramatic encounters that enable participants to create and develop themes of parental negligence and abuse.

The power of building belief and taking up roles in a process drama workshop communicates strongly with participants identifying everyday issues within the dramatic world. Zanele's role in the presentations portrays how parental abuse and neglect is on of the contributory factors of unplanned pregnancy among teenagers. Her role shows how risky sexual behaviour among youths can result from parental negligence. O'Neill

(1994) points out that participant's in role create and maintain the dramatic world. When in role, participants used the target problem and when they were unable to relate ideas they became inventive in negotiating meaning and alternatives of involvement in the discussions. Zanele's role was able to speak to the participants because it appeals to their experiences. It brought to life meanings, feelings and attitudes about what she experienced from her parents. One of the participants related Zanele's situation to that of her sister. She said:

> *I remember my sister have never (sic) been in a good relationship with my father. She left home and lived with my grandmother. A year later, she became pregnant*". (Grade 11 learner, Supreme Educational College, 14-10-2011).

With process drama experience and reflection in the drama, participants' sense of defining Zanele's role and personality became more obvious. It presented new knowledge and raised participants' analytical ability in situations of parent-child relationship. It also developed a deeper understanding of participants in relation to their lived experiences.

Discussions on Zanele and her parents were held using the 'hot-seat' technique. Participants were allowed to ask questions on sections they believed had complications on character's actions. The group questioned and commented on characters actions' in an effort to understand their personality as far as parental negligence and abuse were concerned. The intention of this move was to open debate and expose information and ideas concerning the parents' attitude towards their daughter. The character's observations clarify learner's role in the drama. This re-engaged the group with the fictional world of the drama because they visibly became emotional against the three characters. The group gave feedback to the characters that were still in role and analysed how their situations could be solved. For example, one of the participants suggested to Patrick's character that:

> *…constant communication with your wife and daughter perhaps could prevent her against unwanted pregnancy.* Grade 11 learner, Supreme Educational College, 14-10-2011).

The participant's suggestion made the leaner's aware of the fact that parental negligence can lead to behaviour which can result in teenage pregnancy. Through hot-seating, participants were able to learn how to confront ordinary situations of parental negligence and abuse. Also, hot-seating enabled the learners to project themselves within the drama. Questioning helped the participants to alter individual opinions and deal with the problem collectively. It also defines the efficacy of using process drama when the possibility it raises is felt by the participants. Bolton (1979) points out that learning has to be felt for it to be effective.

Zanele's role represents the effects of domestic violence on young girls. Her decision to stop tolerating her fathers' beatings demonstrates how many young girls would react to abusive situations at home making them more vulnerable to pregnancy and contracting sexually transmitted diseases. The participants created a tableau that depicted Zanele's situation at home; the way her parents live (e.g. her parent's constant squabble and fight). For the two participants taking the role of Zanele's parents, their fictional characters enhanced participants' engagement and focused on building the events in the drama. Some participants decided to refer to Patrick as 'papa Zanele' and the wife as 'mama Zanele'.

The atmosphere created by the group animated and engaged discussion as participants negotiated and created another tableau representing consequences of Patrick's actions on Zanele. Participants' reflections were insightful and demonstrated a link between lack of affection, particularly child abuse and neglect. O'Neill (1995) argues that tableaux have value which enables participants to reflect and negotiate on their work, while

acknowledging its significance to the group. The events of the drama on how Zanele was treated remained external to the participants. It was distanced and dependent on the application of external roles. The United Nations Food Program for Africa (UNFPA, 2007) highlights that teenage pregnancy feeds into existing physical and emotional abuse by rendering the teenage girl more vulnerable to coerced sex. She will prefer to depend on her peers for comfort, thus exposing her to illicit and unplanned sexual relationships.

As O'Toole (1978) points out, a story maintains focus on the events of the drama and the plot unfolds towards a realistic outcome. The tableaux and role play had emerged from the metaphorical story of *The Seal Wife*, which served as the driving force for the imaginary world (O'Neill, 1995). By examining the story, the participants revealed information about the violent and abusive behaviour of Zanele's father. They managed to identify Patrick as the cause of teenage pregnancy and considered possible solutions:

> *...as the head of family Patrick should show love and respect to every member of his family. He should not use violence to teach the daughter he chased from home...* (Grade 11 learners, Supreme Educational College, 14-10-2011).

Some participants suggested that Patrick should try to bring up his daughter in a moral and religious way. Participants' reflections highlighted one of the strengths of process drama which is to provide space for learners to relate thoughtful ideas, like how unwanted pregnancy could be avoided. Reflection out of role demonstrated greater confidence in the learners on how they can respond to negligent parents. One female participant responded:

> *This drama taught me especially to be careful with myself no matter how bad or good my parents might be. They shall be ma parents for life but I still have my life*

*to live healthy. If I fall pregnant I will be the one to be the pain* (Grade 11 learner, Supreme Educational College 14-10-2011).

The participants' process drama experience reinforced her moral principles and concern about personal life. This new understanding provided learners with possibilities to enhance attitude change. It also raised awareness that the behaviour of some parents can lead to teenage pregnancy.

The technique of distancing enabled participants to deal with sensitive issues (Bowell and Heap, 2001). Brecht's theory of distancing proposes that the empathic involvement of participants must be disengaged so that they can critically observe the events in the drama and become agents of change (Brecht, 1964b). The distancing technique in this process was meant to protect participants against becoming self-conscious in role. This however became challenging as some participants found it difficult to reflect out of the physical classroom they were using as the space was well known to them. Therefore, the physical distance was conflicting with the fictional distance or imaginary world. By distancing the fictional narrative, learners safely balance their engagement in both the 'real' and 'fictional' worlds. They were placed in a position to investigate and take action towards solving the problem of parental negligence and abuse. According to Wagner (1979: 26), the distancing technique is not powered by performance choices to make impressions on learners, but rather, they are built on didactic choices that are intended to engage them from exaggerated 'action to experience that which is more subtle and complex in its purpose, demands interaction and attainment'. Distancing in the process enabled learners to make decisions and learn new insights on themes that lead to teenage pregnancy.

### *2.3.2 Lack of parental affection and support*

The way parents raise their children has a bearing on the children's behaviour. It can also expose them to teenage pregnancy. In as much as the teenagers can make their own decisions, the circumstances in which they are raised have a strong influence on their lives. In the story and drama, lack of affection and support from parents are portrayed as factors that could lead to unplanned pregnancies among adolescents. The tableaux in the drama enabled participants to embody character's personality. Embodying physical characters in the drama were meaningful to heighten the experiences of the dramatic events. The role of Zanele's mother, created by participants in the tableaux brought out characteristics of a troubled and domestically abused woman. From discussions that followed the tableaux, participants observed that Patrick's behaviour had led his wife to adopt an uncaring attitude towards the family. They also noted that Patrick's behaviour contributed to his wife's lack of interest towards raising Zanele in an environment that would shield her from risky sexual behaviour.

The tableaux provided participants with space to experiment and test different reactions to the questions posed by the drama. The mother's responses in and out of role revealed lack of parental discipline and passiveness. Still in that drama frame, the participant playing the mother role believed her participation in the process drama raised awareness but failed to make her see how mothers with such attitudes can be changed. The participant demonstrated understanding in self-awareness in her ability to imagine the cause and effects of events developed in the drama. It also portrayed the capacity of process drama in bringing out individual reflections on parental negligence from participants by focussing on a specific sequence of the context in the workshop.

Some sessions in the workshop occurred in a way that corresponded with direct participants' feelings. Some of them were emotional and moved to tears and sometimes laughter, giving direct bearing to the 'unexpected gift of discovering new possibilities' about themselves (Nicholson, 2000: 165). For instance, all the tableaux in the drama did not focus on participants' attention to a particular explanation, but rather offered the possibility of multiple interpretations. In the last freeze frame, participants framed the tableau in such a way that it presented options on the choices available to them. It came out as an entry point to the play. Lebo offers a place for Zanele to stay. Participants empathized with both friends who spent time discussing men and their desire to associate with Lebo's multiple sexual partners. Despite feeling helpless, Zanele wanted to maintain her own voice. This was challenged by the content of the process drama which raised questions for participants such as: What will happen to her? What if she falls pregnant? (refer to appendix A1). Her pregnancy in the play provoked a stronger emotive response from one participant who said that: "*she has made her life more miserable than it was, the pregnancy and her future*". There is evidence of reflection in the participant's statement. By observing the dramatic actions, learners created other possibilities on the aspect of parental negligence which may result in teenage pregnancy.

This shows the type of life confronting most teenagers who get frustrated by their parents' violent behaviour. To other participants, Zanele's escape from problems was a way to release her mind from her parent's negligent behaviour. This creates a clash of expectations from both Zanele and her father, Patrick. While Zanele wants love and care from him, Patrick expects her to conform to his abusive behaviour. O'Toole and Donelan (1996) points out that the medium of drama is available for discovering and articulating ideas, feelings, attitudes and shaping private understanding into public form.

The fictional context of Patrick's character depicts that of parents with abusive attitudes in 'real context'. For example, in the tableaux Patrick ill-treats his wife in front of the daughter stating that "*no woman will disrespect him...*" (Grade 11 learner, Supreme Educational College, 14-10-2011). These chauvinistic feelings and actions presented by Patrick's character were guided by his role. The workshop structure (see Appendixes A, Table 1) provided the context that required participants to take on roles and characters. The roles took them 'beyond' their own experience, and provided an opportunity for the learners to experience the behaviour of parents emerging from the drama. Participant's "living through" the characters in the drama, without difficulty identified lack of parental affection and support as a cause of teenage pregnancy. Patrick's character in the role play shows that no amount of trust was invested in his daughter hence she uses this to her own advantage.

