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Hip hop and Narrative Therapy in Drama Therapy: An Exploration of the ways in which Hip hop in Narrative Form can be used to Address issues of Displacement, Foster Cohesion and Conscientize a Sense of Self in Urban Adolescents

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2024
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Dlamini, Sanelisiwe. (2024). Hip hop and Narrative Therapy in Drama Therapy: An Exploration of the ways in which Hip hop in Narrative Form can be used to Address issues of Displacement, Foster Cohesion and Conscientize a Sense of Self in Urban Adolescents [Masters dissertation, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/44939

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Title: Hip hop and Narrative Therapy in Drama Therapy: An Exploration of the ways in which Hip hop in Narrative Form can be used to Address issues of Displacement, Foster Cohesion and Conscientize a Sense of Self in Urban Adolescents

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MA Research Report submitted in completion of Masters in Drama Therapy

SCHOOL OF ARTS

FACULTY OF HUMANITIES

UNIVERSITY OF THE WITWATERSRAND

30 March 2024

DECLARATION

I, the undersigned, hereby declare that the work contained in this research report is my own original work and that it has not been previously, whether in its entirety or in part, been submitted to the University of the Witwatersrand or any other for the purpose of a degree. I have used the author-date convention for citation and referencing. Each significant contribution to and quotation in this essay from the work or works of other people has been acknowledged through citation and reference. This reflection is my work. I have not allowed and will not allow anyone to copy my work with the intention of passing it off as their work. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I failed to acknowledge the source if the ideas or words in my writing. My Ethics Clearance number is H22/08/4

Name: Sanelisiwe Dlamini

Date: 28 March 2024

Signature: 

Acknowledgements

- To my Rabboni and Adonai Yeshua Hamashiach, thank you for being my daily Source of strength.

- To my precious Sihesenkosi, my husband Lebogang, my mother Nelisiwe and my late father Sipho Paulus Dlamini, thank you for your unwavering love and support.

- To my friend, Molly, I am so blessed to have a cheerleader like you, with elegance and humour.

- To my Supervisor, Nonkululeko Busika, I am deeply grateful for your guidance, insight, unyielding support, patience, effervescence and passion for Drama Therapy.

- To the NIHSS SAHUDA, I appreciate the support you have extended to me so much, I could not have completed this study without it.

Abstract

This research explored how Hip hop therapy and narrative therapy within the drama therapy frame can be integrated for the purposes of a psychosocial intervention for adolescents in urban Johannesburg. The research was conducted with adolescents from Organisation X, ranging between the ages of 14-18 years. This research addressed issues of displacement, violence, xenophobia, social cohesion and self-awareness in the intervention. The research methodology used a qualitative approach that is practice-based and arts-based. The design included semi-structured interviews with the four care workers at organisation X, questionnaires and creative focus groups with ten selected adolescents. This was an eight-week intervention to investigate the various ways in which Hip hop and narrative therapy can be used in the drama therapy context to address psychosocial issues affecting the adolescents. The findings of the study reflect that self-esteem of more than half the participants increased during the course of the intervention, they grew a friendlier perception towards outsiders and their sense of belonging improved during the intervention.

Keywords: Hip hop, Hip hop Therapy, Drama Therapy, Psychoeducation, Adolescent, Displacement, Cohesion, Self, Xenophobia

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GLOSSARY OF TERMS

Hip hop

Hip hop is a culture, lifestyle and music genre that appeals to the youth globally (Gooding, 2023)

Hip hop Therapy

Hip hop Therapy is the term used to describe the intentional application of hip-hop culture in a therapeutic setting, operating within the framework of a created treatment plan with precise objectives and quantifiable results (Hall, 2016)

Drama Therapy

Emunah in Jones (2007) defines drama therapy as a form of psychotherapy that uses drama/theatre processes as a systematic means of achieving psychosocial growth and change. Moreover, therapeutic drama and other forms of creative expression can connect a person to their subconscious and unconscious feelings and thoughts, enabling healing (Jones, 2007). Drama therapy is used to work with both individuals and groups in a variety of settings, including hospitals, clinics, and specialised facilities like adolescent units (Jones, 2007).

Psychoeducation

The concept of psychoeducation is the combination of psychotherapy and education in a therapeutic intervention (Leong, 2008). Gesme and Keuchler in Parry (2014) assert that psychoeducation focuses on issues of human development, behaviour, and interpersonal connections (Gesme and Kuechler in Parry, 2014). Facilitators can use it in group, individual or family settings. In group settings, the purpose of psychoeducation focuses on behaviour change (Parry, 2014). Some benefits of psychoeducation include improved self-awareness and better-coping mechanisms (Phoenix, 2007).

Adolescence

The World Health Organisation (2022) and UNICEF (2022) define adolescence as occurring between 10 and 19 years of age. Adolescence is a stage of transition between childhood and adulthood in the second decade of life (Hopkins, 2014). Pfiefer and Berkman (2018) explain that adolescence is often characterised by a search for belonging, self-identity and autonomy.

Displacement

According to UNESCO (2021), displacement occurs when people evacuate or abandon their homes or areas of usual residence. Due to political, social, economic or environmental conditions (Miller and Vu, 2022). Such as human rights violations, wars, natural or man-made disasters and circumstances of generalised violence (UNESCO, 2021). Displacement is a continuing situation concerned with separation from home, the place of origin from which individuals were forced to leave. It does not become fixed when their mobility ends (Koser and Martin, 2011). The two primary forms of displacement are cross-border and internal (UNESCO, 2021).

Cohesion

Cohesion is defined as the tendency of group members to create social bonds, resulting in the group being united and sticking together (Casey-Campell and Martens, 2009). Carron and Brawley, 2000) state that cohesion has been a significant concern when groups have been the subject of study in a range of disciplines such as counselling, social psychology and sociology.

The Self

According to the American Psychological Association (2022). Self is the entirety of the individual, including all attributes, mental and physical, conscious and unconscious in many different theories on the self in the psychotherapy field. Baumeister (1999) argues that no one discovers or creates the self in isolation but there is a crucial interpersonal element where the self is developed by relating to others.

Xenophobia

Marindze (2010) explains that xenophobia comes from the Greek words for "stranger" (Xenos) and "fear" (Phobos). The term refers to fear or dislike of people from different ancestries, skin tones or races, Mthombeni (2022). Furthermore, Musariri (2022) avers that xenophobia is fuelled by systems and practices that divide people into categories based on differences and otherness, leading to discrimination and prejudice.

LIST OF ABBREVIATIONS

ABR	Arts-based Research
ADT	Applied Drama and Theatre
CAT	Creative Arts Therapy
CFG	Creative Focus Group
IGC	InterGroup Contact
IOS	Inclusion of Other in the Self
HHT	Hip hop Therapy
HHSWT	Hip hop and Spoken Word Therapy
MT	Music Therapy
ND	Narra drama
NT	Narrative Therapy
PBR	Practice-based Research
RT	Rap Therapy
RSES	Rosenberg Self-Esteem Scale
SCI	Sense of Community Index
SD	Sociodrama
SOC	Sense of Community

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Research Title

Hip hop and Narrative Therapy in Drama Therapy: An Exploration of the ways in which Hip hop in Narrative Form can be used to Address issues of Displacement, Foster Cohesion and Conscientize a Sense of Self in Urban Adolescents

Chapter 1 - Introduction to Study

1.The study took place in Hillbrow, Johannesburg, in South Africa. The project explored how Hip hop therapy in drama therapy may benefit urban adolescents affected by displacement and social exclusion. This report was completed for partial fulfilment of the Master of Arts in Coursework and Research degree in Drama Therapy.

1.1 Background to Study

1.1.1 High-Density Urban Neighbourhoods around the Globe

According to Weeks (2010: 34) an urban place is a spatial concentration of people whose lives are organized around non-agricultural activities. Stock and Ellaway (2013) define a neighbourhood as a small geographical region where the people who live there are connected through social relationships and may also share resources or be exposed to similar contextual factors. Ng (2010: 4) states that residential density is the ratio of the population to the land area of a region. Such as the number of people per square kilometre (Ng, 2010). According to Dawodieh (2017) residing in a high population density area presents more complexities in comparison to living in a region with a lower population density. For instance, neighbourhoods with a high rate of population change may have fewer residents who feel a strong sense of belonging but rather experience a weaker sense of community (Forest, La Grange and NgaiMing, 2002).

1.1.2 Lalbagh Thana in Bangladesh

Lalbagh Thana in Dhaka, Bangladesh and Mathare Valley in Nairobi, Kenya, make up some of the world's most densely populated neighbourhoods (Sawe, 2017). In addition to Rocinha in Rio de Janeiro, Brazil (Hayes, 2017). Lalbagh Thana is 2.04 square kilometres in size and has a population of over 180 000 people (Banglapedia, 2021). Lalbagh Thana is notorious for its high crime rate and violence (Monem, Khan, and Baniamin, 2008). The area suffers from

extreme poverty. Das (2000) explains that Lalbagh Thana accounts for 11% of Dhaka City's slums. To make ends meet, many children become child labourers (Quattri and Watkins, 2019). According to Jahan and Kalam (2012), more than half of the Lalbagh Thana residents live in substandard housing.

1.1.3 Rocinha in Brazil

According to Sorboe (2018), Rocinha has a population of around 200 000 people. This neighbourhood spans less than one square kilometre. Additionally, Jenkins and Goldraich (2017) assert that it is the most congested and dangerous favela in Brazil and it is also known as an urbanised slum. This neighbourhood is plagued by a cycle of violence and drug trafficking (Worms: 2017). The violence and poor living conditions contribute to a 48-year life expectancy, which is 20 years lower than the rest of Rio de Janeiro (Duarte, Ratti and Fajardo, 2011). Bizzell, Kahlai, and Talbot (2018) state that the neighbourhood is located between Convaro and Gavea. Two of Rio de Janeiro's wealthiest districts, the favela is one of the city's poorest (Villa, Arcidiacono, Causone, Masera, Tadi and Grosso, 2020). Due to this stark inequality, some children forego their education in an attempt to save money for their families. (Bizzell et al., 2018).

1.1.4 Mathare Valley in Kenya

Informal settlements house nearly half of Africa's urban population (Mo Ibrahim Foundation, 2022). Mathare Valley is a large informal settlement with almost 120 000 residents living on 1.16 square kilometres of land (Wanjoh, 2018). Mathare Valley is located in Kenya, which has one of the world's most unequal societies (Prince-Embury and Saklofske, 2013). Furthermore, Mwau and Sverdlik (2020) state that Mathare is overcrowded, with low-cost, tribally diverse living areas and a high prevalence of ethnic friction and violence. Many people who live in Mathare Valley are foreign nationals (Prince-Embury and Saklofske, 2013).

1.1.5 Hillbrow, South Africa

The urban area this study focuses on is Hillbrow. Located approximately two kilometres from the inner city of Johannesburg, South Africa, Johannesburg is in the province of Gauteng. Hillbrow covers nearly one square kilometre (Clarkson, 2005). As a popular neighbourhood, it is the most populous in the country (Matshedisho and Wafer in Vertovec (2015). The population of Hillbrow is estimated to be 100,000 people (Venables, 2010) and (Nerio and Halley, 2022). Many Hillbrow residents are not South African citizens (van de Merwe, 2013). There are

numerous South African residents also living there. Some are from rural areas and have moved to the neighbourhood because it is cheaper than other parts of the city. (Pooe, 2016). Harrison, Gotz, Todes, and Wray (2014) identify Gauteng as a province of immigrants because two-thirds of the population residing in Gauteng are people born outside the province.

1.1.3 Issues Affecting Adolescents in Urban Neighbourhoods

Adolescent males in urban areas are particularly vulnerable to substance abuse, according to Springer, Selwyn, and Kelder (2006). DeHaan and MacDermid (2017) argue that the challenges associated with poverty and a stressful environment impede adolescent identity development. Furthermore, these issues can contribute to low self-concept (Narayanamma, 2020).

According to Scorgie, Baron, Stadler, Venables, Brahmbatt, Mmari, and Delany- Moretlwe (2017), adolescents in Hillbrow face various complex challenges, including marginalization, poverty and a lack of education due to financial constraints. Cohesion refers to a neighbourhood's ability to share instrumental and emotional support with one another (Mmari, Lantos, Blum, Brahmbatt, Sangowawa, Yu and Delany-Moretlewe 2014). Furthermore, Mmari et al., (2014: 514) state that "studies have found that when adolescents have lower levels of social cohesion, they report poorer mental health status, higher crime and homicide and increased sexual risk behaviours." Adolescents in Hillbrow frequently experience and witness violence, therefore, it is critical to implement interventions that help them build social connections in order to reduce the negative effects of violence on these adolescents (Scorgie et al., 2017). Such as a Hip hop-based intervention that addresses issues affecting young people such as self-awareness to promote positive social behaviour (Porfilio, Roychoudhury, Gardner, 2014).

1.2 Research Aim, Objectives and Questions

1.2.1 Research Aim

To explore how Hip-hop therapy can be used for psychoeducation in the context of Drama therapy.

1.2.2 Research Objectives

1. To examine the social issues affecting adolescents at Organisation X.

2. To analyse how Hip hop and Narrative therapy has assisted adolescents in urban areas.

3. To determine how Hip hop and Narrative therapy can be used in a psychoeducation intervention.

1.2.3 Research Question

1. How can Hip hop therapy in the context of Drama Therapy be used to address issues of displacement, violence, and self-awareness amongst adolescents at organisation X.

1.2.4 Sub Questions

2. How does Hip hop Therapy enhance self-awareness within psychoeducation interventions informed by Narrative Therapy/Drama Therapy?

3. What techniques make Hip hop Therapy effective for adolescents within the South African context?

4. To what extent can art-based psychoeducation foster, self-awareness, and cultivate a sense of self amongst adolescents?

5. What are the similarities/compatibilities between Hip-hop Therapy and Narrative therapy in the frame of Drama Therapy that make them suitable for psychoeducational intervention work?

1.3 Problem Statement

As a therapist-in-training who has volunteered at Organization X, I observed the various challenges adolescents at the organization face. Including displacement, extreme poverty, child-headed households and aggressive behaviours that sometimes escalate to violence. I also noticed peer pressure incidences at Organization X among younger adolescents. One such example was when a South African adolescent belonging to a particular peer group ridiculed the name of a foreign-national adolescent attempting to introduce themselves to the group. The rest of the group joined in on this and this behaviour was repeated on more than one occasion. Dishion and Tipsord (2011, 4) assert that it is not unusual for adolescents to become more aggressive over time due to their friends' aggression. Although this represents a covert form of aggression, it can be considered an assault on one's identity and may carry xenophobic undertones of othering. A person's name is believed to influence their destiny in the African context, which carries a great deal of cultural significance (Anchimbe, 2011).

Some adolescents living in the Hillbrow area have expressed their feelings of being unwelcome and their struggles through creative means such as drawings. Reports from organisation X have also indicated that many of these teens are experiencing suicidal ideations. South Africa has a high rate of suicide mortality, ranking third on the African continent (Mashishi, 2021) and nearly 10% of all teenage deaths in the country are attributed to suicide (Janse van Rensburg, 2018). Given the prevalence of these issues, it is essential for these young people to feel safe and have a sense of belonging. As a researcher endeavoured to enhance the safe space the organisation provides for the adolescents by using Hip hop therapy as a means of psychoeducation to foster a sense of belonging through a medium that resonates with the youth.