Landy (1993) maintains that all characters in a drama are types to a certain extent-suggesting that each character in a drama has certain characteristics or descriptions that he or she maintains. The participant who performed the role of Patrick made certain references to the events within the drama in his reflective journal which demonstrated his ability to connect and engage beyond the fictional world. Bundy (2003) calls this 'the aesthetic engagement' of participants - the participants' capacity to facilitate and sustain disbelief within rising events in the drama and engaged actively with situations portrayed aspects of parental negligence that could lead to teenage pregnancy. Also, Patrick's character has a vitally important towards other participants because it generated the need for them to understand such behaviour and role. Participants observed that there was a problem with the way Patrick and his wife raised their daughter in the drama. Their point of view resonates with what drama educators mean when they say that participatory dramatic conventions like process drama develop a deeper understanding

in expanding participants' consciousness (Bolton, 1979; O'Neill, 1995) all through the events.

Different types of reflection emerged from the beginning of the process that provoked participants to link the content and experiences from the events to real lived experiences or existing stories. For instance, participants went through the process of imagining the person they liked best. Discussions held after the process revealed personal issues and relationships within families. One of the participants described how his father's long awaited visit disappointed him and he does not think he will ever forgive his father for deserting him. The fictional world in the drama also created an aesthetic space where participants reflected on how parents should consider the impact of their actions on children. Chaplik (2006) points out that the more individuals are supported in a group, the more they can express themselves as individuals. Therefore, the exercises in the beginning and role play enabled participants to find a balance between self expression and freedom from aspects of parental negligence that may lead to teenage pregnancy.

The questions of lack of parental affection and support are issues that cannot be solved by mere discussion, but by involving personal feelings. Representing what was visualised in moments of fictitious dramatic play, discussion and reflection revealed evidence of aesthetic engagement through connection, heightened awareness and decision making. Participants' responses to symbolic tableaux and the play developed by the group provoked more engagement from others. For instance, a neighbour in the drama interrupted the performance by cautioning Patrick to watch over his daughter but, he did not take heed. The participants were not happy with his reaction towards the daughter because the neighbour advised him that Zanele needed his support. This only goes to show how the community sometimes intervenes in family situations they

consider harmful to a child's well-being. This supports the idea that parents' behaviour, lack of affection and support could possibly cause teenagers to fall pregnant.

### 2.4 Conclusion

This chapter has demonstrated how learners' understanding of parental negligence and abuse was shaped through the medium of tableaux and role play constructed during the workshop. The tableaux allowed the learners to think, act and take control of dramatic situations and also revealed Boal's (2000) assertion that 'a picture paints a thousand words' because the play was later framed from the frozen images. This workshop encouraged learners to look at parental negligence and abuse as contributing factors to teenage pregnancy from an inside-out perspective. The supportive environment created was evident in the confidence participants held among each other, argumentative discussions and intimate reflection which exposed themes of domestic violence and lack of parental affection and support as aspects of parental negligence and abuse which often result in teenage pregnancy. Therefore, the pre-text which laid basis for the story, manipulation of setting, space and time that enabled building belief and participants' roles were important in generating parents' influence towards unwanted pregnancy among teenagers. The next chapter will discuss how peer influence is a contributing factor to teenage pregnancy.

# CHAPTER THREE

# NEGATIVE PEER INFLUENCE

## 3.1 Introduction

The strongest motivating factor during adolescent years that leads to negative peer influence is the desire to be accepted by peers in order not to be looked down upon or become an object of ridicule. Negative peer influence occurs when a teenager or teenagers try to persuade others into doing something or behaving in a particular manner that often harms their body or creates a problem with the law (Epstein, 2002). Teenagers are predisposed to these types of peer influences because they spend most of their time in the company of their friends.

Studies in South Africa have shown that teenage girls as young as 13 years engage in sexual activities so that they can be accepted amongst their peers as being cool (Woods *et al*. 2007). They go as far as having sex with adult males two-three times their age in order to gain financial rewards that will make them stand out amongst their peers (Chinyowa, 2006; Mfono, 2003). Among adolescent males, peers negatively influence each other into having sex before they are emotionally ready to engage in sexual activity (Morojele, *et al*., 2006). In South Africa, studies have also shown that most rape cases involving teenage males are due to peer influence (Jewkes, *et al*., 2005). They perceive that raping a woman especially, teenage girls make them feel manlier or improve their masculinity. In other words, if they cannot forcefully have sexual intercourse, they will constantly be jeered at for not being man enough (Varga 2003; Campbell and MacPhail, 2001). Therefore, the degree to which teenagers fall victim to sexual pressure due to peer influence is alarming in South Africa.

The South Africa Department of Health recently released alarming statistics, which revealed that about 5000 Johannesburg high school girls fall pregnant in one school calendar year, and more than 113 primary school girls also become pregnant in the same calendar year. The major shocking outcome of these statistics is that young learners think that 'sex is cool' when they are still in school. Negative peer influence often exposes adolescent girls to unwanted pregnancy (Jewkes, *et al*., 2001). As a result, a teenage mother is often left to bear the pain of dropping out of school, to perform illegal abortion, to contract HIV/AIDS and to be rejected by parents (Panday, *et al*., 2009).

This chapter focuses on the continued experiences of negative peer influence that cause unwanted pregnancies among adolescents and the challenges associated with such influence. Process drama was used to investigate how peer influence contributes to teenage pregnancy. In particular, the chapter examines how the technique of mantle of the expert engaged with themes that emerged during the process drama workshop.

### 3.2 Workshop description

The workshop focused on raising learners' awareness of negative peer influence as a contributing factor to teenage pregnancy. Based on ideas developed in the previous workshop and using Dorothy Heathcote's mantle of the expert technique, participants generated ideas from a poster presented to them. They enrolled as expert peer educators from the Mambuh District assigned by the Ministry of Youth and Development (MYD) to investigate and find solutions to the problem of peer relationships that were causing pregnancy among youths in the District (see Appendixes A2, Table 3). The participants organised a *Mambuh Youth Conference* from ideas generated during the

workshop. Different characters emerged as experts representing different views throughout the dramatic process. The workshop started with warm ups, building belief strategies and enrolment into the dramatic conference.

### *3.2.1 Warm Ups*

The process started with a game called "*there is fire on the mountain..."* which was aimed at loosening participants' muscles, exploring space and creating a sense of ownership. Another game "*do like I do...*" made participants repeat actions within the group and act according to what each person wants the group to do. Different dance styles were used in the exercise to represent the dynamics that exist in peer relationships and the challenges encountered in doing what others want their peers to do. In the final game, participants were paired to 'mirror' each person's movements. The purpose of the exercise was to form connections between partners. These games were suitable for peers and demonstrated how they like to act to please others for fear of being mocked or rejected.

### *3.2.2 The 'Mambuh Youth Conference'*

The participants in role as peer educators spent time considering and arranging sitting positions, and designing posters suitable for specific circumstances. Posters made of words were separately placed in different angles in the conference hall and the group leader, Sbu, called for everyone's attention to stand close to the word they identify with. Sbu made sure each person identifies with a word and then said why they chose it. The identification was repeated but this time the peer educators chose options different from the first (see Figure 3 below). Whilst explanations on their choices were going on, Sbu placed the last two posters in front of participants who were arranged according to girls' on the one hand and the boys' on the other (see Figure 4 below).

The two posters in Figure 4.B and C indicate what peer educators called ‘chomee’ meaning girls’ group and ‘majimbos’ indicating boys’ group. The peer educators identified with the group they believed to play a stronger role in teenage pregnancy. The identified groups created improvised scenes or drama performance to reflect on their experiences and what happens in such groups. There were discussions about sexual intercourse between a boy and his girlfriend. His persistence and pressure made her agree to have unprotected sex with him. Another performance showed a girl in a new school who had recently started a relationship with ‘Playgirls’ (girls group). She is pressured by the group to wear a ‘wig’. When she agrees, the next demand was for her to have a boyfriend if she still wanted to associate with them. Considering what she has been through in order to ‘belong’ to the group, she has no option but to have sex with Mbule, the ‘guy’ her friends chose for her. The last performance showed a group of ‘guys’ in a ‘shebeen’ consuming drugs and alcohol. Each of the performances was then replayed to reverse the situations in the drama. For instance, a boy and his girlfriend discuss sex, despite his plea about his love for her, she tells him to wait because they are still young. Replaying the last performance showed a new girl in a new school who recently joined the ‘Playgirls’ group. She ended by rejecting the group because they wanted her to have sex with the ‘guy’ and be like them.