The adolescent participant age-group was 14-18-year-olds. According to Erikson's theory, adolescents are in the identity versus role confusion stage of development. During this stage, adolescents experience numerous physical changes and begin to explore questions about their identity and place in the world (Swartz et al., 2016). During this exploration, some adolescents can be vulnerable to risky behaviours such as drug experimentation and risky sexual behaviour (Ramlagan, Peltzer and Matseke, 2010). Many adolescents at organisation X come from challenging home environments and are particularly vulnerable to these dangers. Therefore, psychoeducation benefits their well-being at this development stage.

Hip hop, with its unique style and lyrical form, is a language that adolescents can easily relate to. This art form is helpful when it comes to addressing the various social issues they face. This familiar form enables adolescents to participate in discussions about complex issues while providing sufficient distance, which also enables them to process these issues psychologically.

There is a gap in the knowledge about the use of Hip hop therapy (which will from here on out be referred to as HHT) within the framework of drama therapy for psychosocial work in the South African context for the benefit of urban adolescents. While researchers such as Heath and Arroyo (2014) have conducted studies on the use of Hip hop therapy through a narrative therapy lens in the American context, I am yet to find similar research in the South African context for the field of Drama Therapy. I would like to contribute to this knowledge gap through a study on the use of HHT in this context.

1.4 Rationale

According to UNICEF (2022) the displacement of children is a significant global and local concern. I purposed to address issues of displacement and promote a sense of self among refugee adolescents in South Africa, as well as facilitate cohesion and inclusion among South African and foreign national adolescents.

1.4.1 Migration World-wide

Raymon and Dastrup (2020) define migration as the act of relocating from one place to another, across short or long distances. It can be short-term or long-term (Goldscheider, 2019). Movement across national borders is called immigration (Raymon and Dastrup, 2020). There has been a steady increase in immigration worldwide, with more people leaving their countries of birth than ever before (Raymon and Dastrup, 2020). Migration rates dropped slightly amid the restrictions and lockdowns of the Covid-19 pandemic (Sumption, 2021). While the motivations for immigration vary, one of the main drivers is the pursuit of better economic opportunities (Castelli, 2018).

1.4.2 Migration in South Africa

South Africa, one of the continent's largest economies, receives many migrants from other parts of Africa, with an estimated 2.9 million foreign nationals residing in the country (Gordan, 2022). Close to 50% of South Africa's international migrant population settles in Gauteng and large numbers of domestic migrants from KwaZulu-Natal, Eastern Cape, Limpopo, which are mainly rural. (StatsSA, 2018). Johannesburg, a city in the Gauteng province, is the target of this inquiry at organisation X, an NGO serving many foreign adolescents and some South African adolescents.

1.4.3 Xenophobia in South Africa

South Africa has been experiencing periodic xenophobic attacks that have become more frequent over the past decade and remain a current reality. Kaziboni, Lancaster, Machabaphela and Mulaudzi (2022) argue that in several community organizations began to advocate for an anti-immigrant stance, including Operation Dudula. The isiZulu word Dudula means 'to push,' which appears to imply forcibly removing foreigners from the country, (Kaziboni et al., 2022). Moreover, in early 2022, violent outbreaks between South Africans and foreign nationals in Johannesburg under this operation. The violence spread to other parts of South Africa (Kaziboni et al., 2022). A social justice anti-xenophobia march, likely in response to these outbreaks, was

scheduled on Human Rights Day but was cancelled by authorities due to threats of further violence and intimidation (Heywood, 2022). Some who defend the Operation Dudula movement claim that Operation Dudula reflects a demand for economic fairness for Black South Africans who have been historically disadvantaged (Mthombeni, 2022)

African foreign nationals are often perceived as criminals or drug dealers by some members of the South African population (Myburgh, Moolla and Poggenpoel, 2015). Moreover, Tafira (2018) argues that these views are reductionist and traces the root of the problem back to settler colonialism and the land-grabbing and dividing of Africa by colonial powers. Regardless of the underlying causes, it is the most vulnerable in society, such as young people, that suffer the most.

The research investigated the potential of HHT within a Narrative therapy (From here on out, will be referred to as NT) and Drama Therapy intervention to create a safe space for refugee and South African adolescents to express themselves creatively and release suppressed emotions, assert their own identity and find their sense of self.

1.4.4 Researcher's Motivation

Due to my history with the practice of Hip hop in my community, as a poet, dancer and emcee, I have witnessed its transformative power in helping inner-city youth develop confidence, self-esteem, and a sense of empowerment. I drew upon my background in Hip hop which assisted me in terms of building rapport with the research participants. Heath and Arrayo (2014) argue that familiarity with Hip hop culture norms can often help a therapist establish a connection with youth within the context of HHT. As a drama therapist-in-training, I explored the potential of using HHT within Drama Therapy at organisation X, an NGO in Johannesburg that serves children and adolescents, many of whom are refugees. While doing my clinical hours at organisation X, I noticed that Hip hop music was frequently mentioned in therapy sessions and I allowed clients to request songs during the check-ins, if they did not contain explicit language. According to Lofton (2021) using music as a way for adolescents to express themselves can help therapists better connect with their clients and facilitate treatment. Research has shown that it can be challenging for adolescents to form a strong connection with their therapists, but music can be a valuable tool to bridge this gap (Lofton, 2021).

An example is an adolescent client who used Tupac Shakur's "Dear Mama" to help address the grief of losing her mother and found therapeutic value in the lyrics. The song is a tribute to the sacrifices made by the rapper's mother as a single parent. Some of the lyrics are as follows:

(Genius.com, 2022):

There are no words that can express how I feel
You never kept a secret, always stayed real
And I appreciate how you raised me
And all the extra love that you gave me

Tupac's impact on modern black culture has also been acknowledged by universities that offer a course based on Tupac's work as part of their literature courses namely Harvard University, The University of California at Berkeley and The University of Washington (Bode, 2002) and (Hess, 2007).

During the clinical hours I observed the therapeutic potential of Hip hop, specifically its ability to provide a cathartic experience, boost self-confidence and serve as a resilience tool for adolescents facing challenges such as grief and socio-economic barriers. I noticed the appeal of Hip hop for adolescents across racial and socio-economic backgrounds it serves as a culturally sensitive and practical approach for psychoeducation in therapy, Elligan in Hadley sand Yancy (2004).

This study is significant because it investigates a NT in DT theory. NT is adaptable enough to accommodate various forms of creative expression (Leveton, 2010), hence, Hip hop fits comfortably within its confines. Hip hop is a popular medium among the African Diaspora's youth which is used as a form of "critical self-expression" (Perry 2008: 652). In 2018, a team of US mental health practitioners working with South African children brought Hip hop therapy to South Africa for a brief intervention (Vaughn, 2018). On the other hand, South Africa also has a rich understanding and legacy of Hip hop, which was recognized by the opening of South Africa's first Hip hop Museum in Newtown Johannesburg in 2022. (South African Government website, 2022)

Levy, Hess, Elber and Hayden (2021) state that Hip hop is a means of self-expression and can be aligned with the intersecting identities of young people, particularly those living in urban areas. It can provide a decolonised method for helping young people develop coping skills and build resilience. Furthermore, HHT is an intersectional addition to expressive arts therapies as it is a predominantly raced construct (Blackshear, 2007), in a white-dominated field (Hadley, 2013). According to Gopaldas (2013), intersectionality is a term that refers to the way in which different aspects of a person's identity, such as race, gender, sexuality and socio-economic

status, intersect and can contribute to systemic oppression or discrimination. It is also the name of an interdisciplinary field of study that examines social phenomena from multiple angles of identity. This field combines previously separate disciplines, such as African American studies, disability studies, queer studies, and women's and men's studies. Some scholars also view intersectionality as an approach to knowledge or a way of doing research.

1.5 Theoretical Framework

Rocco and Plathonik (2016) define a theoretical framework as the structure of the research, which includes an empirical theory that is accompanied by conceptual work related to that theory. The theoretical framework also forms the foundation for the methodology, literature and analysis. It also strengthens the validity of the study (Lederman and Lederman, 2015). The guiding theoretic approaches for this study will be Rap therapy, NT and InterGroup Contact Theory.

1.5.1 Five Stages of Rap Therapy (which from here on out will be referred to as RT)

This research will employ an element of Hip-hop called positive rap. Rap stands for Rhythm and poetry (Adams, 2009). Tyson (2002) avers that positive rap has been used empirically in Hip hop therapy with at-risk youth. Tyson (2002:135) states that "positive rap invariably refers to rap that depicts solutions and self-protective concepts and skills, as well as inspires to improve unwanted conditions..." This research study will be guided by Elligan's Five Stages of RT (Elligan, 2000).

1. Assessment - The purpose of this assessment is to determine if the client has been significantly influenced by rap music and therefore might benefit from this type of therapy (Washington, 2018)

2. Alliance - Clients and clinicians may listen to rap music together at this stage and discuss its message and meaning (Elligan, 2000).

3. Reframing and Restructuring – In this step, the therapist makes an effort to broaden the client's understanding of rap music beyond the styles noted during the evaluation phase (Dilati, 2020). "Once this is achieved, the therapist then uses cognitive restructuring to decipher the meaning of rap music to the client," states Dilati (2020:143).

4. Role playing with Reinforcement – The clinician supports a style of rap that aligns with the treatment plan (Washington, 2018). In this stage the therapist and the client work together on rap lyrics through written tasks (Dilati, 2020). It is beneficial for the client to begin to view their rap as poetry during this stage (Elligan, 2000). Elligan (2000: 32) further states that this "… allows the clinician to determine if the reframing stage was successful the broadening of the creative expression of the client."

5. Action and Maintenance – In this last stage, the therapist helps the client turn their writing themes into actions to reinforce positive behaviour, correct negative behaviour, and reduce cognitive distortions (Dilati, 2020).

1.5.2 Narrative Therapy (NT)

NT is a type of mental health treatment co-developed in the 1980s by Michael White and David Epston (Pia, 2016). Narratives in NT, according to Morgan (2000) are stories created through linking events together in a particular sequence and finding a way to ascribe meaning to them. White and Morgan (2006) state that NT is underpinned by social constructivism. An education theory by Lev Vygotsky which holds that the way children perceive and understand reality is influenced by the social groups they belong to and the cultural context in which they exist (MacBlain, 2022). Hilado and Lundy (2017), state that the core principles of narrative therapy are respect for the client and their stories, a non-judgmental stance, and acknowledging the client as an expert on their own life. NT focuses on the client's personal narrative. This can be conveyed through written or spoken accounts of their life, self-perception and view of the world (Hilado and Lundy, 2017). This study made use of a creative form of NT, Narradrama (ND), which has been used successfully with marginalized communities (Dunne in Leveton, 2010). Due to its creative component, it is better suited for work involving adolescents for this inquiry. Since traditional NT is talk-based (White and Epston, 1990).

According to Dunne in Leveton (2010) ND is a type of therapy that combines narrative therapy with drama therapy and incorporates the use of creative arts such as drama, poetry, music, and visual arts to facilitate therapeutic change. Pamela Dunne invented this technique (Yarmarkov, 2016). ND can assist individuals in challenging and re-authoring these negative narratives in order to gain a sense of agency (Dunne, 2003). There are eight steps in ND according to Dunne (2006: 42). Savage (2016) states that this approach does not follow a strict linear order, it adapts the steps to the specific requirements of the client. The steps are as follows:

1.Warming up to new descriptions of self-identity and/or environment by making restorative body drawings, self-portraits, puppets, poem houses, body sculptures etc.

2. Externalizing the problem by using projective techniques to separate from the problem via artwork, body sculpting, sand play, etc.

3. Making possibility extensions that open up the option to try something new via creative art, movement, or scenes.

4. Externalizing new choices and pathways via expressive art forms.

5.Exploring personal agency through journaling, masks, and expressive art to decipher problem-solving parts of one's self.

5. Using alternative stories and unique outcomes through scenes and role play.

6, Re-storying problem saturated narratives by exploring scenes with optional outcomes.

7. Creating closure through witnessed rituals and the use of reflective teams

1.5.3 InterGroup Contact (IGC)Theory

IGC theory will guide the conditions of the research intervention. Gordon Allport developed the IGC theory, a social psychology theory of intergroup relations, in 1954. (Levine and Hogg, 2010). It was initially called contact hypothesis (Pettigrew, Tropp, Wagner and Christ, 2011).

The foundational idea of this theory is that when members of different groups interact with one another, it can result in more positive attitudes between the in-group and the out-group (Vezzali and Stathi, 2016). Allport (1979) defines an in-group as a group with which an individual identifies and feels a sense of belonging. And an out-group is a group with which an individual does not identify and is prejudiced against. The IGC theory has been widely applied across many disciplines. And Pettigrew in Dovidio, Glick and Rudman (2005) avers that it has had a significant impact on studies linked to cohesion over many decades. The theory has also been used to investigate group relations in South Africa. (Muthwa, 2017). According to Durrheim and Dixon (2013) the investigation of intergroup relations in South Africa is intricate and multifaceted due to the country's past and ongoing experiences with racism, segregation and violence.

Christ and Kauff (2019) state that multiple studies have demonstrated that intergroup contact can not only decrease prejudice but also increase trust and forgiveness between groups.

Furthermore, the theory has been repeatedly acknowledged for its ability to decrease prejudice and improve relationships between different groups of young people (Tropp, White and Tredoux, 2022). Allport considers that young people's prejudices can directly arise from adopted biases and stereotypes they develop due to exposure to an environment that fosters suspicion, fear, or hatred towards minority groups (Kite and Whitley, 2016). This applies to adolescents from Hillbrow, Johannesburg and Hip hop provides a shared experience that can help break down barriers between South African and foreign-national adolescents at organization X. Allport proposed that group identity is not fixed and can change or expand, according to Dovidio et al., (2005). People can also belong to multiple groups and have multiple identities. Gaertner, Mann, Dovidio, Murrell, and Pomare (1990) argue that fostering a shared identity within groups can reduce discrimination and prejudice. Hip hop is viewed as the youth's shared identity in this study.

Allport (1954/1979:281) hypothesised that:

> Prejudice . . . may be reduced by equal status contact between majority and minority groups in the pursuit of common goals. The effect is greatly enhanced if this contact is sanctioned by institutional supports (i.e., by law, custom, or local atmosphere), and provided it is of the sort that leads to the perception of common interests and common humanity between members of the two groups.

As a result, IGC theory has four favourable conditions for group interactions based on this hypothesis. Amichai-Hamburger and Mckenna (2017: 825) "…equal-group status within the situation; common goals; intergroup cooperation; and institutional support."

Rademaker, de Boer, Kupers, and Minnaert (2020) argue that to achieve the desired positive outcomes, contact between different groups should be genuine and provide opportunities for learning about each other. This interaction allows in-group and out-group members to discover commonalities and recognize that they are more similar than they may have initially thought. NT provides the containment for this co-learning to take place through the exchange of narratives in this research inquiry that engages HHT and Drama Therapy.

Critics of the IGC theory claim that the idea of designing contact environments to be optimal may seem like an idealistic or unattainable goal (Durrheim and Dixon in Hammack: 2018). A 2006 meta-analysis of data from 515 studies involving over 250,000 subjects from 38 countries, however, confirmed that Allport's optimal conditions contributed to a decrease in prejudice. (Pettigrew et al., 2011).