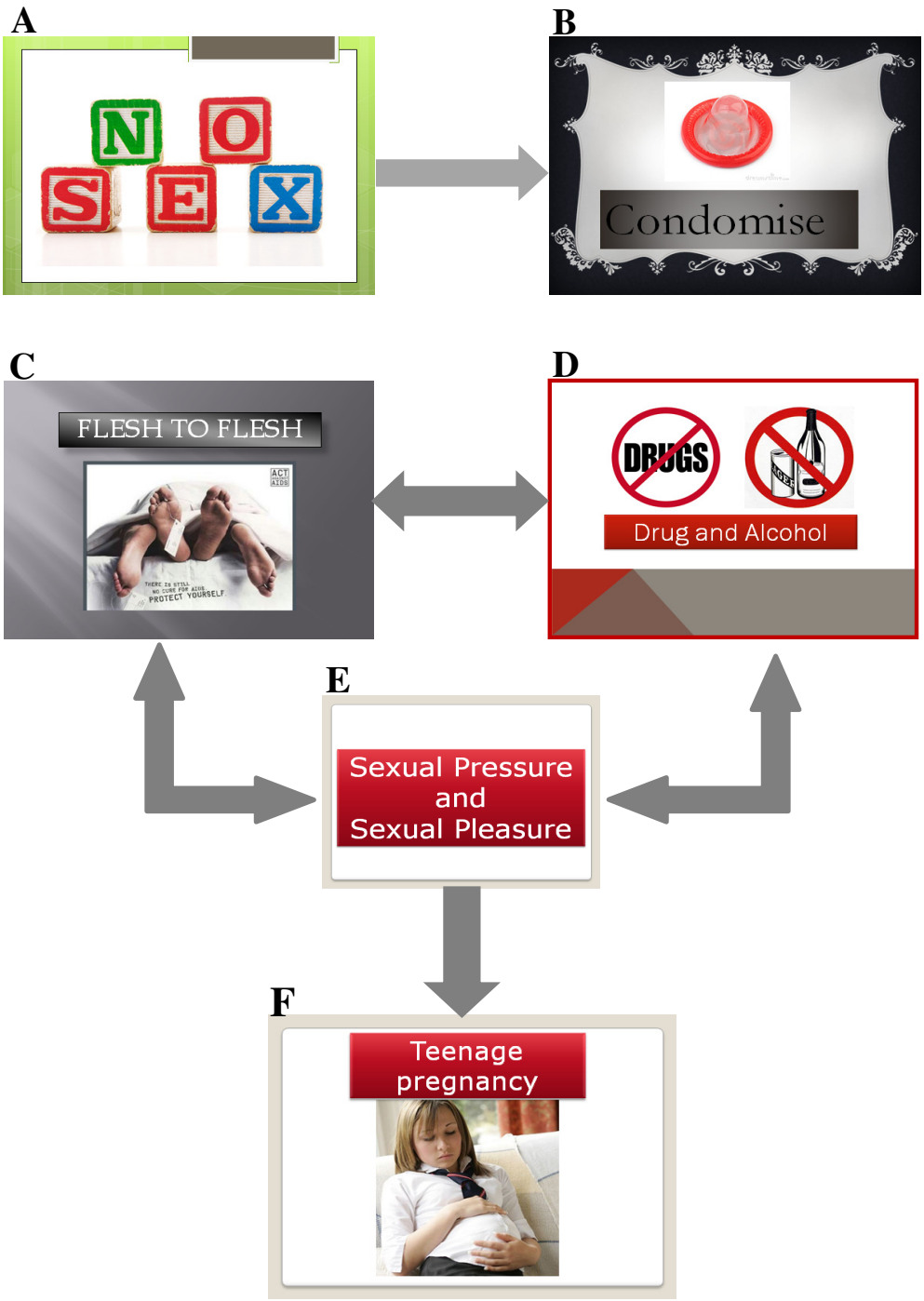



Figure 3: An extract of some of the posters designed by the participants as peer educators on aspects of behaviour they believe caused teenage pregnancy in the Mambuh District. According to the participants, poster A and B are linked in that they advocate safe sex which does not result in pregnancy. While poster C and D interlink with E and ultimately the image in poster F is the consequence. C and D represent aspects that lead to unprotected sexual intercourse in E, and F represents the effects of what transpires in E.

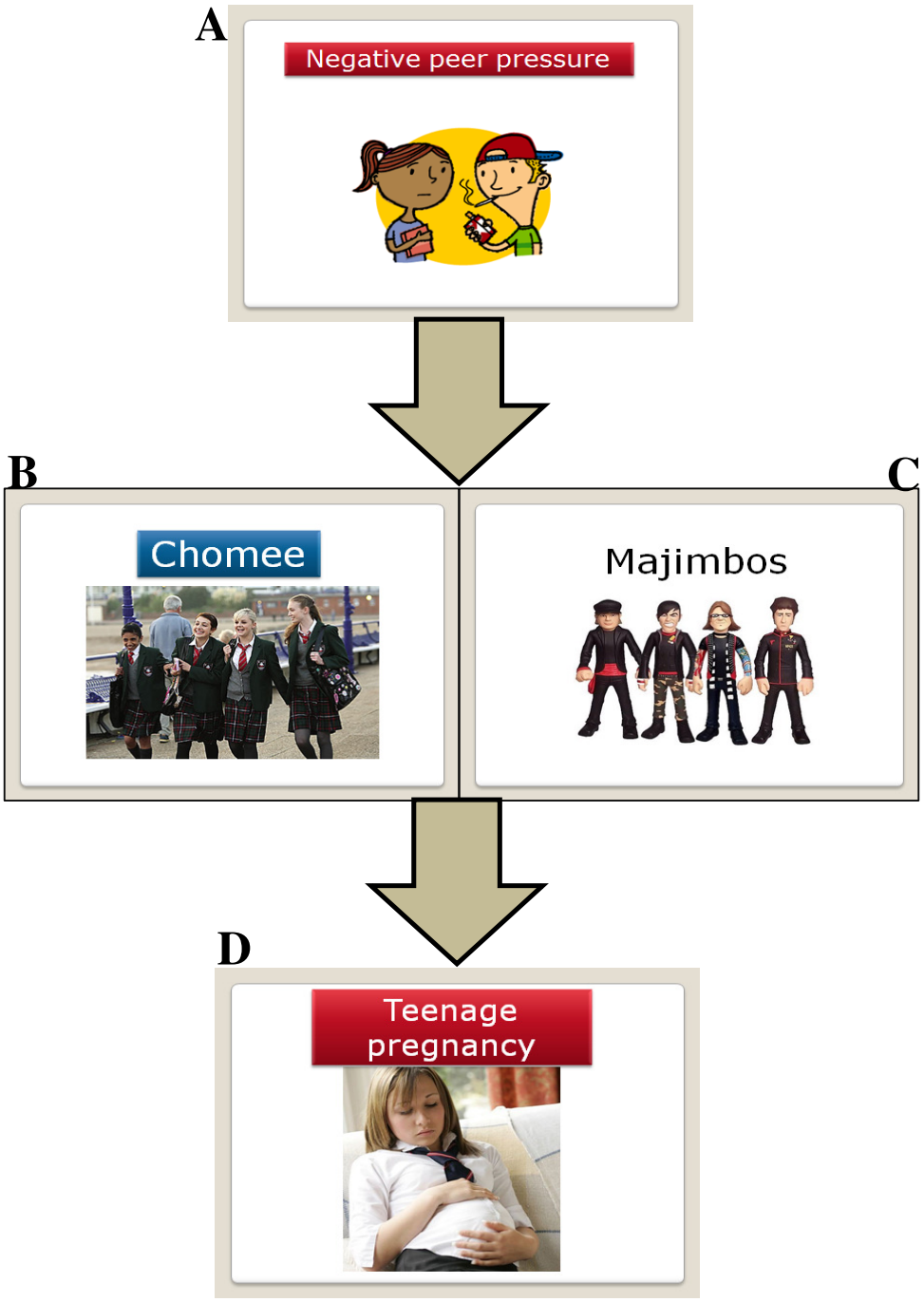



Figure 4: An extract of posters designed by the participants as expert peer educators on how teenage peer groups influence young girls to turn out to be pregnant. The participants used linkers (arrows) to depict how negative peer pressure (poster A) leads to the desire to belong to either a girl clique (poster B) or male clique (poster C). The ultimate result of what happens in these cliques is depicted in poster D.

As peer educators advising the Mambuh youths, participants explored issues of peer relationships using posters and drama performances. From the conference activities, the peer educators identified issues of negative peer influence that could result in early sexual intercourse and unwanted pregnancy among adolescents.

Participants acted as peer educators tasked with raising awareness among the Mambuh youths and finding out possible strategies on how to deal with negative peer relationships. Different process drama techniques were employed in the workshop such as make-believe, role reversal, tension and irony. Themes resulting from negative peer influence were exposed as causes of teenage pregnancy. These themes include lack of contraception, sexual pressure and drug and alcohol consumption.

## 3.3 Emerging Themes

### *3.3.1 Lack of Contraception*

Lack of contraception refers to a situation where a teenager consciously or unconsciously has sexual intercourse without using a condom. Contraception is important in the protection of adolescents against unwanted pregnancy, HIV/AIDS and STI infections, which may result in drastic repercussions such as dropping out of school, forced abortion, depression and possibly suicide. A report from Kaiser/SABC (2006) showed that 66% of pregnancy cases among adolescents are a result of failure to use contraception.

Dorthoy Heathcote's mantle of expert technique is one that can be easily used in any educational setting with participants in control of power and development. In this process, development was within the powers of peer educators and their ability to

address negative peer relationships given that they best understand peers and are experts on their behaviour. Participants started with the building of belief process initiated by the facilitator. They shared ideas and responses that emanated from the poster through the thought tracking convention by questioning about people of the Mambuh District and the 'Youth Day' (refer to appendix A 2). This convention enabled participants to develop skills and meaningful information needed to investigate and solve the problem of peer pressure. Participants built belief in individual roles as Mambuh community youths and adopted attitudes of people living in that community. This process linked learners' creativity to the learning opportunities in drama education which emphasise active learning through joint involvement and collective action (Heathcote and Bolton, 1995: vii; Bolton, 1979; Wagner, 1999).

The facilitator framed the context by engaging the participants to negotiate roles as Mambuh youths experiencing peer relationships and unwanted pregnancy. Spontaneous improvisations were created with participants drawing experiences from the real world of a community. These improvisations reflected different levels of interest and motivation for the drama as one participant (youth from the community) stated that "*lack of knowledge on contraception could be the reason for unwanted pregnancy*". Another youth expressed doubt on the authenticity of friendships, "*I just want to know peer perceptions about having sexual intercourse? What transpires among them?*". The participants actions resonates with Paulo Freire's assertion (in Heathcote and Bolton 1995: ix) that learning depends on learners capacity to bring 'relevant background information to bear on a problem and accumulate further experiences' in trying to solve the problem.