1.6 Literature Review Overview

The literature I reviewed came for different disciplines and sub-disciplines including Drama Therapy, NT, Sociodrama (SD), Applied Drama and Theatre (ADT), HHT, Hip hop and Spoken Word Therapy (HHSWT) and the Creative Arts Therapies (CAT's). I evaluated how the authors form these disciplines and sub-disciplines identified practices that work best with refugees, inner-city youth and adolescents in the South African context and internationally. Their findings and insights allowed me to better comprehend the issues facing displaced youth and adolescents that have psychosocial challenges. The authors are Tyson, Elligan and Yancy, Levy, Hess, Elber and Hayden who are HHT practitioners. Kou, an ADT practitioner. Narrative therapist, Ncube-Mlilo. Drama Therapy theorists Jones, Landy and Emunah. Hill a Drama therapist, Dance and Movement Therapist Dieterich-Hartwell and Koch. Psychotherapy theorist, Moreno and Psychotherapy Researchers Berghs, Prick, Vissers and van Hooren. Each author had a unique approach, however, their point of agreement is express through an understanding that arts-bases processes and arts-based mental health practices, promote a level of self-awareness and cohesion.

1.7 Methodology Overview

This research is a qualitative study, using an interpretivist paradigm and can be categorised as Practice-based Research and Arts-based Research (from here on out I will refer to them as PBR and ABR). It made use convenience and purposive sampling strategies in an eight-week intervention. The study has a pre-test post-test research design the data collection methods included questionnaires, semi-structured interviews and a Creative Focus Group (CFG) and a thematic analysis was conducted to analyse the data.

1.8 Conclusion

Adolescents in high density urban neighbourhoods, such as Hillbrow, Johannesburg face numerous social, economic, intrapersonal and interpersonal challenges. This is compounded for foreign national adolescents who sometimes find themselves in the mist of social disunity and xenophobia. HHT in within Drama Therapy psychoeducation intervention can address some of the challenges affecting these adolescents and foster a sense of belonging and sense of self, so they can better navigate the complex environment they reside in.

Chapter Two - Literature Review

In Chapter One, I outlined my reasoning for using a combination of drama therapy and hip-hop therapy techniques for this study. I investigated how they can address displacement and other social and identity issues affecting adolescents at Organisation X. In this chapter, I review literature from practitioners and theorists investigating similar topics and conducting works parallel to my research topics.

The critical writings include an introduction to Hip hop, HHT and Drama Therapy. Tyson's explanation of HHT. Levy, Hess, Elber and Hayden's HHSWT Intervention with Urban Teenagers. Jone's explanation of Drama Therapy. Kou's use of Hip hop within ADT in South Africa. Ncube-Mlilo's work NT in South Africa. Moreno on SD's Potential to Strengthen InterCultural Cohesion. Dieterich-Hartwell and Koch's Study on CAT's as Temporary Home for Displaced Refugees. Landy's Role Theory and Distancing: How it Relates to Displaced Adolescents. Emunah's Integrative Five Phase Model Reveals the Efficacy of Drama Therapy with Adolescents. Monique Hill's Study at the Three2Six School Explores DT and Issues of Displacement and Violence with Refugee Children in Johannesburg, South Africa. Berghs, Pricks, Vissers and van Hooren's Systematic Narrative Review of How Drama Therapy Interventions Assisted Children and Adolescents with Psychosocial Problems. This literature has helped me understand the work done with displaced adolescents and urban youth and the practical techniques' limitations.

2.1 Hip hop: A Brief Background

Hip hop is a cultural movement (Kobin and Tyson, 2006). It originated in the 1970s (Morgan and Bennett, 2011). Hip hop culture includes music, dance, graffiti, deejaying dance, and fashion (Jackson and Anderson, 2009) and (Morgan and Bennett, 2011). It is strongly associated with youth culture (Tyson, 2002). Vito (2019) argues that Hip hop is helpful as a means of developing critical thinking and life skills. Hip hop has roots in African American and Caribbean cultures (Perry, 2008). Academia is deprived of methods and practices that can be traced back to African history and that simultaneously align with African youth culture. However, over the past few years, there has been a shift in academic acknowledgement of works. This occurrence indicates that the academic landscape is becoming more aware of peoples and cultures that have long been overlooked. The history of hip-hop includes breakdancing and the formation of 'The Zulu Nation' by Afrika Bambaataa, known as one of

the pioneers of hip-hop (Chang, 2007). Afrika Bambaataa named himself after the Zulu Chief Bambatha. According to Hadebe (1991), Bambatha KaMancinza led a rebellion against the British colonisers' unjust taxation laws imposed on his people, the Zulu Nation, in Kwa-Zulu Natal, South Africa (Hadebe, 1991). Africa Bambaataa sought to use Hip hop to promote peace and unity among inner-city youth in the Bronx, New York (Jackson and Anderson, 2009).

Clark (2007) states that some people have criticised hip-hop for not being authentically African and for emulating Western culture. However, others argue that it has strong ties to Africa through the tradition of griots (Banks, 2010). The griots are West African praise singers, musicians and keepers of oral tradition (Schulz, 1997). There has also been criticism of materialism and violent lyrics in some parts of the Hip hop genre (Tyson, 2006). Hip hop music has many sub-genres, including gangster, materialistic, spiritual, and positive rap (Elligan in Hadley and Yancy, 2012). This criticism applies to materialistic rap and gangster rap, not positive rap, which can be characterised as prosocial, since it aims to contribute to the well-being of the individual and society. This type of rap tends to be value-oriented, focusing on principles that benefit society's overall functioning and cohesion (Elligan in Hadley and Yancy, 2012). Rose in Tyson (2002:133) defines rap as “rhymed storytelling.” Utilising rap music appropriately in therapy can help individuals significantly improve their personal growth and development through creative means (Dang, Vigon and Abdul-Adil, 2014). This study will use positive rap because HHT uses rap to empower marginalised and oppressed communities by giving them a sense of identity and visibility (Kobin and Tyson, 2006).

2.2 Tyson’s Explanation HHT

HHT is a therapeutic approach that employs elements of Hip hop culture, such as rap music and lyric analysis, to address mental health and wellness issues (Tyson, 2002). As a sub-discipline social worker, Dr Edgar Tyson established HHT (Lofton, 2021). It is a strength-based approach to assist individuals or groups in dealing with personal or societal issues and challenges (Tyson, 2004). It was initially designed for at-risk urban youth (Tyson, 2002). This type of therapy is especially effective for people from marginalised cultural backgrounds (Gulbay, 2021).

Tyson (2002) argues that HHT combines MT techniques with bibliotherapy. However, MT has been criticised for being primarily Eurocentric and ignoring the cultural contributions of non-white communities (Goldshmidt, 2020). This can harm clients from various cultural

backgrounds (Goldshmidt, 2020). According to Marsella and White (2012), there is a growing awareness in the psychotherapy field of the need for culturally sensitive therapeutic approaches. HHT can help meet this need, and because it has not been formally engrafted into MT, the risk of harm to diverse cultural groups is minimal. Conversely, it is more likely to resonate with them because, much like many marginalised people, Hip hop as a genre found itself on the fringes of the music industry, primarily devalued by mainstream society for years. Yet it endured and became the most influential youth culture to emerge in the late twentieth century (Peterson, 2014)

Bibliotherapy, which can be traced back to poetry therapy, entails using text in group discussions to facilitate emotional exploration and cognitive engagement with the text (Tyson, 2002). This can foster a sense of belonging among participants. HHT has been used in intervention work with Puerto Rican youth to address issues of identity (Tyson, 2002). It has also been used as a peace-making tool in conflict-affected regions such as Gaza and the West Bank (Gulbay, 2021). HHT has also been used to rehabilitate juvenile offenders in Australia (Dilati, 2020). It is suitable for psychoeducation with urban youth in Johannesburg, South Africa, because it has positively impacted social cohesion (Gulbay, 2021) and emotional regulation (Dilati, 2020). One of the main goals of HHT is to facilitate discussions about attitudes and behaviours and explore potential solutions through music and literature (Tyson, 2006).

2.3 Levy, Hess, Elber and Hayden's HHSWT Intervention with Urban Teenagers

HHSWT is HHT that includes spoken word or poetry. In their study of a Hip hop intervention with minorities in America, namely African American and Latinx youth, the researchers found that adolescents in urban communities are more vulnerable to emotional difficulties because of exposure to violence in their neighbourhood (Levy et al., 2021). Additionally, most of these adolescents struggle with a lack of resources, inadequate safety in their neighbourhoods, lack of parental support and environments of instability at home (Levy et al., 2021). The youths also experience discrimination frequently, and as a result, feelings of alienation and some resorted to aggressive behaviours (Levy et al., 2021). It is important to note that these issues do not exist in isolation but are a part of broader socio-political challenges facing minorities in America in the 21st Century. Therefore, mental health practitioners have a responsibility to comprehend

the types of oppression that stifle minority communities in their sense of expression and passing on knowledge (Levy et al., 2021).

In South Africa, foreign nationals are a minority, mostly made up of people from other African nations, many of whom live in urban neighbourhoods. Hence, the experiences of Latinx and African American youth and those of foreign national adolescents in South Africa are similar.

Levy et al., (2021) argue that culturally cognisant mental health practices that recognise the strengths of adolescents in urban neighbourhoods must be applied because the traditionally Western cultural gaze of most interventions is failing to equip them. The researchers problematise the power dynamic present in traditional psychotherapy, which is talk-based where there is usually some form of hierarchy that distinguishes the therapist from the client (Levy et al., 2021). Instead (Levy et al., 2021) assert that the mental health field is slowly transitioning from methods that carry colonial undertones to techniques that allow therapists and clients to be co-creators in the therapy space. As part of the Creative Arts Therapies, DT possesses such techniques, and so does HHT; therefore, they complement each other in intervention work. The views and practices of Levy et al., (2021) apply to the South African context as the country is undergoing a socio-political transformation, including disavowing its colonial and oppressive for a more inclusive future.

In their intervention, Levy et al., (2021) found that Hip hop as a therapy medium works effectively in a group setting and fosters an environment that is free of judgement. The participants felt accepted and could draw on the group for support (Levy et al., 2021). They also felt confident and experienced emotional release through co-regulating with peers (Levy et al., 2021).

From the explanation given by the authors of this community-based intervention regarding why HHT works for urban youth and the detailed challenges about the limitations of community-based intervention, such as the interruptions to the process brought on by having to shift location. One can observe that having a consistent group space while working with adolescents is essential for grounding. It would have that study elaborate more on the combination of the spoken word being added to Hip hop as it was in the title of their intervention, which raised that expectation. However, they elaborated more on the dance aspect of their intervention. HHT has significant appeal to the youth. However, Drama Therapy is more established as a discipline than HHT since HHT is in its infancy stage. Hence, combining these disciplines was more advantageous for my research study.

2.4 Jones' Explanation of Drama Therapy

According to Jones (1996) Drama Therapy involves using various artistic and theatrical processes to promote emotional and psychological well-being. It is a holistic approach that recognises the healing potential of artistic expression and invites clients to explore their creative potential within the therapy setting. This can incorporate a variety of art forms such as arts, music, movement, acting and crafts, Jones (1996). One aspect of Drama Therapy that sets it apart from traditional therapy is the emphasis on collaboration and agency. Landy (2006) avers that Drama Therapy involves clients actively exploring and understanding their experiences and emotions. Hip hop music can be used in Drama Therapy as a source of reflection, introspection, and emotional release in psychoeducation. Drama Therapy has been criticised for being too diverse in influence (Burleigh and Beutler in Sweeney, 2006). This diversity can also be a strength, allowing it to be inclusive and adaptable to evolving cultural contexts. In working with adolescents, Drama Therapy can provide a balanced way of reflecting on one's behaviour and developing skills for managing emotions and relationships while addressing social issues and promoting social cohesion. Furthermore, Browne (2005) states that Drama Therapy can be a valuable tool in managing and coping with anger and aggressive tendencies.

2.5 Kou's Study on Hip hop and ADT

Since I have yet to find research on hip-hop in drama therapy within South Africa, hip-hop in applied drama and theatre in South Africa is the following closely related field. Drama Therapy and ADT are related but distinct disciplines that can benefit from one another (Bailey, 2021). Kou researched the use of hip-hop in applied drama and theatre in Johannesburg (Kou, 2015). Hip hop reflects the lived experiences of young people and can be a helpful medium for bridging the generational gap between younger and older individuals (Kou, 2015). ADT involves therapeutic elements, such as metaphors, symbols and stories. These are also central to Drama Therapy and NT (Jones ,1996) and (Dunne 2006). Hip hop and ADT share a focus on representing the experiences of marginalised and oppressed individuals, making hip-hop a relevant and effective tool for communication with urban youth (Kou, 2015). The researcher also found that the Hip hop genre within South Africa carries influences from other South African-based music genres at the time, such as kwaito (Kou, 2015). It was a notable observation that literature on Hip hop tends to focus solely on the genre and other forms of music that influenced it when it formed rather than the genres that currently influence Hip hop.

Understandably, his can be context specific. Moreover, Kou's observation aligns with the vibrancy and diversity of music in South Africa and its ability to bring people from different backgrounds together.

2.6 Ncube-Mlilo's work on NT in South Africa

NT has been employed in South Africa by therapist Ncube-Mlilo work with displaced youth and children (Tibbles, 2008). Ncube-Mlilo's approach incorporates cultural context, such as the influence of Maori traditions (Tibbles, 2008). Hip hop culture, although not an indigenous culture in and of itself, has roots in African tradition and indigenous culture (Elligan et al., 2012). Cultural sensitivity is essential because it is adaptable to diverse cultural contexts and does not carry the heavy Eurocentric underpinnings of other psycho-therapeutic models (Jones-Smith, 2018). Ncube-Mlilo (Tibbles, 2008:182) argues, "Hardships do not totalise a people's identity." The sufferings of indigenous cultures and peoples through colonialism are well documented. Many of the societal and economic gaps observable in modern times in the lives of their descendants have been linked to the oppression of that era.

According to Tibbles (2008) Ncube-Mlilo's work with refugee children using NT found that young people believe they can achieve great things beyond what circumstances allow and are willing to challenge the status quo. Pia (2016: 142) states that NT involves addressing the limiting or oppressive beliefs that stand in the way of our goals in life. Madigan (2011) suggests that it is a theoretical framework that challenges the traditional top-down method. This quality makes it compatible with Hip hop in psychoeducation work with adolescents.

NT has been criticised for lacking theoretical evidence for its effectiveness as a therapeutic tool (Poole, Gardner, Flower and Cooper, 2009). However, NT within Drama Therapy forms such as ND does not directly carry those criticisms. The therapeutic potential of Drama Therapy has been proven over several decades, even when working with clients struggling with sociopolitical issues.

2.7 Moreno on SD's Potential to Strengthen Inter-Cultural Cohesion

This research incorporates sociometry, a technique within SD. Moreover, SD as a method of Drama Therapy was developed by Jacob Moreno (Moreno, 1943). SD looks at the political landscape from a therapy viewpoint. Moreno (1943) argues that SD involves roleplay or reverse

roleplay in a group setting, exploring the collective overlap of these sociodramatic roles and the unconscious link between group members known as the co-unconscious (Moreno, 1943). The Morenian Co-unconscious, according to Zuretti in Holmes, Karp and Watson (2005:153), is "the unconscious link between people who share their life processes." The co-unconscious functions in group settings can produce what Moreno calls tele. Moreno (2000:230) explains that tele is "the ability to access and appreciate the experience of the other." This is beneficial in a group intervention for adolescents because they can be quite critical of themselves and others at this stage instead of appreciating one another. SD has the potential to foster empathy and build intercultural cohesion, mainly when two cultures interact and coexist closely (Moreno, 1943). Foreign nationals and locals in South Africa are often nearby, which makes it more essential for the next generation of adults, the adolescents, to find common ground because there is no escaping one another.

Role play can be a valuable tool for educating participants about themselves and others. However, because these roles are being explored in a Sociodramatic context, they are called Sociodramatic roles (Moreno, 1943). This differs from individualistic role-play because the roles in sociodrama have a collective overlap (Moreno, 1943). SD embodied techniques can offer an alternative understanding for the participants to connect with the role beyond trying to develop a solely cognitive understanding of it (Moreno, 1943). SD can promote critical thinking and facilitate understanding between individuals with differing objectives, such as those with xenophobic beliefs and those trying to integrate within society.

2.8 Landy's Role Theory and Distancing: How it Relates to Displaced Adolescents

Through distancing, role method can be a safe way for one to speak their mind with boldness, which is what Hip hop requires. According to Landy, distancing refers to the extent to which an individual removes themselves or brings themselves closer to a person, phenomenon, or experience (Landy, 1983). It can also refer to the degree to which an individual identifies with a particular role over others, which can be evident in their behaviour (Landy, 1983). Miller and Rasco (2004:2) assert that displaced persons are likely to experience "the loss of social roles and rolerelated activity".

This makes the question of "Who am I?", which defines identity vs role confusion stage of development, even more challenging to answer in the context of working with displaced

adolescents. Finding themselves in a foreign context with unfamiliar surroundings, foreign adolescents might need assistance balancing their different life roles.

In the case of refugee adolescents, (Miller and Rasco, 2004) states that the traditional approach to clinical intervention cannot serve as the primary means of addressing the mental health needs of these communities. Hip hop within Drama Therapy offers an alternative, culturally relevant vehicle for refugee children to explore their roles. The drama therapist assists clients in decreasing the power of dysfunctional roles and embracing more beneficial and empowering roles (Landy, 1991). The possibility for healing in the role method is at the precipice of the imaginative and concrete reality the individual journeys through (Landy, 1992). The distance that role can provide in its dramatic form, according to Landy (1991:5) lies in the fact that "Role is persona rather than person, character rather than a full-blown human being."

Hip hop artists create personas the music which allows them to alter their narratives (Peterson, 2014). This also allows them to experience a different side of themselves more safely. It is very similar to how the role is often used in Drama Therapy. Sawyer, John-Steiner, Moran, Sternberg, Feldman, Gardener, Nakamura and Csikszentmihalyi (2003:70) quote Vygotsky, whose ideas greatly influenced the formation of NT as stating that in adolescence, "play becomes internalized as fantasy". This is because the adolescents can comprehend abstraction more quickly than in childhood (Sawyer et al., 2003). To Vygotsky, fantasy for the teenager is fundamental to self-transformation (Sawyer et al., 2003).

2.9 Emunah's Integrative Five-Phase Model Reveals the Efficacy of Drama Therapy with Adolescents

Emunah mentions that the adolescent faces the paradox of wanting to be seen as an adult. Yet still needing to be nurtured as a child (Emunah, 1985). And encourages drama therapists to use language and tone cautiously when working with vulnerable adolescents so that they can feel respected to lower their guard and emotionally invest in the therapeutic process (Emunah, 1985).

According to Tyson (2002) adolescents tend to struggle with talk therapy. However, Emunah (1985) also cautions that teenagers who have faced extreme hardship can be resistant to Drama Therapy and might see it as childish or feel pressure to perform (Emunah, 1985). Therefore, the drama therapist should approach these individuals with sensitivity. HHT within a Drama

Therapy approach is beneficial in dismantling that resistance within adolescents. Using familiar elements from Hip hop can create a safe environment when exploring sensitive topics.

2.10 Hill's Study at the Three2Six School that Explores DT and Issues of Displacement and Violence with Refugee Children in Johannesburg, South Africa

Hill's research at the Three2Six school in Johannesburg demonstrates the potential for Drama Therapy methods and techniques to address the issues of displacement and xenophobic violence faced by refugee children (Hill, in Barnes, Nebe, Carter, 2022). Hill used story-making to foster resilience and contain the participants in the face of unexpected xenophobic attacks that disrupted the stability and safety of the school (Hill in Barnes et al., 2022). Using Lahad's Six Part Story method as a distancing tool and means of addressing the silencing effects of trauma also demonstrated the potential of narrative in helping refugee children make sense of their emotions and experiences (Hill in Barnes et al., 2022).

According to Hill in Barnes et al., (2022), psychoeducational interventions may assist refugee children in gaining insight into their emotions and provide a sense of grounding. Additionally, Hill emphasised the need for further drama therapeutic research utilising narratives with refugee adolescents (Hill in Barnes et al., 2022). This study explores Hip hop and NT within the frame of Drama Therapy in the psychoeducational context.

2.11 Dieterich-Hartwell and Koch's Study on the CATs as Temporary Home for Displaced Refugees

According to Dieterich-Hartwell and Koch (2017) CATs, of which Drama Therapy is a part, can achieve therapeutic change using preverbal language such as movement, roleplay, image work, dance and music. Most people begin life with some level of preverbal communication. For example, infants make sounds before they form words and make body movements before they start to walk, and preverbal abilities remain throughout one's life (Dieterich-Hartwell and Koch, 2017). Within the egalitarian space the arts therapies provide, where language is not confined to verbal eloquence, CAT's can create a safe environment that encourages authenticity for people undergoing acculturation (Dieterich-Hartwell and Koch, 2017). CAT's can allow for a space where refugees can communicate their narratives, since CAT's, which include music

and drama therapy can offer an alternative means of knowing through symbolism that transcends verbal language (Dieterich-Hartwell and Koch, 2017).

Dieterich-Hartwell and Koch (2017) assert that losing a sense of home can, in many ways, define the entire refugee experience, who might find themselves in a state of limbo, caught between not having access to their old home yet and not fitting into their new environment. While acknowledging that not fitting in can create discomfort, Dieterich-Hartwell and Koch (2017) argue that arts therapies can help soothe the transition process by inviting clients to draw on their creative abilities. Moreover, creating artworks that reflect homes, such as poetry houses and music, such as rap music, can help the clients find a sense of belonging and healthy coping mechanisms even while navigating a dominant and different culture. According to Dieterich-Hartwell and Koch (2017) CATs can bridge the old environment to the new and a container of safety within the newly experienced culture. This is illustrated in the diagram below by Dieterich-Hartwell and Koch (2017:5)

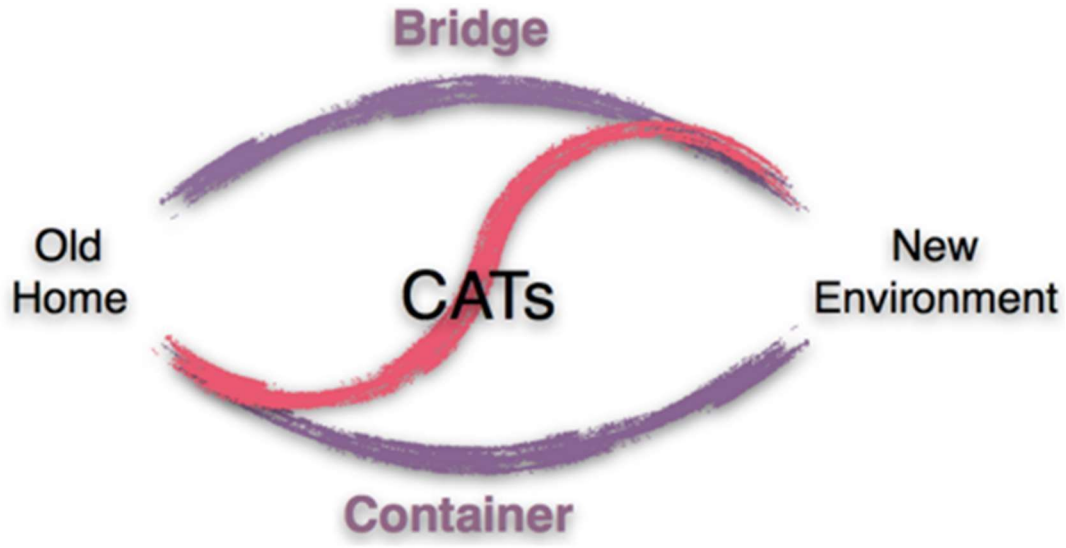


Figure 1 - Creative Arts Therapies (CATs) as Container and Bridge

2.12 Berghs, Pricks, Vissers and van Hooren's Systematic Narrative Review of How Drama Therapy Interventions Assisted Children and Adolescents with Psychosocial Problems

Psychosocial problems are social, for example, isolation; behavioural, such as aggression and emotional, such as emotional dysregulation. They also include eating disorders and mental disorders (Berghs et al., 2023). In their paper investigating how it reduces psychosocial problems in children and adolescents, the researchers analysed ten Drama Therapy interventions led by drama therapists and involved adolescents 18 years old and younger (Berghs et al., 2023). These adolescents included refugees and immigrants, girls who had been exposed to sexual assault, and individuals battling with emotional dysregulation and aggressive behaviours (Berghs et al., 2023). According to (Berghs et al., 2023), psychosocial challenges in adolescents have been linked to bullying and victimisation. Those who experience these problems can often become bullies themselves (Berghs et al., 2023). They are also more susceptible to suicidal ideations and low academic motivation (Berghs et al., 2023).

The drama therapist selects techniques that best align with the client's needs and interests. They must employ theory, practice, intuition and observation to produce the most effective outcome (Berghs et al., 2023). The right combination of techniques can help adolescents effectively regulate their emotions (Berghs et al., 2023). The researchers found that Drama Therapy techniques such as improvisation, roleplay and storytelling contributed towards behaviour change (Berghs et al., 2023). The results showed that Drama Therapy interventions assisted adolescents and children in decreasing anger and violent behaviour, increasing their self-awareness and sense of agency, and developing healthy coping strategies (Berghs et al., 2023). However, the results on Drama Therapy's impact on self-esteem were inconclusive. Therefore, the combination of Drama Therapy and HHT within an intervention might yield more promising results, as hip-hop is an art form that inspires confidence. There is growing curiosity within the mental health field about which therapeutic processes can be effective for adolescents (Berghs et al., 2023). It is commendable how the researchers in this study applied the methodology and the detail with which they explained their findings. However, this study could have been broader and included more studies for diverse continents, such as Africa, that have produced quite a few Drama Therapy interventions over the last decade.

2.13 Conclusion

Drama Therapy as a multi-faceted medium of the CAT's is well positioned to combine with HHT for intervention purposes tailored for adolescents. Drama therapy has been well used in interventions with marginalised youth, so has HHT. The techniques within Drama Therapy such as roleplay and narrative-based methods have been documented to be effective for addressing psychosocial and social issues affecting adolescents. Additionally, since Hip hop can be traced to parts of African history, it is suitable for the South African context in interventions with adolescents for South Africa and other parts of the continent.

Chapter Three – Methodology

In this methodology chapter, I explain the approach and paradigm employed in this research, along with the data collection methods. Additionally, I outline the strategies and techniques used for data interpretation and analysis. Ethical considerations and procedures are discussed, followed by evaluating limitations and challenges encountered during the research. The study is grounded in a qualitative and interpretivist approach, incorporating PBR and ABR methods.

3.1 Research Design

A study's design reveals how empirical data relates to the original research questions (Yin in Creswell, 2007). Since the research is about how HHT in the context of Drama Therapy can be used to address issues of displacement, violence, and self-awareness amongst adolescents at organisation X. I chose a pre-test post-test research design to answer that question. A qualitative and interpretivist approach is the basis of this study along with and Practice-Based Research and Arts-Based Research method.

3.1.1 Qualitative Research

The choice of qualitative research methodology stems from its ability to uncover and comprehend the significance attributed by groups and individuals to social and human problems (Creswell, 2014) and (Sutton and Austin, 2015). Given the focus on exploring social issues within a specific group context, qualitative methods are deemed appropriate, mainly when dealing with sensitive topics that foster participant disclosure once rapport is established (Hennik, Hutter and Bailey, 2020).

3.1.2 Interpretivism Paradigm

Interpretivism posits that social reality is dynamic, evolving as individuals and society change (Denzin and Lincoln in Ospina, 2004). Aligned with the unique context of data collection, interpretive theory captures the distinct characteristics of the social world under study (Scotland, 2012). This paradigm is well-suited for investigating sensitive subjects such as violence, displacement, and social cohesion. The emphasis on understanding participants' perspectives is integral to interpretivist research, facilitating an in-depth exploration of the phenomenon within its specific context (Creswell in Pham, 2018).

3.1.3 PBR

PBR aims to investigate real-world problems from a practical standpoint, assisting practitioners in decision-making within their field (Vear, 2021). PBR is deemed appropriate given the study's focus on hip-hop and drama therapy, both artistic and therapeutic elements. The creative artifact is emphasised as a foundational element for knowledge contribution in PBR (Skains, 2018).

3.1.4 ABR

ABR encompasses various art forms, genres, and activities, aligning well with the study's exploration of Hip hop within Drama Therapy as a performing art (Seppälä, Sarantou and Satu, 2021) (Leavy, 2017). This approach, combining art and science, complements the interdisciplinary nature of Drama Therapy (Jones, 2012).

3.2 Sampling and Population

Sampling involves selecting individuals from a population to participate in the study to obtain information relevant to the research problem (Rahi, 2017) and (Taherdoost, 2016). This study employs a qualitative sampling strategy, focusing on rich data cases rather than large numbers. The sampling continues until data saturation, where further information retrieval becomes impractical (Korstjens and Moser, 2017).

The research utilises purposive and convenience sampling. Purposive sampling, or judgment sampling, involves deliberately selecting participants based on specific characteristics (Etikan, Musa and Alkassim, 2016). Caregivers from organisation X were purposively sampled in the first phase due to their expertise in the field. Convenience sampling, chosen in the second phase, involves including members meeting practical requirements (Etikan et al., 2016). This method was suitable for selecting adolescents already attending organisation X for the focus group.

3.2.1 Inclusion and Exclusion Criteria

Adolescents included in the focus group met specific criteria; aged 14-18, residing in Hillbrow, Johannesburg, attending organization X weekly, and willing and able to participate. Exclusion criteria covered age, irregular attendance, inability to provide assent, and residence outside Hillbrow. Caregivers met inclusion criteria if they had worked at organization X for two years or more, were willing and able to participate, and had daily interactions with attending adolescents. Exclusion criteria included unwillingness or inability to participate, lack of daily interactions, and less than two years of employment.

3.3 Data Collection Methods

Multiple instruments, including semi-structured interviews, questionnaires and a focus group guide, were used in three phases.

3.3.1 Phase One – Interviews

During week one, semi-structured interviews were conducted with four key informants who are caregivers from organization X. This method, characterized by open-ended questions, allowed flexibility in data collection (Kallio, Pietilä, Johnson, and Kangasniemi, 2016). Insights from these interviews informed the selection of adolescent participants for the focus group.