The mantle of the expert technique acknowledges learners experience, broadens and validates their level of understanding (Heathcote and Bolton, 1995) as they focus on the central issue. The peer educators created posters that were used to develop scenes that enabled them to use their knowledge and identify with themes they believed may cause unwanted pregnancy among youths. Some participants identified with Fig. 3.1. C. above, 'flesh to flesh' or lack of contraception theme while others chose different themes. The selection was repeated and 8 participants out of 15 simultaneously identified with similar options like 'flesh to flesh' and 'drugs and alcohol'. The participants found it difficult to choose one option because they believed other factors contribute to non-condom usage though with different outcomes. Theme identification highlights what Heathcote (1995) calls acquisition of new knowledge and skills in the process. Therefore, the framing of the posters made participants aware of the fact that lack of contraception contributes to teenage pregnancy.

As peer educators, participants were more realistic in assessing the themes that best linked with teenage pregnancy. This was because the mantle of the expert worked towards realising participants objectives. The conference allowed participants to challenge their ability within tasks as they discussed various procedures on how peer relationships operate. Learning at this point occurred within collaborative and supportive endeavours that anticipated real world challenges for the participants to uncover new ideas in peer relationships. Discussions raised participants' awareness in understanding 'flesh to flesh' as a cause of teenage pregnancy. While some participants had similar arguments, others argued that drugs excite sexual desires which predisposed both boys and girls into unprotected sexual intercourse. Moreover, other participants argued that no matter what themes lead to unprotected sex, adolescents may fall pregnant at some

point because girls cannot escape pressure from boys, therefore care should be taken at all times.

The mantle of the expert technique developed group work within the process which enabled participants to build the drama through negotiations rather than personal imposed opinions. As peer educator experts investigating peer relationships, the participants engaged in significant (O'Neill, 1995: 64) actions and discussions. The dramatic world provided opportunities for reflection that enable participants to accept constraints within the working space. The constraints developed ownership and control on the drama process as participants function in both the fictional and dramatic worlds. The dramatic world heightened participants' imagination which facilitated dialogue and connection with each other. This helped to reveal the fact that lack of contraception among adolescents may lead to unwanted pregnancy. When participants are empowered within the dramatic world, learning becomes easy, enabling change to occur in the learners' reasoning (Heathcote and Boltion, 1995).

Bolton (in Heathcote and Bolton, 1995: 4) suggests that mantle of the expert attest that 'drama is about making significant and [innovative] meaning' to the participants. Some participants in the workshop revealed how the process had increased their awareness in confirming existing beliefs on negative peer relationships. Assuming roles as expert educators allowed participants to examine different attitudes and motivations that linked lack of contraception to teenage pregnancy. One of the participants clarified her belief and values within the drama as victim of negative pressure:

> *The drama raised new knowledge for me as I think of what we girls go through in the hands of people we call friends. Taking risk, what for? Now I understand why some girls never walk away cos (sic) of what they've been through (*Grade 11 learner, Supreme Educational College, 22-10-2011)

Other participants agreed that the drama did not change their perceptions on how 'flesh on flesh' sex transpires between a boy and a girl but it rather made them consider the consequences. The participants' reflections after the performances revealed consistency among peer beliefs. Several female participants' believe they cannot impose the use of condoms on someone they thrust and have gone for 'HIV screening'. Most male participants argued they cannot "*suck sweet in a plastic"*. While some participants experienced shift in understanding, others developed greater sympathy for those who suggested negative choices.

Furthermore, the inability of a teenager to fulfil her boyfriends' sexual expectations threatens and puts her in an insecure state in the relationship, which only renders her to be less assertive to accept his request for unprotected sexual intercourse. For instance, the first performance demonstrated a girl conforming to the boyfriend's sexual demands. The performance raised tension between the participants' fictional world and real world. However, she disclosed out of role that she did not appreciate her character because such conformity often leads to unwanted pregnancy. The tension in her role conflicts with her internal thoughts and decisions. It showed evidence of 'inside-out' identity of her moral formation. The mantle of the expert allowed participants to be aware of their new skills and concepts as they related to the situations. Kete accepted her boyfriend's sexual appeals despite the fear of putting herself at risk of pregnancy. This experience provided learners with a new frame of understanding negative peer influence.

### *3.3.2 Sexual Pressure*

Negative peer pressure is attributed to many factors, but the most important factors are the strong desire to straighten or maintain relationships, belong to a 'social group' and 'fear of rejection' by peers (Woods, *et al*., 2007; Adams, *et al*., 2003). Both boys and

girls seemed to have particular groups with similar interest in terms of exerting pressure on others. Such pressures, especially sexual pressure can be so compelling that it blinds peers from exercising their reasoning capacity.

As a structuring technique, the mantle of the expert provided a means for participants to distance the events in the drama by building belief through the medium of dramatic conventions that provided aesthetic and pedagogical meaning to the participants. The convention was used to develop knowledge (Neelands and Goode, 1990: 4) and to build belief for the participants. The leader's narrative of the history of the Mambuh District (refer to appendix A 2) which, showed how relationships among peers have become a serious problem linked the dramatic world and the real world. This narrative acted as the building blocks or the basis of learning about negative peer influence as a cause of teenage pregnancy. Discussions following the sequence of events enabled the participants to construct episodes on negative peer influence resulting from sexual pressure. The narrative also developed the drama and moved the process drama forward. This helped intensify emotional engagement and enabled participants to accept the events as a real life story. Therefore, the narrative enhanced the dramatic encounters by enabling participants to understand the problem of teenage pregnancy

Participants in the process built and explored personal group connections as they engaged in roles. Their roles required them to view the context, engaged and understood its challenges. Participants had to analyse their actions in the drama through decision-making. For instance, 'Playgirls' group insisted that Kete, their newly found friend must have sexual intercourse with Mbule, the guy they chose for her before she could be considered a 'Playgirl' in the group. The role convention enabled Kete to experience sexual pressure from peers. This created possibilities for participants to

identify with sexual pressure. Kete's experience depicts the scheming attitude peers have towards each other. She had put on a 'wig' and lives according to the standards of her peers. Such pressure on a teenage girl can force her to look for a boyfriend who provides her with gifts and money in order to live up to her peers' expectations. For Kete, the fear of being rejected or left out by her peers was so compelling that she ended up having unprotected sexual intercourse with Mbule, which may have led to unwanted pregnancy.

One element that enhanced participants' understanding of sexual pressure as a negative peer influence was authentic questioning. These were questions that were used by the workshop leader to stimulate dialogue and responses from the participants. The process depended more on the participants' ability to respond to new concepts raised within the process. The participants were interrogated about sexuality and their perceptions on how they engaged in it. Themes such as power struggles within peer relationships emerged during this session. For example, reversing the circumstances in which the girl refuses sexual intercourse with the boyfriend resulted in a power struggle. Reflection on the power struggle showed disparity in the way sexual pressure is experienced by teenagers. These responses reflected on the participants' diverse perceptions of sexual pressure as a cause of unwanted pregnancy among peers. The tense atmosphere created by the use of questioning helped learners to engage actively with the theme and allowed shifts to occur in their existing knowledge. O'Neill (1995) supports the idea of questioning by arguing that it reverses the flow of events in the drama and creates authentic dialogue.

Studies have shown that when peers believe that their friends participate in sexual activity, they are more likely to do the same (Sieving, *et al.*, 2006; Kirby, 2002). The

participants were able to communicate this perception in the workshop through identification with themes, dramatic actions and discussions. Their engagement as peer educators was valuable because one of them could speak to the group at the end of the session. Peers should serve as positive role models for healthy behaviour among each other. I noticed that, as peer educators, the learners came up with positive ways of reflecting on themselves and had more confidence in building a safe space to negotiate patterns of relationships with peers. The environment created enabled participants to engage actively with negative teenage pregnancy which allowed new knowledge and shift to occur.

### *3.3.3 Drug and Alcohol Abuse*

The desire to belong to peer groups by adolescents exposes them to drugs, alcohol and substance abuse. Drug and alcohol use among youths in South Africa has attracted a considerable amount of research (Panday, *et al*., 2009; Morojele, *et al*., 2005). A Research by Patrick *et al*. (2010) showed that both boys and girls are compelled to enter into social groups, as a result of peer influence. The research also showed that smoking and consuming alcohol motivates young people to be attracted to the opposite sex. The abuse of these substances by adolescents has been shown to lead to societal ills including poor performance in schools and school dropouts. A report by Reddy *et al*. (2003), shows that 13.3% of learners in South Africa become sexually active after taking drugs before sexual encounter. Medical and Social Science studies have shown that consumption of alcohol increases sexual arousal and pleasurable desires especially in young women (Palen, *et al*., 2006; Morojele, *et al*., 2005)

According to Heathcote (1995:32), mantle of the expert is an ‘active, urgent and purposeful view of learning, in which knowledge is to be operated on, not merely to be

taken'. The dramatic conference was framed in a way that facilitated dialogue and exploration of ideas among the learners. The peer educators created a scene in a 'shebeen' where participants through improvised dialogue and action became the bar tenders and clients. Reflection on themes identified from the posters enabled participants to engage animatedly in the play, generating ideas that revealed drug and alcohol consumption as a source of unprotected sexual intercourse among peers. For example, one scene showed the 'majimbos' inviting a girl to join their table. She finds herself trapped within the vicious 'circle' of beer drinkers as they expected her to accompany them home for sexual pleasure. This prompted an argument amongst participants in which they expressed what rights she has to sue them for violating her rights. The mantle of the expert technique significantly functioned to place learners into positions that motivate useful knowledge from them to understand negative peer influence.