3.3.2 Phase Two – Pre-Intervention Questionnaire

Questionnaires were employed in the second and third phases pre-intervention during week two and post-intervention during week eight). The structured format facilitated data collection, with questions adapted from the RESES Scale to measure self-esteem. The SOC Index to measure the sense of belonging and the IOS scale to measure the adolescents' perceptions of outsiders before the CFG intervention involving HHT and Drama Therapy methods and techniques. Anonymous responses were encouraged.

3.3.3 Phase Three – Focus Group and Post-Intervention Questionnaire

Creative focus groups were used from weeks three to eight. This interactive method allowed marginalised participants to share thoughts and build power collectively (Liamputtong. 2019).

The post-intervention questionnaire followed the focus group to gather additional insights using questions adapted from the RESES Scale to measure self-esteem. The OC Index to measure the sense of belonging and the IOS scale to measure the adolescents' perceptions of outsiders after the CFG intervention involving HHT and Drama Therapy methods and techniques, followed the focus group to gather additional insights. Anonymous responses were encouraged, promoting honest participant feedback.

3.4 Rigour

According to Cypress (2017) rigour is the strength of the design, appropriateness of the method and the thoroughness and accuracy of the research. In addition, clarity in defining core constructs and terms is also vital to the design and implementation of a rigorous study (Ravitch and Carl, 2019). This research outlines the terms and constructs and will make use of multiple data collection instruments for the purposes of establishing rigour. Rigour is important to consider in qualitative research because the process tends to be more subjective. (Cypress, 2017). However, having multiple data collection instruments helps the researcher to develop a more rigorous inquiry (Cypress, 2021).

3.5 Validity

Schwandt in Creswell and Miller (2000) defines validity as in qualitative research as the extent to which the study's results align with the participants' actual experiences and perceptions of the social phenomenon being studied and are considered authentic by them. I evaluated the validity of the study while keeping in mind the philosophical assumptions of the chosen paradigm. According to Creswell and Miller (2000), the constructivist/interpretative paradigm has its own procedures for measuring validity, such as authenticity and trustworthiness.

3.5.1 Authenticity

Rodwell (1998) explains that authenticity connects practice with a process of interpretive understanding through an ongoing quality evaluation. The constructs of authenticity that this research implemented are fairness and educative authenticity. Shannon and Hambacher (2014) assert that fairness is attained when all parties involved can express their opinions and are actively encouraged to participate in the decision-making process. I assessed this by employing RT constructs such as alliance, reframing and restructuring and role playing and reinforcement. As well as the IGC theory construct of equal status among participants. Shannon and Hambacher (2014, 2) state that educative authenticity is “assessed by determining the extent to which participants experienced an increased awareness and respect for the viewpoints of others." This assessed through observations made from the focus group discussions and measured through a post-intervention questionnaire with the adolescent research participants.

3.5.2 Trustworthiness

Constructivist qualitative researchers use the concept of trustworthiness to establish standards for evaluating the effectiveness of their research (Hatch, 2007). Trustworthiness has four criteria, according to Creswell and Miller (2000:126) "credibility, transferability, dependability and confirmability." According to Pullman (2012:59) credibility through "prolonged engagement, persistent observation, triangulation, peer debriefing and member checking." Pickard and Dixon (2004) state that transferability aims to enable the applicability of the results rather than making broad generalizations from those findings. Dependability includes using a research journal or transcripts to document the research process so it may be audited externally (Schwandt and Halpen in Pichard and Dixon: 2004). Conformability refers to the potential for agreement between multiple independent parties about the relevance, accuracy or meaning of data, in other words, its objectivity (Elo, Kääriäinen, Kanste, Pölkki, Utriainen, Kyngäs, 2014). I have adhered to Elo et al.'s checklist for researchers who want to establish trustworthiness.

3.5.3 Triangulation

Triangulation is a validity technique that identifies themes or categories in a study by looking for consistency across various data sources. (Creswell and Miller, 2000). I have triangulated this research by using questionnaires and semi-structured interviews and assessing the themes that arise from the data collection sources with two participant groups: adolescents and caregivers at organisation X via thematic analysis.

3.6 Interpretation of Data Analysis

3.6.1 Recording

I audio-recorded the interviews of the four caregivers over a period of a week, for an average of fifteen minutes per participant, with their consent. The interviews were conducted in English. After recording the interviews I transcribed them verbatim in English.

3.6.2 Pre-test

Once I had obtained consent from the primary caregivers of the teenagers from organisation X and assent from the teenagers themselves, I printed the pre-intervention questionnaires and distributed them to fifteen adolescents, for them to fill in. When the questionnaires were

completed. I analysed the data from the transcribed interviews with the caregiver and the questionnaires, using it to guide the process of identifying ten participants for the focus groups.

3.6.3 CFG Intervention

When I had obtained consent from the primary caregivers and assent from the teenagers, I conducted the focus group. I recorded the focus group over six weeks and transcribed it verbatim in English and isiZulu. The focus groups were conducted mainly in English and isiZulu.

3.6.4 Post-test

After the focus group I printed the post-intervention questionnaires and with the consent of the caregivers of the participants and the accent of the participants I administered the questionnaires for the participants to fill in, they were all able to read and write. Once they had completed the post-intervention questionnaire.

3.6.5 Finding Themes

I then analysed the data. After the first reading of the transcribed data, I edited it and eliminated unimportant information to the study and digressions. Data coding is essential to qualitative analysis because it minimises the amount of empirical data and makes it easier to access the data for analysis, all while improving the quality of the analysis of the conclusions (Linneberg and Korsgaard, 2019). In this study, sequential codes were given to the appropriate categories that were analysed. This analysis will be performed with the aid of Atlas.ti software. This software is well-suited for qualitative research in the social sciences (Hwang, 2008) This software is appropriate for inquiry that is more concerned with collecting rich data rather than the number of participants, moreover, it was ideal for the interview and focus group coding (Friese, 2019).

3.6.6 Grouping Themes

I then edited the information divided into theme using thematic analysis. The use of thematic analysis in this research allowed me to explore the perspectives of different participants, identify similarities and differences, and discover unexpected insights (King in Nowell, Norris, White and Moules, 2017). Using thematic analysis enabled me to place the data into suitable categories and assign each category a consecutive code. Coding simplified the information by sorting it into manageable segments of transcripts.

3.7 Ethical Considerations

3.7.1 Informed Consent

Informed consent is crucial to ethical research involving human participants. I ensured that the participants engaged in the research process of their own free will without coercion (Miller and Wertheimer, 2010). I also communicated that participants could leave the study whenever they wanted to (Halai, 2006). Every participant that is over 18-years-old and the primary caregivers of the participants under 18-years-old signed informed consent forms. They gave consent or assent respectively for the focus groups and interviews to be recorded. And for the data from the questionnaires to be used in this study. The consent and assent forms highlighted the safeguarding of participants' confidentiality and explained that they would be made anonymous in the research report.

3.7.2 Assent

Informed consent from the parents is essential but it is insufficient on its own. For adolescents to be allowed to participate in research, informed consent and assent must be obtained (Medtran, 2021). All the minors in this study signed assent forms. I also ensured that assent takes place by reading it out verbally to the adolescents (Anderson and Corneli, 2017). I obtained assent bilingually through communication in IsiZulu and English. Sibanda (2014) explains that foreign nationals in South Africa tend to embrace the communication practices of their host country as a means of assimilation. Hence, the adolescents at organisation X that reside in Hillbrow were familiar with the isiZulu language. IsiZulu is the most spoken language in South Africa (Sibanda, 2014). The assent form included the purpose of the research, the voluntary participation required, the potential discomforts or risks involved and the procedures of the research (Ungar, Joffe, and Kodish, 2006) This was done so that meaningful consent could be obtained. The assent form in this inquiry also included that the participants could withdraw at any time.

3.7.3 Anonymity and Confidentiality

Since adolescents are considered a vulnerable group, I took careful consideration to protect the identity of the participants (Wiles, Crow, Heath and Charles, 2006). I implemented the protective measure of using pseudonyms to hide the identity of the adolescent participants from the focus groups and the caregivers from the interviews, to ensure anonymity in this research

report. Furthermore, the questionnaires did not require any identification from the participants instead of names, numerical codes were used. Therefore, the questionnaires were anonymous. Guerra-Lopez (2017) asserts, anonymity cannot be guaranteed during the focus groups, among participants. Stead, Elliot, and Mavin (2021) state that it is not easy to maintain confidentiality in focus groups. I then employed a drama therapy contract as a tool to foster trust between the participants to help minimise the possibility of confidentiality being breached within the group. A Drama Therapy contract is an informal agreement that is constructed with the group members and the facilitators to create a safe space for the participants (Langley, 2006). The terms of the contract included but were not limited to concepts such as tolerance, confidentiality, and respect. Confidentiality and anonymity were ensured during the interviews and questionnaires.

3.7.4 Non-Maleficence

Non-maleficence is described as eliminating or causing the least amount of harm (Tribe and Morrisey, 2015). I considered this principle which is vital when working with vulnerable populations such as adolescents (Lanzerath and Rietschel, 2018). Due to the sensitive nature of the topics in this research that had the potential to cause discomfort, I made the option available for the participants to receive therapy without charge during this research process. None of the participants required this option.

3.8 Conclusion

This study was conducted at Organisation X, the sample included four key caregivers, fifteen adolescent participants for the pre-intervention questionnaire, ten remained for the CFG intervention, with the other five not meeting the inclusion criteria. The study is a qualitative, interpretivist investigation for how HHT within Drama Therapy can address the issues these adolescents face. Three sets of research instruments were used, namely, semi-structured interviews, questionnaires and a CFG intervention. I then triangulated the data collected which informed the thematic analysis, discussion and findings.

Chapter Four - Thematic Analysis and Discussion

Chapter three outlined the methods and criteria used for the sample of adolescents in this study. This chapter will explore the themes from the data collected from the participants in this study concerning how HHT can be used in the context of Drama Therapy to address issues of displacement, violence and self-awareness among adolescents at Organisation X. This includes four themes. It will also analyse the sub-themes in more detail. These themes will contextualise teenagers' daily realities, in which many social challenges arise. The themes are Life in Hillbrow: Social and Economic Climate and Social Issues Affecting Adolescents, Social Dynamics of the Adolescents: Displacement and Alienation, Lack of External Support: The Effect on Adolescents' Internal Resources and The Relevance of Hip-hop and Drama Therapy in Adolescent Focused Interventions.

4.1 Life in Hillbrow: Social Economic Climate and Social Issues Affecting Adolescents 4.1.1

Overcrowding and Lack of Social Cohesion in Hillbrow

Hillbrow is an area that has many low-cost apartments, which are overcrowded (Muchemwa, 2017). Samson (2017:8) explains that Hillbrow has become "territorially stigmatised" because the neighbourhood is undergoing urban decay (Prentki and Abraham, 2020). Gordan (2004) defines urban decay as the deterioration of old neighbourhoods, usually due to socio-economic factors such as poverty or increased crime. Many residential buildings in the neighbourhood are poorly managed (Muchemwa, 2017). Consequently, sub-letting is quite common, where a single room can be shared by as many as six people (Gewer and Robin in Todes, Harrison and Weakley, 2015). In such cases, privacy can be difficult for adolescents living in Hillbrow. According to (Muchemwa, 2017) young people comprise most of Hillbrow's population.

There has been an increase in migration to Hillbrow in South Africa after the Apartheid regime ended (Stadler and Dugmore, 2017). Apartheid was a system of governance that included racist exclusionary policies. It was also an era in South African history that was riddled with conflict, violence and land dispossession before the dawn of democracy (Nerio and Halley, 2022). Unfortunately, the legacy of apartheid still echoes because migrants of European or North American origin are relatively more socially accepted than those from African countries (Crush, 2008). Due to the divisive history of apartheid, social cohesion becomes pertinent in the South African context (Bhorat, Lilenstein, Monnakgotla, Thornton and van der Zee, 2017), especially

in a small area like Hillbrow, where cultural diversity is potent. Moustakas (2023) defines social cohesion as voluntary social engagement that brings about a sense of belonging and well-being. Social cohesion requires cooperation, trust, harmony, and societal unity (Engel, Rutkowski and Rutkowski, 2014). “It manifests itself at society's micro, meso and macro levels” (Moustakas, 2023).

Kruger in Samson (2016: 7) states that “the struggling inner city is a space that represents post-apartheid disenfranchisement and exclusion from the gains of liberation …” Hillbrow is plagued by high criminal activity, large-scale unemployment and drug abuse (Mogoboya and Montle, 2020). Harrison et al., (2014) state that despite high levels of violence, unemployment and infrastructure degradation, the Hillbrow population keeps growing. Most residents move to Hillbrow seeking employment in Johannesburg (Nerio and Halley, 2022) South Africa's economic hub (Demir, 2021).

Economic aspirations are not the only motivators for migration (Assfaw and Minaye, 2022). Prentki and Abraham (2020) argue that xenophobic attacks have become frequent in Hillbrow due to the crisis of unemployment competition over insufficient resources. At Organisation X, the sense of competition I observed among the adolescents was territorial and spatial, and it displayed itself through an attachment to specific spaces. Caregiver one, states that teenagers face struggles regarding the boundary of space inside and outside the organisation. According to Hammar (2014), displacement alters how an individual relates to their surroundings; it affects their sense of belonging and identity. I observed that the concept of space was essential to their interactions. Teenagers often remained in one space consecutively throughout the intervention activities. They seemed uncomfortable with relinquishing that space or moving to a different area in the room. According to Childress (2004), spatial claiming is when someone temporarily claims a space because they cannot possess space in another aspect of their life. The spatial claiming I observed may result from their overcrowded living conditions.

Samson (2016: 8) express that:

> The inner city represents a veritable vacuum of belonging, where almost no one presently living there can claim an overarching sense of origin […] or profess a real wish to stay.

Most adolescent participants stated that their neighbourhood was undesirable, and they did not want to live there for long. Prentki and Abrahams (2020) express that life in Hillbrow can be

difficult. Hence, people tend to relocate to other parts of South Africa once they become familiar with the country (Muchemwa, 2017). The participants also stated that even though people seem to know each other relatively well, people in their neighbourhood generally don't get along with each other. Scorgie, Baron, Stadler, Venables, Brahmbatt, Mmari, and Delany-Moretlwe (2017) assert that safety is a significant concern for teenagers living in Hillbrow. "It's not safe outside, but you will see a lot of people outside, but it's not safe," Participant Four explained. "A lot of death, unnecessary death", stated Participant Six.

Partially due to stark inequality and harsh socio-economic challenges, crime statistics in South Africa are amongst the world's highest (Bhorat, Lilenstein, Monnakgotla, Thornton and van der Zee, 2017). Matschke (2023: npn) describes the unemployment crisis in South Africa as "a ticking time bomb." Consequently, it becomes more challenging to gain a legal income when unemployment is high (Bhorat et al., 2017). It is unsurprising, then, that the number of deaths from violence and homicide exceeds the global average five-fold (Scorgie et al., 2017). The level of unemployment in South Africa is also counted among the world's highest rates of joblessness (Bhorat et al., 2017). Half of youth under 34 years old who are of working age are unemployed in South Africa (Matschke, 2023). The country is also among the most violent countries (Siko and Victor, 2020). Moreover, Marino and Majoul (2023) argue that South African urban violence is inextricably linked to urban insecurity. Chirisa, Bobo and Matamanda (2016) define urban insecurity as states of fear and vulnerability that stem from rising levels of crime and violence within society. Elevated levels of crime are a threat to social cohesion and perpetuate divisions in society (Bhorat et al., 2017).

Hillbrow residents find themselves facing xenophobic attacks, and they are marginalised in both social and economic ways (Scorgie et al., (2017). Exposure to conflict in the neighbourhood hurts adolescents. Caregiver Two asserted that they "They do live with each other outside the space and I've heard stories that it has become physical at some point." When referring to physical altercations that some of the teenagers engage in outside the organisation. Modelling, a psychological theory of violence, posits that children are particularly susceptible to exhibiting violent behaviours observed in their environments (Swartz et al., 2016). They are also more likely to become violent offenders later in life when they are exposed to violence at a young age (Scorgie et al., 2017).

4.1.2 Impact of Violence and Crime on Adolescent Mental Health

According to Scorgie et al., (2017), Interpersonal violence has serious long-term health effects on teenagers who witness or encounter it. Caregiver One mentions that the teenagers at Organisation X experience trauma that is linked to violence and crime in their community. In the focus group sessions, I observed that the participants often referred to incidents in their neighbourhood in a sad and indifferent tone. “In the community, we’ve seen people getting killed in front of us because of their doing. Some people steal, some people kill,” Participant One explains. Johannesburg city residents occasionally turn to vigilante violence as a means of obtaining a sense of justice, and outsiders are often targeted (Harris, 2003).

In South Africa, the youth are directly traumatised by mob justice and xenophobic attacks (Tsheole, Makhado and Maphula, 2023). Harris (2003) explains that in contrast to their counterparts who reside in other nations' camps, South African refugees are concentrated in urban areas. Being vulnerable to sporadic acts of violence left some of the participants in a state of hopelessness. Seeming despondent, Participant One further argued, “You may try to stop violence, but we cannot.” Participant Seven described life in his neighbourhood: "My kasi is hell.” Kasi is a local colloquial term for neighbourhood or township. According to Tsheole et al., (2023), when young people experience violence and trauma, there’s a heightened risk of depression, anxiety and sleep problems. Most of the teenagers expressed that they felt unsafe in Hillbrow. During the first focus group session, 60% of participants chose the word “unsafe” when describing their environment during the sociometry exercise.

4.1.3 Adolescents are at Risk of Kidnappings and Sexual Abuse in Hillbrow

Geldenhuys (2023) avers that kidnappings in South Africa are becoming more pervasive, and many go undocumented. Poverty and lack of parental involvement play a role in the elevated possibility of adolescent kidnapping (Design, Mayne and Gool, 2000). The participants expressed their concerns about being exposed to the dangers of abductions in their neighbourhood. “So mostly, I fear when my sister goes and plays outside. They steal the kids,” states Participant Four. Another participant mentioned that abductions sometimes take place within their residential buildings. There was a sense that some of the participants felt unprotected even in their living spaces. According to Scorgie et al., (2017), the mental wellbeing of adolescents is not only influenced by their traits but is equally influenced by their social environment.

In South Africa, adolescents between the ages 13-18 years old are at risk of being sexually assaulted (Ngidi, Moletsane and Essack, 2021). Furthermore, adolescent females who are

displaced are more vulnerable to physical, emotional, and sexual abuse (Logie, Okumu, Mwima, Hakiza, Irungi, Kyambadde, Kironde and Narasimhan, 2019). It is important to note that not all kidnappings involve sexual abuse (Fitzgerald and People, 2006). However, there was a correlation between the two when the teenagers relayed their concerns about kidnappings in Hillbrow in the focus group. Adolescent girls are apprehensive about their safety in Hillbrow (Scorgie et al., 2017). Participant Two points out that she is often in a state of hypervigilance around men because of the fear of being lured, drugged and sexually assaulted. Additionally, Participant Eight states that she is scared to have a boyfriend due to the risk of being harmed. Teen-dating violence between 13–18-year-olds is estimated to be at 20% globally (United Nations, 2021). According to Prentki and Abraham (2020), the mental health of young women is significantly impacted when they experience or witness intimate relationship violence.

In South Africa, femicide has been a growing crisis in recent years (Brodie, Mathews & Abrahams 2023). Femicide is defined as the murders of girls and women based on their gender (Grzyb, Naudi and MarcuelloServós, 2018). It is estimated that in the country, the death rate of women over 14-years-old is between 2500 and 3000, with intimate partners being the main perpetrators (Morake, 2022). Therefore, many women in the country share the worries expressed by these female participants. According to Mgolozeli and Duma (2020), South Africa has a reputation of being the rape capital of the entire world. The convergence of socioeconomic conditions, gender norms and unequal power structures contribute to the vulnerability of teenagers to sexual assault (Ngidi et al., 2021). Multiple women in the country feel let down by law enforcement (Mgolozeli and Duma, (2020). Due to prevailing patriarchal perceptions in South African society at large, they often leave the victims voiceless (Musingafi and Hungwe, 2024).

Caregiver Two and Caregiver Three mentioned that there have been incidences within the organisation where a few male adolescents have asserted their dominance over female adolescents in an intimidating manner. This mirrors a broader existing problem within South African society. I observed two male participants who spoke to the females in a dismissive tone during the focus group sessions. One of them came late during one of the activities and joined a group that was primarily female. He started giving them orders even though he did not fully understand the instructions. He did not face a significant counter-response from them. Instead, they seemed to brush it off and continue doing what they did. This could indicate that this wasn't the first time they had been addressed in this overbearing manner. Tsheole et al., (2023) argue that female disempowerment and male belligerence are locally endorsed gender norms

in Hillbrow. When referring to similar cases, Caregiver Three stated, “It does look like harassment but it’s almost like everyone has sort of let it happen.” Letting it happen or brushing it off could indicate a lack of agency from the teenagers. According to (Cedar, Coleman, Haythorne, Jones, Mercieca and Ramsden, 2022), the agency is an individual’s capacity to initiate actions congruent with their intentions and goals. A sense of agency could assist one to speak up for themselves in such situations.

4.1.4 Adolescents Feel Unsafe and Mistrust Law Enforcement

There is growing public distrust of police in South Africa (Brooks, 2020; Mgolozelo and Duma 2020). The contributing factors are, but not limited to, persistent abuse of power and corruption (Harris, 2003). Hilllbrow, Johannesburg, is no exception. Harris (2003) records a police officer describing Hillbrow as “the ATM of South Africa” because of the rampant criminality in the area. Some participants relayed that the police are not to be trusted because they earn a small salary, which makes them susceptible to bribes and criminal activity. According to Faull in Brooks (2019), many police officers in the country find themselves in challenging socioeconomic circumstances, dissatisfied with their pay. Perceptions of police misconduct in Hillbrow are common, and many individuals claim to have witnessed it. (Ivkovich, Sauerman, Faull, Meyer and Newham, 2020). The participants feel abandoned by the justice system, and there is a sense of anxiety when it comes to issues of crime as they describe their day-to-day life in Hillbrow. Participant Ten explains that:

> You cannot carry your phone in the street ‘cause you’re scared they might rob you, shoot you in the streets. You will die right there on the spot.

This sense of anxiety is heightened when more targeted incidences, such as xenophobic attacks, occur. Participant Six says, “I feel free when I’m with my family, they love me but when I step outside, I don’t feel free in my neighbourhood.” Misago (2016) argues that xenophobic attacks are often dismissed by police, who are unable to distinguish them from other criminal acts. Violence seems to be a constitutive element in the adolescent’s regular experiences as they often feel exposed instead of protected.

4.1.5 Adolescents' Misperception of Violence

I noticed that although there was some consensus among teenagers about violence being a negative phenomenon, there were a few misperceptions about violence bringing positive outcomes. There seemed to be a need for a healthy mechanism of emotional release instead of

opting for retaliative responses. Their environment may be priming the participants for the latter. Boyden and Mann (2005:3) explain that "children are often the most affected by adverse circumstances because of their relative immaturity and their lack of social power". The same can be said for teenagers, mainly because they are between childhood and adulthood. Yet, they lack the social power adults tend to have (Fine, 2004). Participant Nine argues that discrimination brings out feelings of anger from within, causing the individual to want to reciprocate with violence. According to Harris (2003), when encountering prejudice, refugee adolescents can express comparable levels of hostility towards those who are persecuting them. This is more probable because of their stage of development. Shetgiri, Lee, Tillitski, Wilson and Flores (2015) state that it is easier for adolescents to view physical combat as a means to solve problems and concurrently gain peer respect. According to the United Nations (2021) more effort is urgently needed to address the danger violence poses to young people's mental health.

Multiple studies connect community violence in urban neighbourhoods to mental health issues like depression and anxiety, as well as aggression in school-aged children (United Nations, 2021). One of the main disadvantages of repeated exposure to community violence is that aggression is normalised (Shetgiri et al., 2015). I observed at Organisation X that violence has a certain appeal to some participants, who seemed to view it as helpful. Participant One asserts, "Guys, I like violence. You see, violence helps us."

Moreover, Participant Seven delineates that violence keeps him safe because most of the people living in his flat carry guns; therefore, his life and possessions are secure. A few other participants shared a similar view that violence is needed for overall safety. This sense of safety is derived from the assumption that no outside threat can touch him because the people he knows are well-armed. Hillbrow is an area harbouring excessive firearms (Harris, 2003). According to Bancalari, Sommer and Rajan (2022), gun violence is an ever-present part of the lived experience of youth in low-income urban areas. Delgado (2021) and Braga (2023) argue that increased gun presence within a community threatens people's safety instead of providing a safe environment. According to the United Nations (2021; Bancalari et al., 2022), witnessing gun violence puts young people at risk of developing PTSD and other mental health disorders. Hence, it is a misperception that violence is contributing to the well-being of the community.

Misperceiving violence may increase their likelihood of committing violent crimes and joining gangs. Bhorat et al., (2017) state that it is more likely for youth between the ages of 15 and 35 to get involved in a life of crime and individuals who are more mature. Exposure to violence at

a young age can feel intrusive and rob an individual's sense of belonging (United Nations, 2021). This could make the sense of acceptance that gangs offer to adolescents appear more enticing.

4.2 Social Dynamics of the Adolescents: Displacement and Alienation

4.2.1 Displacement: Hillbrow is not their First Home

According to Nerio and Halley (2022), more than half of the foreign nationals who arrive in South Africa settle in Johannesburg. However, many of the residents in Johannesburg come from different parts of the country (Vernable, 2010). Close to 40,000 Hillbrow residents have migrated there from other nations (Nerio and Halley, 2022). This makes Hillbrow the most diverse district in Johannesburg (Matshedisho and Wafer in Vertovec, 2015), with residents from over 34 countries living in the area (Pooe, 2016). Some come from countries further north, such as Nigeria and The Democratic Republic of Congo (Nerio and Halley, 2022; Gewer and Robin in Todes et al., 2015). Many are from surrounding countries such as Zimbabwe (Muchemwa, 2017). According to Idemudia, Williams and Wyatt (2013) and Muchemwa (2020), Numerous Zimbabweans have left the country for South Africa and other nations since Zimbabwe's economic collapse in the year 2000. Over 3 million citizens have migrated (Idemudia et al., 2013).

In the Democratic Republic of Congo, many people have been displaced because of war, and though it ended in 2003, the economic issues in the aftermath have caused many to flee (Hammar, 2014). "Hillbrow serves as a kind of 'sanctuary' that presents economic opportunities for poor, displaced and marginalised people from within and outside South Africa." (Stadler and Dugmore, 2017). Unfortunately, xenophobic violence perpetuates further displacement (Misago, 2016) of those who have been displaced before entering the country. Therefore, many people affected by xenophobic violence in South Africa find themselves twice displaced. This mainly happens because violence is often accompanied by "looting and the destruction of residential property" (Misago, 2016). Although displacement has impacted many Africans, Hammar (2014) argues that it is not a new or exclusively African phenomenon and results from various factors. Participant One explained that he does not know his people due to displacement. Displacement has a discernible effect on one's search for identity.

Caregiver One expressed that for many of the adolescents at Organisation X, Hillbrow is not their first home. Caregiver Two outlined that some of them go back and forth between Hillbrow and the rural areas they come from. Therefore, whether they were born in South Africa or not, many of the adolescents at Organisation X find themselves emerging from different communities. Caregiver One explains that this gets difficult for teenagers to juggle. Idemudia et al., (2013) argue, however, that refugees are at a higher risk of problems related to socially adjusting to their new environment. Moreover, Participant Two explained that she struggles to fit in because of displacement. Hammar (2014:6) mentions that displaced individuals lose their "sense of place in the world."

4.2.2 Feelings of Alienation by the Adolescents

According to Dokter and Sajnani (2022), the psychological vulnerability of alienation is amplified by the stresses endured by immigrant groups. When youth experience the disruption of migration, it can also cause feelings of loneliness (Obisie-Nmehielle, Akinyemi, Machira and Obisie-Orlu (2023). In the process of displacement, opportunities for young people to establish friendships are jeopardised (United Nations, 2021). Teenagers who migrate face the pressure of building new social networks when they move to a different area (Loue and Sajatovic (2011) (Beißert and Mulvey, 2020). However, this is not always easy to achieve because they "continue to be stigmatised and portrayed as outsiders in their countries of destination" (Hall 2022:32). According to Allport's IGC theory, individuals prefer and prioritise their own in-group over out-groups, which can lead to negative attitudes and discrimination against out-groups (Dovidio et al., 2005).

Depending on how accepting their new community is, foreign adolescents might struggle with being othered and have a sense of alienation (Loue and Sajatovic, 2011). Othering is when the in-group highlights differences between themselves and the out-group and portrays the outgroup negatively (Brons, 2015). Caregiver One states that in addition to dealing with being displaced, some adolescents find themselves discriminated against because of their place of origin. "That's why I don't have friends. People judge you before they know you." Participant Five explains. Most participants stated they don't feel accepted and often feel detached from their neighbourhood.

4.2.3 Cliques within the Organisation that Alienate the Outgroup

Feelings of alienation were observable within Organisation X. Caregiver Four asserts that "one thing about the teenagers is that even within the group, there are still small groups that have

formed." Three caregivers mention that cliques are an issue at the organisation. Lodder, Scholte, Cillessen and Gilleta (2015) describe a clique as a small group of friends that spends a lot of time exclusively with each other. In my observation, the cliques I saw were predicated on different factors; some wore the same school uniform, and some seemed to be based on gender and age. Research shows that evidence across their lifetime. People are inclined to only make friends with those they discern as similar (Kornienko and Rivas-Drake, 2022).

Cliques play an essential role in the formation of a young person's identity and feelings of affirmation (Järvinen and Room, 2017). This is because, at the adolescent stage, opinions of friend groups tend to become more important than other influences in the individual's life (United Nations, 2021). In this power dynamic, cliques can become subcultures that express exaggerated differentiation between those who are accepted in the clique and those who are excluded (Järvinen and Room, 2017). A subculture is a collection of values, ideas, customs, behaviours, and practices that are distinguishable from but still intertwined with the broader society (Blackman in Brisman, Carrabine and South, 2017).

Caregiver Four explained that some cliques tend to ostracise new teenagers, resulting in adolescents isolating themselves. The flawed perceptions aimed at the out-group that correspond with xenophobia create an unwelcoming environment (Muthwa, 2017). Hence, it might be easier for the teenagers to reflect this to those they view as outsiders within the organisation. Conversely, Hammar (2014) is critical about viewing displaced persons exclusively through a lens of victimisation as it might subtract their autonomy from certain decisions they can make. Such as the degree to which they can be inclusive of others. Raghallaigh (2014) and Veck and Wharton (2019) assert that when displaced adolescents have been mistrusted, they can develop mistrust for others.