Pinociotti (1993: 24) points out that 'dramatic activities nurture and develop both individual and group skills and enhance participants' abilities to communicate feelings through action'. Reflection after the 'bar' scene showed the female participants wanted to punish the boys for using alcohol as a way to have sexual intercourse with a girl. They sympathised with the girl who they believed was a victim of alcohol binge. Most of the reflection focussed on girls and what they experience from male peer groups. Female participants argued that they do not expect to have sex with 'guys' because they had a drink together. The dramatic process created a platform for debate on solving the problem of negative peer influence through drug and alcohol abuse. As learners were searching for solutions to deal with teenage pregnancy concerning negative peer influence in the Mambuh District, they were in reality searching from their perspectives, solutions on how to deal with the problem in their real lives.

The mantle of the expert technique worked towards building belief in the drama activity by placing every participant in the position of searching for relevant materials that would respond to their answers. Peer educators were seen identifying with themes they believed contribute the most to teenage pregnancy. Participants' displayed actions showing how drug and alcohol abuse contributes to teenage pregnancy. For instance, 4 participants in the first count of poster identification and 5 in the second count believed that excessive drug and alcohol consumption leads to unplanned pregnancy among teenagers. Such identifications proved that the learners were not empty vessels when they entered the space. Heathcote and Bolton (1995) acknowledge that the mantle of the expert, as a teaching device, has the capacity to help learners evaluate what they already knew. This experience provided learners with a new frame of reference for what they already knew regarding teenage pregnancy.

As Heathcote and Bolton (1995: 86) point out, the mantle of the expert technique requires the teacher to set up the 'power to influence' the participants within the tasks. In the dramatic process, Mr Masiza (refer to appendix A 2) being the District Head has the power to examine and evaluate the Youth Day's presentations. The purpose of the evaluation was to encourage and inspire participants, who were in this case those assumed to have the expertise on how to deal with the problem of negative peer influence in the Mambuh Community. As Head of District, Mr Masiza called attention to the problem of negative peer influence causing teenage pregnancy; highlighting the need to find a solution. In role, the peer educators used their expertise in identifying and relating with aspects of drug and alcohol abuse consumption that could lead to unwanted pregnancy among teenagers.

### 3.5 Conclusion

The chapter has demonstrated how a collaborative learning environment can enable adolescent to engage with the problem of negative peer pressure that may lead to teenage pregnancy. The chapter has shown that adolescents are influenced by their peers consciously and unconsciously into engaging in early sexual intercourse. It also showed that most adolescents are not fully aware of the impact of such negative peer influence on them. Their engagement in the process drama helped them to understand how negative peer influence can affect them. The *Mambuh Youth Conference* acted as a platform for engaging with themes on negative peer influence such as lack of contraception, sexual pressure and drugs and alcohol abuse. These themes were explored as causes of teenage pregnancy. The mantle of the expert technique worked as a strategy for enabling learners to express their feelings and thoughts on negative peer influence. It also triggered unique responses from participants that enabled shifts to occur in their understanding. In the next chapter, poverty will be discussed as a problem that affects and exposes adolescents to early pregnancy.

# CHAPTER FOUR

# INFLUENCE OF POVERTY

## 4.1 Introduction

Unwanted pregnancy is more common among teenagers from impoverished communities that have low prospects for education and employment (Jewkes and Christofides, 2008) than those from affluent families. Teenagers living in abject poverty are more likely to fall pregnant in comparison to the average rate of teenage pregnancy (Panday, *et al*., 2009). The Human Science Research Council of South Africa reports that there is a co-relation between poverty and teenage pregnancy amongst adolescents in South Africa (Panday, *et al*., 2009). Poverty tends to increase the rate of risky sexual behaviour among teenagers, which subsequently results in unwanted pregnancy. Adolescents often engage in a multitude of unsafe behaviours such as multiple sexual partners, early sexual activity and unprotected sex especially in impoverished urban and rural communities (Dinkelman, *et al*., 2008; Hallman, 2004). Older men in impoverished communities often target young and vulnerable teenage girls to fulfil their sexual needs (Wood, *et al*., 1998; Jewkes, *et al*., 2001). Adolescent girls who cannot afford to take appropriate contraceptive measures due to lack of financial support and access to clinical remedies are also preyed upon by older and wealthy men (Jewkes and Christofides, 2008; Hallman, 2004).

The World Bank (2011) has shown that 35.7% of South Africans live below the poverty datum line by earning less than US$1.25 a day. With the escalating poverty rate in South Africa, which has a greater percentage of its population between the ages of 18 and 19, teenage pregnancy is likely to continue to be a menace to the society and a major stumbling block in the educational development of youths.

In this chapter, I explore how process drama was employed to enable teenagers to understand the relationship between poverty and teenage pregnancy. In particular, I show how the workshop was carried out with the learners and proceed to analyse how poverty emerged as a contributing factor to the problem of teenage pregnancy.

## 4.2 Workshop Description

### *4.2.1 Warm Ups*

The warm up was done through song and dance with each participant suggesting a new dance step. It functioned to warm up the body physically and get participants to focus on the impending drama. In another game called 'snatch', participants were made to snatch a member's finger each time they heard the word 'snatch', while at the same time protecting their finger from being snatched. The game was meant to enable participants to be protective against danger as well to focus and concentrate. It also caused tension and disappointment for each participant if he or she did not succeed to snatch a finger. In the last exercise, 'word dynamics', participants were allowed to walk in the space repeating each word they heard in as many different ways as they could, each time moving the words as they said it. The words included the following: walk, run, shrink, propel, pull, twist, shake, collapse. These words introduced the difficulties and pressures they would encounter in the drama. The game portrayed the different levels of conflict the learners will encounter in their journey as they learn about how poverty leads to teenage pregnancy. The games were aimed at getting the learners to prepare the body to create images and action.

### *4.2.2 Teacher in role technique*

The teacher in role technique is designed to place the teacher or facilitator within the fictional structure of the drama with the aim of subverting the traditional position of the

teacher as an outsider with all the answers and adopt the role of a catalyst (Gustave, 2006). As a catalyst, the teacher participates in the drama through interaction with participants in their joint encounter. O'Neill (1995) also views the teacher in role as a technique that functions to invite the participants to enter into the fictional context. This strategy was used to enable the participants to understand that poverty is a precursor to teenage pregnancy and the symptoms associated with it. Hence, the participants together with the leader created a series of tasks, assuming the functions of playwright, performer and audience and engaging with the fictional dramatic context through building belief, edging into role and role-playing.

### *4.2.3 Building belief, edging into role and role-playing*

Through building belief, participants were made to imagine the connections between distorted pictures that were presented to the group (see Appendixes A3, Table 4). They generated ideas from the pictures and identified the types of people being portrayed using questions such as how old they are, what they do, where they live and also to figure out what happened to them. The participants constructed a land on a map and identified homes for these people. They made use of sounds and movements to model each person's activity and enrolled as mothers, fathers, children, girls, boys, buyers, sellers and beggars carrying out daily activities in the community. At this point, the leader came in as the chief's messenger and announced to the people that the chief wants to have an important meeting with everyone at his palace. The chief told the story of how Madinka (see Appendixes A3, Table 5), a female member of the community, got pregnant through an illicit sexual relationship with a prominent male member of the community. Two months later, the people of the community were informed of the banishment of Madinka from the community as a consequence of her action. Parents and guardians of the community were warned that a similar punishment

would be meted out to children who would find themselves in a similar situation like Madinka.

Being community members who are looking for ways of solving the problem of teenage pregnancy, the participants reflected on the challenges they encounter as young girls, boys, mothers and fathers. They identified poverty as the main cause of teenage pregnancy in the community. Thus in this study, poverty is looked at as one of the contributory factors to teenage pregnancy. I demonstrate how process drama enabled the learners to understand the link between poverty and unplanned pregnancy.

### 4.3 The Problem of Poverty

In the workshop, participants identified the pictures used as an entry point into the drama. The participants argued that the girl in the pictures must have had unprotected sex with the man in the other picture, which resulted in the unplanned pregnancy Another interpretation by participants described the baby in the pictures as hungry and sick, and the mother being sad because she is not able to provide food and medication for the child. These descriptions of the pictures depict the impoverished livelihood of the people of that community. It also depicts conditions faced by young people in such communities. The descriptions of the pictures were redirected by the facilitator in order to get the group to clarify information and "get the class involved, committed to, and finally, reflective about a drama that explores significant human experiences" (Wagner, 1979: 60). Based on the responses from the participants on what happens to such people, some participants argued that the man cannot care for them because he is jobless. The distorted pictures were arranged according to participants' perspectives, in order to launch the drama. Such distorted pictures are what O'Neill (1995: 38) calls pre-pre-text, because they are not meant to operate immediately as a useful pre-text. The

pre-pre-text requires the selection and distortion to be transformed into a functional pre-text. The pictures defined the boundaries for participation and commitment. They also served to create the context that would guide the participants to build the dramatic world for exploring poverty as a contributory factor towards teenage pregnancy.

That context was negotiated between the participants themselves through what they believed was their community. They achieved this through building belief by modelling the movement and soundscape of the people they wanted to be in the community. This deepened engagement as the participants edged into role, defining their responsibilities in the community as mothers, fathers, young boys and girls. The facilitator at this point acted according to Wagner's (1979: 67) description of Heathcote that 'the first thing Heathcote goes for in starting a drama is belief' of the facilitator as well as that of the participants. It was the moment when everyone in the drama involved and accepted the 'Big Lie' that the man, the girl as well as the baby in the pictures are from an impoverished community, and they lived the way they described. Participants' actions and discussions during the drama and reflection revealed evidence of aesthetic engagement through simultaneous involvement of the participants and the facilitator.

Dramatic tension was established through context and roles which enhanced the dramatic events. According to Bowell and Heap (2001: 58), creating a relevant frame is an "imperative for active participation" in drama. In role as the chief, the facilitator narrated Madinka's story, which introduced another aspect of poverty in the drama. The story blamed Madinka's unplanned pregnancy on poverty due to parents being away from home and therefore unable to take care of her. Through the creation of a 'collective concern', the participants came up with aspects of poverty. They perceived Madinka's situation to be tantamount to the abuse of human rights that could predispose any

adolescent in a similar situation to illicit sexual relationships. The participants agreed that the relationship between Madinka and the married man obviously emanated from her poor economic situation. As such, teenagers in Madinka's situation are exploited by preying men who are often married. Therefore, the frame created and provided roles within the drama that enhanced dramatic situations and provoked dialogue among participants on aspects of poverty that contribute to teenage pregnancy. Some participants' reflected that men depicted by the drama are often important members of such communities.

Madinka's stigma created tension among the participants in the drama, which allowed participants to explore ideas that could bring solutions for her problem. O'Toole (1992: 75) argues that such tension is tension of the 'real' which consist of "disjunction between the surface text and the subtext(s)". The tension moved the participants to recognise the difference between Madinka and other privileged young girls who can afford to have material comforts. In role as community members, the participants considered Madinka to be a victim of poverty. From negotiations during the meeting with the chief (teacher in role as chief) about what participants (as community members) would do to protect impoverished teenage girls from being sexually exploited, the participants had mixed feelings about Madinka's predicament. Some participants blamed society for not being able to provide facilities that helped develop the impoverished community and provide opportunities such as jobs, health education and recreation. Other participants stated that there was not much choice over circumstances surrounding Madinka, identifying unfairness on the part of the community. At this moment, the roles of the participants were related to the role provided by the pretext.

Landy (1993: 140) suggests that roles are conceptualised to “interact and intersect in complex ways” that draw from the realities in life and make use of imaginative impersonation as a way to social learning. Such roles enabled the participants to identify with the situation of the people in the pictures. Poor environmental conditions were examined through the metaphorical pictures of the man, his girlfriend and their baby. Metaphor was used to comment on the poor environmental conditions that contributed to the girl becoming pregnant. It is also metaphorical to the socio-economic context of the participants’ real life. The girl represented other girls whose impoverished situations expose them to unplanned pregnancy. Such communities instigate risky sexual behaviour among impoverished teenage girls.

O’Neill (1995: 22) attests that a fruitful pre-text is able to frame the participants ‘effectively and economically in a firm relationship to the potential action’. One of the aims of the workshop was to encourage learners to understand the risks and consequences involved in teenage pregnancy. It was also meant to enable the participants to understand the difficulties surrounding teenage girls who fall pregnant in an attempt to escape from poverty. As such, participants played the roles of young people, some as children as well as parents experiencing poverty. This was intended to help the group identify with the problem of poverty. The participants were also involved in making decisions about their welfare in the drama. When they could not provide workable solutions to teenage pregnancy due to poverty, they showed frustration.

As teacher in role, the facilitator weaved, negotiated and directed the dramatic action to create imperative tension. Gustave (2006) points out that a teacher creates moments in drama that place participants in dialogue about underlying social issues surrounding the problem. As the chief’s messenger, the leader enrolled as an intermediary between the

chief and his people. The chief's messenger asked the community about solutions on how poverty would not be the driving force behind unwanted pregnancy. The participants at this moment explored significant ideas that created new awareness into the drama. Some participants suggested that the community should educate the youth on the consequences of teenage pregnancy by involving peer educators. The participants further argued that the only way to solve this problem is to establish youth societies that could create social events and recreational activities to preoccupy the youth and keep them away from illicit sexual activities. Spontaneity and creativity were central to the participants' arguments. This gave them an opportunity to challenge the chief's suggestions and prove their worth in decision-making.

O'Toole and Donelan (1996: 117) maintain that reflection acts as a means of 'discovering and articulating ideas, feelings and attitudes and shaping private understandings into a public forum'. Through reflection, participants attributed Madinka's predicament to the inability of government to solve socioeconomic problems characterized by unemployment and reliance on Government Social Grants. They suggested that if the government had protected the people by providing Social Grants, Madinka would not have opted for a relationship that resulted in unwanted pregnancy. Kelly and Parker (2000) argue that unemployment is often the reason for the commodification of sexual relationships with men in exchange for financial assistance. The participants argued that with Madinka being pregnant and a single teenage mother, she could qualify to access the Child Support Grant from government. However, other participants disagreed with this position because they believed that the Child Support Grant could not be seen as an excuse for teenagers to engage in sexual activities that could lead to pregnancy.

The facilitator allowed participants to supply as many solutions as possible about how poverty can be solved in the community. The participants entered the fictional world by responding actively, opposing and transforming what was taking place. As O'Neill argues:

> an improvisatory sequence may contain both improvisation and composition. Improvisation will be spontaneous, absorbing, and dynamic. Composition will be symmetrical, and contain the tension of opposites. When the modes are combined in the process, the resulting event will have wholeness and integrity, as well as sense of economy (1991: 333).

Rather than question the influence of poverty over people's choices, one of the participants argued that perhaps making Child Support Grant inaccessible by unmarried teenage mothers may be a deterrent to unwanted teenage pregnancy. This is because there is a belief that these teenagers fall pregnant in order to gain access to Child Social Grants from the government. This could be counterproductive on the side of teenage mothers. Wells (1992) views teenage pregnancy as a social issue which contributes negatively to the society because it makes the adolescents financially and psychologically unstable. In Madinka's case, such financial and psychological problems are manifested by her inability to support her baby. As the participants engaged in the search for solutions to solve the problem of poverty, the workshop created space for participants to explore and understand the causes and effects of poverty and how it leads to teenage pregnancy.

### 4.5 Conclusion

This chapter demonstrated that when learners are emotionally involved with the issues at stake, the result is a deeper level of engagement. Through role drama, the chapter has shown that the experience of living without food and insufficient finances exposes teenagers to unwanted pregnancy. Therefore there is a direct link between poverty and unwanted pregnancy. The techniques of teacher in role, role play and building belief

were used to place the learners in situations that require their attention and the need to make choices about who they want to be in life and how they want to go about achieving that dream. A significant moment of involvement occurred with learners taking ownership of the learning process. This happened when the learners brought the distorted pictures to life with empathy and when they had to share the pain of Madinka's rejection by the community due to her unwanted pregnancy. Although the co-relation of teenage pregnancy and poverty was examined at a metaphorical level, the outcome was the deeper engagement with questions to solve these problems. Therefore, by owning the learning process, the learners were made to experience the drama at a more personal level. Through the process drama, learners were able to experience what was relevant to their own real life context.

# CHAPTER FIVE
# GENERAL CONCLUSION

## 5.1 Summary of Findings

The objective of this study was to engage grade eleven teenagers at Supreme College, Johannesburg on issues of teenage pregnancy using the medium of process drama. The main focus was on how process drama enables learners to understand factors contributing to teenage pregnancy in South Africa. In this chapter, I provide a general summary of my findings from the process drama workshops which I carried out with the grade eleven learners. I also discuss the implications of the study, the limitations I encountered as a facilitator and offer recommendations for future research.

This research was inspired by the alarming rate of teenage pregnancy in South Africa. Although there are several non-governmental organisations who have attempted to address the issue of unwanted pregnancy among teenagers in the country, none of these organisations appears to have employed process drama in engaging adolescents to understand the causes and effects of teenage pregnancy. On this basis, I decided to choose a school in Johannesburg that has reported cases of teenage pregnancy. The average age of the participants was 16 years, the age with the highest cases of teenage pregnancy in Johannesburg.

The process drama workshops were designed within the context of a participatory action research methodology that makes learners both actors and observers of the drama. The method allows for physical and emotional connection of participants with the space in order to create possibilities for new ideas, values and practices. The learners were involved as representatives of their own experiences, and in particular, they reinforced themselves through aesthetic engagement (Bundy, 2003). The learners engaged with

the drama at a metaphorical level, relating dramatic situations to the social context of the real world.

The process drama workshops made use of techniques such as role play, tableaux, mantle of the expert, teacher in role, story-telling, hot-seating, picture interpretation and other metaphoric presentations. Each workshop enabled learners to take up roles as 'actors-*cum*-audience', by allowing them to act and observe themselves at the same time. The learners examined events in relation to real life situations. Themes that the learners regarded as major contributory factors of teenage pregnancy emerged from the analysis of the workshops. The major themes identified by the learners included domestic violence, lack of parental affection and support, limited knowledge of contraception methods, peer pressure and drug and alcohol use.

In Chapter 2, I explored parental negligence and abuse as a factor that leads to teenage pregnancy. This theme emerged from the pretext of the metaphorical story of the *Seal Wife*. The purpose of the pretext was to distance the story from real life and create a fictional world that enables participants to build ideas from their imagination. The workshop in Chapter 3 was based on the fictional context of peer relationships existing among youth of Mambuh District. I employed the technique of the mantle of the expert to enrol the participants as peer educators to investigate the impact of peer relationship on teenage pregnancy in this District. The purpose was to build belief by treating participants as expert peer educators on unwanted pregnancy. Pictures were used as the pretext in Chapter 4 in order for the participants to build a story and enrol as the subjects identified from these pictures. The purpose of the pretext in Chapter 4 was to allow participants to develop situations from their perception of how poverty influences unwanted pregnancy among teenagers.

The process drama workshops also provided a safe environment for learners to reflect on what they believe could reduce the crisis caused by teenage pregnancy. For example Chapter 4 revealed images of an impoverished community that depicted the problem of poverty as a source of teenage pregnancy. Learners identified the problem of limited opportunities as a factor that leads teenagers to become victims of unwanted pregnancy. Their quest for independence and better living conditions plunge them into more problems like child maintenance. The participants themselves concluded that teenage girls from impoverished communities need better health education, improved standards of living and more participatory forms of interventions such as process drama to engage them on issues of sexual relationships.