However, Essex, Kalocsányiová, Rumyantseva and Jameson (2021) argue that in the context of refugees, mistrust can simply be a survival mechanism, and mutual distrust is not uncommon between migrants and locals. At Organisation X, I observed that apprehension towards each other could impede cohesion among the teenagers and reproduce the uncomfortable conditions that some participants stated had negatively affected them, such as feeling unwelcome. Inclusion is pertinent to building an environment of emotional safety. In a meta-analysis, Harris and Orth (2019) argue that social acceptance for teenagers has a significant impact on their emotional well-being and self-esteem (Harris and Orth, 2019).

4.3 Lack of External Support: The Effect on Adolescents' Internal Resources

4.3.1 Adolescents Experience Bullying and Low Self-Esteem

Self-esteem is defined as how one interprets one's self-worth (Yang, Zhao, Li, Ma, Liu, Chen and French, 2022). It is distinguished by whether or not someone likes themselves (AcostaGonzaga, 2023). During the pre-intervention questionnaire, most of the participants reported that they often experience feelings of low self-esteem. In the focus group, Participant 6 explains, “This is how I see myself. I feel like I’m not enough and I feel bad. They tease me like this and I know I’m weird anyway.” Participant 9 adds, “They tell me I’m a loser and they don’t like me. They bully me.” Caregiver One relays that bullying is an issue at organisation X, and it is sometimes accompanied by physical aggression. Bullying puts adolescents at risk of depression, which “poses a serious threat to public health” (Yang et al., 2022: 48).

In addition to violence, displacement and discrimination, adolescents at Organisation X also experience bullying. The intersection of these factors can result in a combination of internal struggles. Participant Eight expressed that they struggle with “a lot of insecurities, hatred, anxiety and loneliness.” Mistreatment creates a loop of self-isolation and self-doubt in the adolescents who are exposed to it (Cuadros and Berger, 2016). Self-doubt was a recurring theme amongst the participants. Self-esteem is closely related to competence, and struggles with low self-esteem correlate with challenges in completing academic tasks among the youth (Acosta-Gonzaga, 2023). Vollera (2016) argues that Drama Therapy uses creativity to help the individual build self-esteem and resolve inner conflict. This is achieved by assisting the clients to recognise and find alternatives to negative emotions (Park in Jennings and Holmwood, 2016)

4.3.2 Lack of Agency Amongst the Teenagers Linked to School Dropouts

According to Branson, Hofmeyr and Lam (2013), many high school students need help getting to the 12th grade (matric) in South Africa. Even if they reach the end of high school, it is estimated that over 50% of those who entered school do not matriculate with the same cohort (Weybright, Caldwell, Xie, Wagner and Smith, 2017). Diverse factors contribute to this, such as a lack of resources, demographics, gender, and language (Hart and Venter, 2013). In recent history, the COVID-19 pandemic has also put millions of learners at risk of discontinuing their education globally (Desai, Magan, Ruiter, Reddy, Liesbeth and Mercken, 2024). During this period, school closures around the world impacted around 1,6 billion students, making it cumbersome for students from developing economies, including South Africa, to continue with their academic progress (Munro, Buonsenso, González-Dambrauskas, Hughes, Bhopal, VásquezHoyos, Cevik, Rubio and Roland, 2023).

Bullying and victimisation are also linked to school dropouts in South Africa because they result in a "fear of school" (Townscend, Flisher, Chikobvu, Lombard and King, 2008: 24). In the case of displaced adolescents, social exclusion becomes particularly concerning within the school context as it adversely affects academic performance (Beißert and Mulvey, 2020).

Caregiver Two stated that self-doubt diminishes the adolescents' sense of agency and renders them incapable of supporting themselves in activities like schooling. They struggle to sustain their interests. Drama Therapy can help adolescents exercise their sense of agency because it provides diverse creative techniques for self-expression. This is also essential regarding inclusivity because "if only spoken words are used, not everyone will be able to say something" (Jones, Cedar, Coleman, Haythorne, Mercieca and Ramsden, 2020).

I observed that lack of agency in their academics is affected by more than just low self-esteem. Instead, it is difficult for teenagers to feel motivated about their education when they feel unsafe at school. Jones et al., (2020) explain that motivation is interconnected with having a sense of agency. Furthermore, a safe environment is necessary to help adolescents develop their understanding (Cuadros and Berger, 2016)

In this study, safety was not an idea that the teenagers associated with school in their current environment. A few of the participants were out-of-school youth, which is defined as adolescents who are not part of the school system (Desai et al., 2024). In the case of displaced youth, missing documentation regarding scholarly history also hinders the individuals academic career (Sobczak-Szelc, Pachocka, Szałańska, 2023). However, some of the adolescents were school goers. One of the participants who does attend school, Participant Five, stated, "My school is not safe, not safe. It's in Hillbrow." According to Ncontsa and Shumba (2013), schools in South Africa are fast becoming centres of violence that endanger both students and teachers because some learners carry weapons to school. This is unfortunate because the learning environment should be safe for the students so that they can be motivated to reach their cognitive potential. For these teenagers, it would be advantageous for school to be a place where they can escape the fears and concerns that they associate with their neighbourhood instead of being a space that reinforces them. "In his study of school violence in South African schools, Burton (2008) found that about 1.8 million of all pupils between Grade 3 and Grade 12 (15.3%) had experienced violence in one form or another" (Ncontsa and Shumba, 2013).

Townscend et al., (2008: 22) state that “in South Africa, where poverty is endemic and social and economic inequities persist, educational achievement would perhaps go a long way in addressing these disparities.” Limited resources significantly affect these teenagers. Therefore, education could provide an opportunity for them to improve their lives; it is something worth pursuing to grasp for the better future that most of them wish for. According to (Jennings and Gersie, 2014), being financially independent is socially viewed as a marker for adulthood. When one cannot achieve this, they are perceived as trapped in adolescence.

Although unemployment is an exigent issue in South Africa, the possibility of having a job at all is even more limited without a matric (Branson et al., 2008). The crisis of unemployment in South Africa has also been linked to social unrest, for example, the mass lootings of malls in 2021 in Gauteng and Kwa-Zulu Natal (Hlatshwayo, 2023) where 372 people lost their lives (Mongale, 2022). Such events are a threat to social cohesion, so it is vital for South African youth to feel motivated to complete school careers. Other advantages of completing a secondary education timeously include decreased crime, improved health, a more equal society and increased self-esteem (Desai et al., 2024). According to Cloete (2020) Drama Therapy interventions can help empower young people to pursue their educations because they can help them reflect on their opportunities.

4.3.3 Lack of Resources Affects the Identity of Teenagers

“Poverty is the greatest business on earth, which is making a lot of money”, states Participant Ten. The participants seemed to be aware of some of the socio-economic disparities associated with their current station in life. The inequalities of globalisation blight the immigrant experience as many arrive in destinations with increased pressure to make wealth while the power dynamics are not in their favour (Dokter and Sajnani, 2022). The participants' views were also influenced by living in South Africa, which, according to the World Bank, is the world’s most unequal society (Hlatshwayo, 2023). Caregiver Three states that teenagers at organisation X face pressure to have the latest fashion and gadgets, just like their peers. Still, their parents usually cannot afford those things, which can be frustrating. They want to have the appearance of integration but are hindered from achieving equality with their peers through outward status.

Their socio-economic status affected them emotionally and appeared to infringe on their willingness to socialise with others. For example, Participant One expressed discomfort about befriending someone from a well-off area because they wouldn’t understand his life, and they

might pressure him to have money. His concerns were shared by Participant Six, who stated that, in his experience, even the type of lunch one carries to school becomes a point of differentiation in terms of social status. These views are not unwarranted. According to IGC theory, when all parties hold equal status during group interaction, it makes it easier to build relationships (Beißert and Mulvey, 2020).

Conversely, Participant One also expressed the need to overcome feeling stuck in life. However, his consciousness of material lack becomes a barrier to expansive social interaction. It limited the new experiences that come with meeting those from different backgrounds, which, even though it carries risks, might give him a different understanding of himself.

Refugees are often viewed with suspicion by the public (Dokter and Sajnani, 2022). Hence, it is understandable why refugee adolescents assume they won't be well received by their agemates (Beißert and Mulvey, 2020). However, "adolescence is a period of increased neural plasticity and reorganisation'' (Brody, Yu, Nusslock, Barton, Miller, Chen, Homles, McCormick and Sweet, 2019: 1041). According to Leaf (2013), neural plasticity is the brain's ability to be flexible, which is also linked to behaviour change. Although it takes place throughout the lifespan, once one reaches adulthood, neuroplasticity gets limited (Quartarone, Ghilardi and Boller, 2022). Therefore, there is more opportunity for one to change their mindset and adopt new attitudes during adolescence. This stage of development can be a crucial turning point in attitudes towards foreign nationals, van Zaik, Kerr, van Zaik and Stattin (2012). Research shows that adolescents are usually more inclusive to those who are different from them (Beißert and Mulvey, 2020). Therefore, overcoming one's inhibitions can sometimes be worth the risk during this stage of their lives when forming friendships is essential. Although social fragmentation caused by divisive views can be severe at times, there might be hope for cohesion in Hillbrow, especially among the youth.

Caregiver Two states that the teenagers at organisation X are affected quite strongly by lack of resources and lack of exposure to "what life has to offer." Given South Africa's complex economic problems, there might not be much to offer the youth. Many people in the country are struggling to self-actualise. Globally, immigrant youth are more likely to experience poverty (Engel, Rutkowski and Rutkowski, 2014). Within the country, Bhorat et al. (2017:1) mention that incomes are meagre "for the majority of South Africans." Misago (2016) argues that in the South African context, economic privation affects foreign nationals and internal migrants alike, mainly because they usually occupy the same residential area. In that sense, the participants at

organisation X might have more in common with many of their South African counterparts than they initially perceived and vice versa. The tragedy of poverty is that it robs adolescents of the enthusiasm to look forward to the future, as this is a stage in life when poverty can be more easily internalised (Jiang, 2020).

4.3.4 Lack of Emotional Support Negatively Impacts Teenagers

Parental absence is a significant social issue in South Africa. It is estimated that 35% of children do not live with either of their birth parents (Hall and Posel, 2019). Some live with caregivers that may or may not be related to them. However, it is essential to note that in African culture, the nuclear family is not the only type of family structure that a child can have. Family structures in and of themselves are culturally specific. Over the years, multiple reasons have influenced why some children do not have parental support in South Africa. Some are due to the effects of the HIV Virus on parental mortality (Marteleto, Cavanagh, Prickett and Clark, 2022) and financial challenges. Job scarcity is a chronic problem that was made worse by the economic effects of the COVID-19 pandemic, where around 14.9 million people in the country lost their jobs by 2022's first quarter (Hlatshwayo, 2023) making it very difficult for a large number of the population to maintain their way of life.

South Africa has a long history of migrant labour, where parents sacrifice extensive time away from their children, working in a different city or region so they can provide for their families (Hall and Posel, 2019; Marteleto et al., 2022). Sadly, this is still a reality for many parents and children in South Africa currently. Depending on their economic issues, many parents have the opportunity to spend less time with their children than they wish to. This can make them appear distant. Caregiver Three explains that because some parents of teenagers work tirelessly to make ends meet, it comes at the price of not being sufficiently present for their children. The lack of support the teenagers experience negatively affects their identity and confidence, states Caregiver Two, further explaining that "there's a disconnection or unhealthy relationships with the adults in their lives and they are caught up on that". Feelings of neglect that arise from these circumstances are not an indictment on the parent. Instead, they are linked to "larger social, economic and political structural conditions that shape global labour immigration and capitalist practices…" (Muñoz, 2019). South Africa, as a nation that is under the capitalistic system, is no exception.

Parenting that is emotionally supportive is salient for adolescents in impoverished environments as it can help them counteract various psychosocial challenges (Brody et al.,

2019). Moreover, according to Cavergiver Three, the absence of parents during adolescence affects the teenagers' value system and deprives them of the necessary guidance to navigate their social relationships.

4.3.5 Teenagers' Lack of Boundaries Caused by a Lack of Self-Awareness

Possessing a sense of agency and self-esteem are the after-effects of self-awareness, which is defined as the enablement to become the "object of one's attention." (Morin, 2011). Self-awareness can be internal, in terms of how one evaluates oneself, or external, relating to how one thinks they are perceived and their ability to see their impact on others (King, 2022; Sutton, 2016). The participants seemed to be more internally self-aware than externally self-aware, which might have caused certain conflicts among them. Since external self-awareness correlates with empathy. Drama Therapy promotes empathy by helping adolescents develop insight regarding their relationships with others and themselves (Berghs et al., 2022; Vollera, 2016).

Caregivers Two, Three and Four state that boundaries have been crossed between the male and female relationships at organisation X. Caregivers Two and Three relay an incident where one of the male adolescents tried to touch a female adolescent inappropriately without her consent. Thereby, relinquishing self-awareness and self-control regarding personal space. In addition to external self-awareness, in my observation, teenagers struggle with metacognition, which combines internal and external self-awareness because it enables one to access one's inner thoughts and outward conduct (Maracic and Moeller, 2021). I observed this in one of the focus group sessions when I asked a group of girls to provide a group name for their ensemble. Before they could tell me the name, some other participants blurted out "The Beggars" and laughed. The girls, on the contrary, did not laugh. Instead, they looked pretty embarrassed. Applying metacognition instead of responding impulsively would have allowed the teenagers to notice the unkempt appearance of the girls and perhaps refrain from jeering at them.

Respecting emotional boundaries would have benefited intergroup relations because high levels of self-consciousness are normative to adolescents. Adolescent girls are particularly self-critical about their appearance for peer acceptance (Rankin, Lane, Gibbons and Gerrard, 2004). When considering other social challenges that come with poverty and immigration, self-critically can bear more emotional weight than the average teenager.

4.3.6 Teenagers' Lack of Self-Awareness Linked to Emotional Dysregulation

When conflict arises adolescents, they are often unable to resolve it amongst themselves, states a Caregiver Two. This happens because the teenagers battle with emotional regulation, explains Caregiver Two and Four. Emotional regulation allows one to employ healthy approaches to deal with negative feelings; the shortage of such coping mechanisms is called emotional dysregulation (Rolston and Lloyd-Richardson, 2017). Impaired self-awareness disrupts the ability to regulate emotions. When adolescents regulate their emotions and feelings, it becomes easier to avoid dangerous activities such as violence and focus on positive ones like academic achievement (Oettingen and Gollwitzer, 2015).

Caregiver Four asserts that differences in views and the inability to acknowledge varying perspectives tend to escalate into physical altercations between teenagers. Participant 6 describes his feelings about a disagreement with a peer in a similar situation, “there’s this child who was insulting me, saying I don’t know cars. It’s a pity I didn’t have a stone or something. I would have beat him nicely.” A seemingly mundane conversation provoked a strong response where the contemplation of violence was the go-to reaction. According to Chen, Bonduelle, Wu, Vanderhasselt, De Raedt, Baeken (2024:285)

> Neurodevelopmental changes during adolescence (such as the relatively early maturation of the limbic system) could make youngsters prone to higher emotional responsiveness and heightened sensitivity to external stimuli, including social feedback.

According to (Rolls, 2015), the limbic system is the part of the human brain that is involved in emotional regulation; Rolls also argues that the limbic system is plural, not singular. Shetgiri et al., (2016) assert that teenagers who are prone to violence tend to fight whether the insult is perceived or actual. Adolescents with low self-awareness are likelier to engage in aggressive behaviour (Miller, 2023).

Participant Five gave this an account of what emotional dysregulation feels like while referring to their drawing: “You know if you have patience and then someone keeps pushing your buttons, the melting symbolises that.” She had drawn an image of her face, with the left side melted.

I noticed that when something was difficult for the participants to speak about, they preferred to draw it first or use metaphors to help them explain it. In drama therapy, this phenomenon is called distancing (Jones, 2008), and it is a way of using internal self-awareness to exercise agency. Despite their emotional dysregulation, these participants showed strong intuition about

what to do to protect themselves emotionally. They may not have developed healthy mechanisms in conflict but developed tactics to avoid situations that could make them vulnerable. Participant Eight argues, “Sometimes you just have to be brave; it’s your only choice.” Bravery was a common theme among the participants, and I noticed that it had diverse interpretations. Sometimes, it implied being courageous. Other times, it meant suppressing one’s emotions or ignoring them to avoid appearing weak. To many of these participants, vulnerability was synonymous with weakness, which is a construct they might have adopted to navigate an environment where they perpetually feel unsafe. When the appearance of bravery or toughness becomes a way of masking fear to obtain a sense of safety, it is unsurprising that when one’s negative emotions are not dealt with, they implode into some non-constructive form or another.

4.3.7 Emotional Dysregulation Linked to Unhealthy Coping Mechanisms by the Teenagers

According to Chen et al., (2024) due to the continuous state of brain development, adolescents are less capacitated to regulate their emotions effectively and are more at risk of suffering from depression or anxiety. Rolston and Lloyd-Richardson (2017) argue that it is not the emotional experience itself but rather the interpretation of it that makes it difficult for people to cope. Participant 3 asserts that anxiety is a direct result of the mistreatment one gets from other people. Considering that it can get overwhelming for adolescents to process criticism (Chen et al. 2024), one can comprehend how Participant 3 interprets the causality between mistreatment and anxiety. This is a construct I observed from teenagers: the idea of other people solely being responsible for how one feels. Conversely, the allowance for metacognition and reflection within Drama Therapy can help one raise self-awareness of agency (Leather and Kewley, 2019), specifically in terms of how they interpret their emotions and choose to respond to negative occurrences. This can provide a more empowering disposition.

Emotional dysregulation has been linked to suicidal ideation in adolescents (ColmeneroNavarrete, Garcıa-Sancho, and Salguero, 2021). Caregiver One and Caregiver Three assert that the adolescents at Organisation X struggle with thoughts of suicide, especially when they encounter disappointing outcomes. Participant Seven stated that suicide is a result of not being able to handle the pressure of discrimination. According to Colmenero-Navarrete (2021), when one’s sense of belonging is absent, feelings of overwhelm are known to trigger suicidal ideation. Although the participants did not directly express the desire to commit

suicide, I initially observed, during the first few sessions, the common idea about their life being fleeting.

It is plausible that because some of them have witnessed violence and death so early in their lives. Participant Four relays that sudden disagreements between adults can occur even at joyous gatherings such as parties in the neighbourhood, resulting in fatalities. However, sharing that experience with others in a contained space was a good indication of a mental shift regarding vulnerability that began to unfold. It is important to note that not all teenagers who live in adverse conditions become suicidal. However, there is a correlation between violent neighbourhoods and youth suicide (Patriquin and Rufino, 2021) as well as victimisation and bullying. According to (Devlin, 2022), creative techniques within expressive arts therapies, such as Drama Therapy, can "provide a unique opportunity for mental health clinicians to address the destructive experiences underlying suicidality (i.e., suicidal ideation, suicide attempt, or death by suicide)."

Some other unhealthy coping mechanisms the participants experience are suppression of emotions, stress-eating and substance abuse. Participant Six expressed, "Sometimes I just shut up because they don't even understand the chaos that I'm going through. Even if I can cry inside but, I will never cry outside." Suppression is a maladaptive coping strategy that is associated with emotional dysregulation and thoughts of suicide (Colmenero-Navarrette et al., 2021). This is another example of how the adolescents view avoiding vulnerability as noble. However, Participant Three expressed that the feelings of being overwhelmed by criticism have led to episodes of over-eating. Some of the caregivers explain that experimentation with drugs and alcohol is an issue with adolescents. Although no adolescent directly mentioned abusing substances, I noted that they seemed to speak about substances quite casually. "Everything is a drug", states Participant 1, while some other participants nodded in agreement. Participant Four stated that there's no difference between painkillers and hard drugs. The consensus on this viewpoint is concerning because, compared to adults, adolescents are more susceptible to dangerous behaviours, including substance abuse, if it means being more acceptable to their peers (Vollera, 2016). Making it easier to adopt mindsets they may not individually agree with.

There is a need for emotional release and finding alternative ways of coping to replace these destructive behaviours. Moreover, creative methods can offer adolescents an outlet that helps them better control their emotions (Jones, 2008) and (Vollera, 2016).

4.4 The Relevance of Hip hop and Drama Therapy in an Adolescent Focused Intervention

According to Emunah in Johnson and Emunah (2005) and Sajnani (2012) Drama Therapy can be a valuable tool to give voice to those who have been marginalised in society and work against the systems of oppression that affect them. Moreover, the Drama Therapy profession has consistently thrived on inclusivity and cultural exchange from its inception (Dokter and Sajnani, 2022). Different from talk therapy, which has been criticised for not always being socially relevant in the South African context (Long, 2013) Drama Therapy is flexible enough to suit the mixed social context of South Africa (Kremer, 2017).

Drama Therapy adapts a significant portion of its knowledge from cultural and ritual practices (Jennings 1995) and (Kirby and Shu in Leverton, 2010). Conversely, Sajnani (2012) mentions that Johnson (2009) argues that even in developing countries, the youth, in this digital age, is losing touch with the cultural ritualistic techniques that have influenced some Drama Therapy practices. Which is why there's a need to integrate Drama Therapy with some current cultural elements that interest the youth, such as Hip hop to enhance its relatability to the current adolescent generation. Although the youth is invested in technological phenomena, like social media, hip-hop culture forms a significant part of their digital interactions (Anyiwo, Watkins and Rowley (2021). However, Dieterich-Hartwell and Koch (2017) cautions migrants against the complete neglect of one's culture in the effort to assimilate to their new surroundings. I argue that through hip-hop the individual is able to maintain aspects of their culture as they deem appropriate, for example in female-rapper Rapsody's music video for the song titled Ibtihaj featuring D'Angelo and GZA most of the women are modestly dressed and they also wear the hijab, paying respect to Islamic culture (Rios, 2021). In South Africa, rappers often incorporate indigenous languages into the lyrics, to the point of developing internationally recognised sub-genres of Hip hop such as Motswako Rap, (Gooding, 2023) which mainly consists of the Setswana dialect. An indigenous language widely spoken in South Africa and Botswana.

Caregivers One, Three and Four, argue that an intervention that combines drama therapy with Hip hop would benefit the teenagers because of their interest in hip-hop music and their preference to express themselves creatively instead of talking through issues. Caregiver Three mentions, "In fact, sometimes I feel they find that ridiculous, the teenagers", when commenting about why the adolescents at organisation X sometimes resist counselling that involves only speaking. Moreover, music can be a practical resource in identity development (Stige and Aarø,

2012). Additionally, “the use of drama techniques supports clients to explore difficult and painful life experiences through an indirect approach (Leather and Kewley, 2019:546). The distanced nature of Drama Therapy and the narrative style of HHT can help adolescents express themselves in a more comfortable and suitable manner.

4.5 Conclusion

The themes found in this study reflect that adolescents at Organisation X, living in Hillbrow are exposed to many social challenges such as violence, overcrowding, crime and poverty. These are linked to psychosocial issues such as emotional dysregulation and aggression, their environment has also contributed to some negative perceptions that make the cycle they are in difficult to break. HHT offers an opportunity for the adolescents to express themselves through an artform that is familiar and Drama Therapy possesses psychotherapeutic tools to assist these adolescents in psychoeducation interventions.

Chapter Five – Findings and Discussion

In chapter four, I analysed and discussed some of the themes that came from the data collection process. This chapter will discuss the research findings from my observations, data collection, literature review and thematic analysis. The focus group sessions in this study mainly addressed displacement, violence and self-awareness. I used the information gathered in the preintervention questionnaire and interviews to adequately select the intervention sample group and obtain further insights about the issues that needed to be addressed and the methods that would be most suitable. I will also discuss the limitations of the study and recommendations.

Upon reflecting on the data gathered from these research instruments as well as the first focus group session, I realised that the way I had structured the intervention, in terms of the order of the HHT and Drama Therapy techniques, namely the stages of RT and ND techniques would have to be altered (see Appendix A) and the some of the song choices planned for the intervention were replaced by music choices that were more relevant to the participants context and the issues they faced.

5.1 Ways in which Hip hop Therapy in the context of Drama Therapy addresses issues of displacement, violence, and self-awareness amongst adolescents at organisation X:

5.1.1 Drama Therapy Contract and Sociometry as Assessment Tools for Displacement, Violence and Self-Awareness in Adolescence

Altering rearranging the order of techniques required constant reflexivity as it extended beyond the first focus group session. The adolescents' behaviours, group dynamics, personalities and interests were consistent sources of information that allowed them to shape the intervention to best serve the research process. As mentioned, when using Drama Therapy, one must apply theory, practice, intuition and observation (Berghs et al., 2023). My intuition and observations played a role in applying the RT and ND techniques. Initially, I planned to start with forming a contract, ND self-portraits, Sociometry and the RT assessment in focus group session one. However, because the data from the pre-intervention questionnaire, the results of the Inclusion of Other in The Self Scale (IOS), a Likert Scale that measured the teenagers' perceptions of outsiders, showed that the adolescents perceived outsiders as not very similar to a similar.

Moreover, Caregivers during the interviews indicated that cliques were an issue at Organisation X and during. Therefore, I decided to forgo the ND self-portraits and RT assessment for session one. Instead, I invited the participants to form a contract and engage in a sociometry exercise.

5.1.2 Contract Forming

I anticipated that cliques would make it difficult to get the teenagers to work together and towards the contract because, as previously stated, cliques can become subcultures that express exaggerated differentiation between those who are accepted in the clique and those who are excluded (Järvinen and Room, 2017). Therefore, I allowed the teenagers to navigate their inhibitions by allotting more to the contract-forming process. This also allowed me to observe the cliques and how the adolescents engage with each other.

As previously mentioned, IGC theory purports that group identity is not fixed and can change or expand, according to Dovidio et al., (2005). Hence, I disbanded the cliques temporarily by allocating each person a number, and the teenagers needed to form groups with individuals who had the same number, even if they were not part of their cliques. Some were hesitant initially, but gradually, the groups formed and worked on their contracts. This was the first step towards fostering cohesion in the group and establishing a sense of belonging because, as previously mentioned by the caregivers, Hillbrow is not the adolescent's first home. Displaced individuals are at higher risk of problems related to socially adjusting to their new environment (Idemudia et al., (2013). They can also lose their "sense of place in the world" (Hammar 2014:6).

I planned the session in a manner that attempts to mitigate alienation so that the intervention can be a space where the teenagers feel safe. According to Dokter and Sajnani (2012), Drama Therapists bear the responsibility of being advocates for social change. As mentioned, a Drama Therapy contract is an informal agreement between the group members and the facilitators to create a safe space for the participants (Langley, 2006). All the participants added words to the contract stating the conditions they would like the intervention space to produce. For example, Participant Two asserted that the intervention space should be one of respect, positivity and communication, where all voices are heard. Participant Eight stated that confidentiality and freedom would be appreciated in the space.

5.1.3 Sociometry

SD theory also informed this session's use of sociometry. As previously mentioned, SD has the potential to foster empathy and build intercultural cohesion, mainly when two cultures interact

and coexist closely (Moreno, 1943). During the sociometry exercise, most participants chose the following words; Unsafe, displacement, respect, violence, unity, and self-awareness. This led to a group discussion regarding these topics. This is how I formed an understanding regarding why they feel unsafe, for example, because of kidnappings in Hillbrow, their level of self-awareness, as well as how displacement and violence affect them, as mentioned in chapter four. The participants did not engage violently with one another during the intervention. However, I needed to be vigilant for signs of violent interaction because the caregiver made me aware that sometimes their interactions do become violent. The sociometry allowed me to comprehend the adolescent's interpretation of their constructs around the words they chose, for instance, as previously mentioned, the misperception that some of the participants had regarding violence being beneficial.

These two Drama Therapy techniques were sufficient for an assessment in the first session of the issues affecting the adolescents as they gave insight into their mindsets, intergroup functioning and some of their live experiences. Furthermore, they enabled me to narrow the focus on which issues needed to be addressed for the rest of the intervention. The techniques also helped the participants express their opinions with agency, witness each other and coregulate through the focus group discussion.

5.1.4 The Cypher: Improvised Play Measures Hip hop Preference

Since there was a bit of time left in the session, I introduced them to music-making from the first session so that the participants could get familiar with it, leading up to the group song I had planned for the last session. It served as a link into the following session where they picked a preference from different genres and because some of the participants seemed quite shy. This improvised activity was inspired by a practice in Hip hop called the cypher. According to Levy et al., (2021:225), A cypher is an intellectually stimulating music-creation process that enables "collective growth."

I invited adolescents to revisit the words they had written down for the contract, find other participants who had written the same or similar words and then create an improvised song from those words. As aforementioned, the foundation of IGC theory is the idea that when members of different groups interact with one another, it can result in more positive attitudes between the in-group and the out-group (Vezzali and Stathi, 2016)

The songs did not have to be genre-specific; they could exercise their agency in a chosen genre. This also allowed us to understand how relevant the Hip hop genre is to this group of

participants. Caregivers One, Three and Four stated that Hip hop is a genre that teenagers mostly listen to. While Caregiver Two asserted that the teenagers preferred Hip hop and amapiano. Ntombana, Laqwela and Sibanda (2022) define amapiano as a subgenre of house music popular among South African youth.

Therefore, I took this improvised music activity as an opportunity to begin understanding the participants' music preferences. The results were mixed. Half the participants created Hip hop inspired songs, a quarter created a song that sounded like it fit the amapiano genre, and the rest made a song in which the genre was indistinguishable. These are some of the lyrics from Group One's song about the contract that had a hip-hop beat, which was created using a table:

Positivity, respect, communication, equality, freedom, freedom of expression.

Freedom of expression. Freedom of expression

These are the things we do to honour each other.

And show respect for each other.

The improvised music activity also became the introduction of play, which is constitutive of Drama Therapy practices (Jones, 2007). Sharing ideas through play can assist adolescents in building cohesion. I noticed the negotiating the song was a bit chaotic. However, most groups took pride in sharing their creations with their peers. The shared sense of accomplishment allowed them some distance from the environment of clicks, and in the moment, what they had developed became more relevant to them than who they had made it with. Therefore, the point of differentiation that separates cliques from the rest became less visible.

5.1.5 Distancing as a Coping Mechanism for Issues of Displacement

As the focus group sessions continued, I observed that the adolescents expressed unconscious feelings associated with displacement through metaphor and distancing. This emerged in various ways through roleplay, through song, poetry and artmaking. In terms of roleplay, the distancing is manifested via their character choices. For instance, most teenagers