As the workshops progressed, participants revealed more personal experiences and reflected with a greater understanding of the themes that emerged during the process drama workshops. I observed that as the participants freely improvised fictional situations based on their own experiences, they were able to deepen their emotional involvement in the dramatic process. For example, in Chapter 2, participants displayed tableaux that portrayed the constant quarrel between Zanele's parents. The improvised freeze frames enabled the participants to relate with issues of parental negligence and abuse and identify with themes of domestic violence as contributing factors to teenage pregnancy. I also observed that the manner in which learners responded to the metaphorical story of Patrick and the seal wife and symbolic tableaux emerging from the story led to deep reflections on parental negligence and abuse. During such moments, learners' reflected on experiences that they often encountered directly or indirectly, especially as school pupils.

I can affirm that process drama workshops encouraged the learners to see themselves as custodians of their own future. They began to realise that the ability to prevent unwanted pregnancy and the consequences arising thereof was their responsibility as young adults. The workshops taught them how to make informed choices and decisions to counter factors such as parental negligence and abuse, negative peer influence and the problem of poverty. For instance, in Chapter 2, participants' experience in the dramatic world reinforced their moral concerns about their personal lives. One of the participants' reflection demonstrated greater confidence in the learners on how they can respond to negligent parents and abusive parents:

> *This drama taught me especially to be careful with myself no matter how bad or good my parents might be. They shall be ma (sic) parents for life but I still have my life to live healthy. If I fall pregnant I will be the one to bear the pain (*Grade 11 learner, Supreme Educational College, 10-14-2011).

However, the level of engagement by the participants during the process drama workshops was not consistent. Some participants were more active than others. This can be attributed to the diverse nature of their upbringing, their social environment and personal experiences on the topic. The variations in their level of engagement did not adversely affect the workshops because those who were deeply engaged were able to inspire others who were less engaged.

### 5.2 Limitations

Process drama tends to imagine that a change in the understanding of participants should happen within the learning context as the learners engage in the drama. This perception can be idealistic since change can come much later, although the experience may often have an immediate effect in the minds of participants. Process drama as a learning medium does not yet have the necessary tools to measure the extent of adolescents' learning. The learners may sometimes participate in the process to please

the teacher/facilitator without actually taking into consideration the fact that they have to feel and believe in the drama and actually experience the change for themselves.

Time constraint was a problem during data collection over the period of conducting this research. It was not easy to find a school with adolescents from different cultural backgrounds such as Supreme Educational College. The workshop hours were placed in-between normal classroom hours, meaning that participants were sometimes distracted by noise from other classes and also by interruption from school authorities making 'special' school announcements. Thus, it was difficult for participants to engage fully with the process drama and workshop themes.

### 5.3 Recommendations and further Research

Although process drama contains some of the most effective modes of communication with adolescents in the learning of sensitive topics such as teenage pregnancy, the medium needs to be developed further in order for it to be significant to young participants. Perhaps the most important thing is that learners need to realise the authenticity of this medium of interaction to their own 'milieu'. If they understand the ways in which process drama operates, it will create positive responses towards attitude change, which is a subject that has been challenging in most teenage pregnancy programmes. Further, the use of process drama should be incorporated into the school curriculum because it can be used to learn any subject, including mathematics, history, geography and other subjects. Life Skill teachers in primary and secondary schools can be trained to engage their students using process drama techniques. Moreover, non-governmental organisations in South Africa such as LoveLife, DramEaid, Arepp and Soul City that deal with teenagers and youths can make use of process drama in their outreach programmes and interventions. Television channels could also broadcast

process drama workshops done in schools with adolescents to place teenagers in a position of protection and constant awareness of the risks involved in becoming a teenage mother. This may help those adolescents who are vulnerable in risky sexual behaviour. It may also help teenagers to take decisions that will enable them to understand their environment better and become cautious of factors that can adversely affect their development as teenagers.

An understanding of teenagers' attitudes on its own would be one area that needs further attention than only focusing on adolescents who may not be particularly interested in, or motivated to learn about issues related to teenage pregnancy. Also considering that teenage pregnancy is an ongoing crisis in South Africa, one would like to explore other interactive approaches beside process drama. Due to time limitations, I will suggest that future researchers should take into consideration the need to take a longer time period of research for a sustained process drama engagement. It will also be worthwhile to study teenage pregnancy through process drama by involving participants with prior personal experience than with participants that do not have direct experience on teenage pregnancy. The problem of teenage pregnancy is very complex and process drama never tells participants how to behave but rather examines problems and asks participants to come up with their own solutions. Teenagers may not be able to change their parents' behaviour but they could find out how to be responsible and look after themselves better.

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## Appendix A1
## Workshop structure and process outline for Chapter 2

- **Aim:** To create situations for the learners to identify risk moments of parent-child relationship that may lead to teenage pregnancy.
- Enable behaviour and attitudes change towards teenage pregnancy.

***Table 1***

| **Episode** | **Purpose** | **Activity** | **Motivation** | **Administration** |
|---|---|---|---|---|
| Warm up | -Break inhibition<br>-Relaxation and concentration | -Name conversation game<br>-Clap exercise<br>-Focus and thought tracking exercise | Aimed at getting participants into the playful mode of process drama. To engage in using the body to create action | |
| Pre-text | Folk-tale to capture the group - a way into the dramatic activity<br>-Establish background | -Narrates folk-tale to the participants<br>-Ask questions generated from tale<br>-Listen to tale – set near a small coastal township of Hawaii<br>-Participants try to understand the tale | Introduce the context of the drama, establish fictional worlds.<br><br>-Response to questions on the meaning and theme of tale<br>-Enable participants understand the tale and identify underlying themes | |
| Building belief and identifying roles<br>-visualisation | Connecting to dramatic activity | Create landscape of Island on the map<br>-Identify areas and things found in the Island<br><br>-Discuss what type of homes is in the Island, what the Island looks like. Who would live in such Island? What would they do?<br><br>Identify place of tale on the map, where Patrick live with the Seal wife and Zanele their | Beginning to build belief and familiarising with the Island<br><br>Step by step process of building belief | Chalkboard – (drawn map ) |

| | | | | |
|---|---|---|---|---|
| | | daughter. How would they look like? What would they wear? What kind of food would they eat? What are their thoughts and feelings? | | |
| Tableaux | Establish new knowledge on the relationship between Patrick, Seal wife and Zanele<br><br>Emerging themes from different interpretations of similar events<br><br>-Create new connections | -Group create moments from the fifteen years Patrick and the Seal wife lived together with Zanele (four groups each)<br><br>Participants remove parents from each tableau and contemplated using questions and response. Zanele remove from each tableau and contemplated<br>-Participants can also be objects and elements in reflecting<br><br>(Out of role)Share your attitudes, thoughts and rumours about the Seal Wife. Is it something you heard or something you saw in their home? | Deepen connection to role Create awareness of different representations of characters and events<br><br>Deepen belief by creating new ideas, relationships about Patrick's home | |
| Live frame – playing of the events in role | Creating external relationships with Zanele<br><br>Establish new discoveries about family life; can it be good or bad? What questions were answered in | Group enact activity in Patrick's home with Patrick and Zanele alongside community members after the Seal Wife fled. | Build belief and understand character in role | |

| | | | | |
|---|---|---|---|---|
| | the role plays? Establish effects on Zanele | (Out of role) - Group discussion of how the family life would be at this moment (the tale does not tell us what would Zanele's life be)<br><br>- (Out of role) – reflection on why the wife fled considering that she is part-human and had a daughter to protect. In one word, each participant says their thoughts. Group share ideas on how any risk created in the play could affect Zanele future. -Any volunteer to share as individuals their thoughts on how their life will turn out if they happen to have a mother like Zanele' mother and a furious father like Patrick. | Bringing the fictional world to the universal | |
| Hot-seat characters | Understand Character's Personality<br><br>Raise awareness, discover new themes | Patrick's feeling towards his wife and Zanele, – observed from what he thinks and does as participants question his role in the play<br><br>Zanele' feelings towards her parents, - observed from what she thinks, what she does in the play<br><br>Group discussion on what this tells us about parent-child relationship and the impact on Zanele' feelings | Deepen belief towards parents' attitudes and build connection to teenage pregnancy.<br><br>Bringing connection to teenage pregnancy | |

| | | | | |
|---|---|---|---|---|
| | | and emotions in the dramatic events<br>-What teenage pregnancy risk is Zanele exposed to? Predict what may happen to her.<br>-How can her parents' attitudes influence her into becoming pregnant? | | |
| Reflection in journal | Involve Participants in the family life of Zanele and parents. | -Participants to reflect on one of the characters; either Zanele, the seal wife or Patrick, express how they feel about them and what provoke the feelings<br>-what are their present feelings about Zanele?<br>-Discuss what could become of Zanele if she had different parents.<br>-what did you learn from the performance? | Recalling the story event and representing what was visualised in moments of fictitious dramatic play | Pen, papers |

**Pre-text – Used as entry point into the drama (applied in the above structure)**

***Table 2***

**Story of Seal Wife – Adapted to learn about teenage pregnancy:**
Long ago in the coastal township of Hawaii lived a young fisherman called Patrick. One night he was walking by the seashore when he saw the most beautiful woman he had ever seen on a rock. He moved closer to admire, as he did, she picked up a garment, drew it around her body and dived into the sea. She had become a seal. He walked there again the next night and again the woman drew the garment in her body and dived into the sea. Patrick went back again the next night and seized her skin against her wish; she was completely powerless and had to follow him. She became his wife, they spent several years together and she bore him a daughter named Zanele. In their small cottage, Patrick hid her skin in the thatching in the roof. Living together was not the best for Patrick and the seal wife; sometimes he is furious, sometimes crafty and sometimes loving. Several years after, the thatcher came to replace the old thatch on the roof and throws down the old thatching alongside her skin. Zanele now fifteen years old found the skin, took it to her mother to find out what it was! When Patrick and Zanele were asleep that night, she took the skin and fled to the unknown, she never returned. No one has ever seen or heard about her Patrick's behaviour completely changes negatively towards Zanele. Zanele's world is torn apart.
(Ask the group to share what option is left for Zanele).

## Appendix A2
## Workshop structure and process outline for Chapter 3

**Aim:**

- To create awareness of negative peer relationships among the learners
- For the learners to identify when these relationships could lead to risks of teenage pregnancy
- To enable values, attitudes and behaviour change among young people towards teenage pregnancy.

***Table 3***

**Pre-text -used as entry point**

Leader presented a poster for up-coming 'Youth Day' in the *Mambuh District.* A conference will be held: 'peer relationships' is the headline of the events. Preparations of the activities will take place and the District Head will examine and grade every representative according to the presentation.

| **Where** | **Characters** | **When** |
|---|---|---|
| Mambuh District | Learners as peer educators<br>District Head as Mr Masiza<br>(representing the MYD) | Here and now |

Frame: The youths are not well behaved in their relationships with peers and the Ministry of Youth and Development (MYD) in the District is concern because of the problem it has caused among youths.

| **Episode** | **Purpose** | **Activity** | **Motivation** | **Administration** |
|---|---|---|---|---|
| Warm Up | Create group connection | -There is fire on the mountain game- using the body to explore space and find balance<br>-Do like I do game – using the body to repeat movement from each other<br>-Mirror game- exploring different ways of moving the body-different pace, volume.<br>(Ask participants what they have learn about the game) | -playful warming of the body to get ready to physical connection with partners<br>-To engage in using the body to create action | None |
| Context | Beginning to build belief | -Group helps to generate ideas from the poster: questioning about the District, the people, how they live, their conduct, activities, the | Introducing the context of process drama<br><br>Pre-text to introduce context of the drama | Poster, paper |

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| Building belief narration<br><br>Building belief by modelling and sound | Establishing theme of workshop<br>-and connecting to the District<br><br>Understand the activities of the youths | 'Youth Day' and how the conference would be.<br><br>Leader narrates: 'In this last two years, more than 2000 teenagers have had babies in the Mambuh District and they need help. The MYD has noticed that peer pressure is driving young people blind and we have never had a case before like this in years in this District '.<br><br>-Discuss what you think is happening among the youths of this District. What kind of friendships do they make? How would they dress? What would they do and what kind of sound would one hear in such a District? (group models the people and create sound)<br><br>What kind of help would the youths need? (group discussion) | -Beginning to build belief in the District<br><br>To deepen engagement | |
| Building believe modelling | Establishing roles and connecting with the context | If you were a peer educator, what would your name be? Create name tags (group not to use real names and not to put the tags on). What do peer educators do? How do they behave? How do they work with people in a group? (group discussion) | -Establishing roles through a comprehensive step by step process of building belief. | Paper tags, markers, pens, pins |

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| | | Can we believe for the drama today that you are all peer educators – that as you put the tags on, you will become that person<br>(Ask the participants to put name tags and walk around introducing themselves to each other). | -Edging in to role<br><br>-Allowing time for the group to deepen connection into role. | |
| Playing in role entering the drama<br><br>Establishing connection in preparation for the dramatic conference | Generating new themes | Leader – as Mr Masiza welcomes the participants as peer educators.<br>'The MYD called you here because you are the best peer educators in the Mambuh District and you have helped many youths in your conferences. What could have caused peer relationships to result in many teenage pregnancies? The minister also said you peer educators are good in showing young people how this affect them? Today, the minister want you peer educators to come up with solutions as to what we can do to stop negative peer influence that results in teenage pregnancy'.<br>-In your group, discuss and decide on one kind of strategy to help the Mambuh youths. Chose | Group is given the space to play in role<br><br>Introducing the tension – deepening engagement | Chairs, costume for Mr Masiza |

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| | | one person to lead your activities.<br><br>As representatives from the MYD, the minister will be pleased to hear that we came up with good solutions. (Leader ask questions to justify their choices) | | |
| Dramatic playing | Exposure of concepts on negative peer influence | -The participants in role as peer educator experts<br>-Leader asking questions | Group is given space to play<br>-Reflect on the process from within the drama. | Chairs papers, markers, pencils |
| Derolling | Disconnecting from the drama | Leader motions the group to begin to derol, take off name tags and put on the ground at the same time and to strike the space. | Edging out of the drama. | None |
| Out of role reflection | Bring drama back to the learning aim.<br>-Generating other new knowledge systems. | Leader begins to engage group in dialogue about the drama, the choices and decisions made in role. How does it feel to be a peer educator? Do you think we have developed enough strategy to save teenagers from the Mambuh District? How do you relate this drama with your daily life? What new think have you learned about peer influence among adolescents? | To assess the participants engagement and to allow for connection and reflections to be made. | |

## Appendix A3
## Workshop Structure and process outline for chapter 4

**Aim:**

- To raise the learners awareness of poverty as a cause of teenage pregnancy.
- To encourage the learners to understand the risk and consequences involved in teenage pregnancy.

***Table 4***

| **Episode** | **Activity** | **Motivation** | **Administration** |
|---|---|---|---|
| Warm Up | - 'Tekeri yende, tekeri yede- song and dance<br>-Snatch game – being protective<br>-Word dynamics – different ways of moving words with images | -Warming up both physically and getting ready to interact<br>-Introducing new attachments in connecting with each other | None |
| Introducing the context<br><br>-beginning to build believe | Leader shows the group mixed up pictures of a baby, with a male and female and asked the group to arrange. Leader asks questions as to how old are they? What do they do? Where do they live? What happened to them? How would they protect themselves? | Pre-text to introduce the context of the drama | Picture of people |
| Building believe by making | The group draws a map of the community on the chalkboard – placing the cut out people in the places where you would find them in the community. | Beginning to build believe in the community - and investing on owning this community as they create the community | Chalkboard, cut out people, chalk, markers, prestik |
| Building belief - sound scape | Leader asks the group what kind of sounds one might hear in a community such as this. The group creates a sound scape using anything they find in the space | To use instruments both visual and internal to build belief and deepen engagement | Writing desk, books, |
| Building belief - modelling | Leader asks how these people would dress, what would they eat. How would they behave? What kind of problems will they | Deepening engagement – moving from the universal to the specific as we edge into role, defining our roles' responsibility | |

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| | have? Group models the activity of each person they want to be in the community. The leader mirrors this person by taking the chief's messenger. | | |
| Playing the role- entering the drama | Leader in role as the chief's messenger calls the villagers around saying the chief wants everyone; mothers fathers, boys, girls, children at the palace before sun set for there is trouble in the land. | To extent engagement and ownership.<br>-To explore the possible emerging sense of community amongst the villagers (participants in role). This will later feed into the tension of the drama as the group has build a sense of ownership with people and the community | Costume for town crier, |
| The tale of Madinka | Leader in role as chief told the story of Madinka, a young girl in the community who fall pregnant. Once the story is told, the villagers are told to go to bed as it is night time. | Introducing the tension<br><br>– deepening engagement. | Costume for chief |
| Playing in role | (Time passing) two months later, the leader in role as chief's messenger woke the community people with Madink's case. They begin to search for a solution to solve the problem. The leader engaged in questioning the participants as the chief's messenger about what they would do to help young girls in the community. | Deepening engagement in the drama with the individuals and their babies in role.<br><br>-Continue to introduce tension into the drama. | Costume for town crier |
| Negotiating the evident tension- in role | Leader in role as chief gathers the people at his palace for a meeting to decide about the problem.<br><br>-Tension is played out in role by the group. | The group is given space to play out how they would like to solve the tension within the drama | Costume for chief |
| Derolling | Whatever the outcome, the leader out of role motions for each person to strike the space and get into their jerseys. | Edging out of role | |
| Out of role reflection | Leader begins to | To bring the drama | |

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| | engage group in dialogue about their decisions made in role; about their sense of responsibility; about other new knowledge systems. | back to the learning aim; to assess the learners engagement and allow for connections and reflections to be made. | |

**Madinka's story – used to introduce tension within the drama**

***Table 5***

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|---|
| Once there was a beautiful young lady in this community called Madinka who lived alone. Her parents worked as miners far off from the community. Because the environment was not conducive for them to take Madinka, they visited once every three months. Due to no salary payout, her parents stayed for year without visiting home. Madinka found a man who provided for her needs. When Madinka became pregnant, the man abandoned her because his wife threatened to divorce him. Madinka developed a breast cancer that prevented her from breast feeding the child. Because she could not provide food for the child, the baby died of hunger. No one helped because they considered the baby to be out of wedlock and she is bad example who has defiled tradition.<br><br>(What would you do in this case?) |

## Appendix B
## Ethical Clearance Certificate

Research Office

**HUMAN RESEARCH ETHICS COMMITTEE (NON MEDICAL)**
H111005 Ngum

| | |
|---|---|
| **CLEARANCE CERTIFICATE** | **PROTOCOL NUMBER H111005** |
| **PROJECT TITLE** | Engaging Adolescents in Teenage Pregnancy Prevention through Process Drama. A Case Study of Grade 11 Pupils at Supreme Educational College, Johannesburg, South Africa. |
| **INVESTIGATOR(S)** | Ms Y Ngum |
| **SCHOOL/DEPARTMENT** | Wits School of Art |
| **DATE CONSIDERED** | 14 October 2011 |
| **DECISION OF THE COMMITTEE** | Approved Unconditionally |
| **EXPIRY DATE** | 31 October 2013 |

**DATE** 10 November 2011 **CHAIRPERSON** _____
(Professor R Thornton)

cc Dr K Chinyowa

**DECLARATION OF INVESTIGATOR(S)**

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10005, 10th Floor, Senate House, University.

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

_____ 10 / 11 / 2011
**Signature** **Date**

**PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES**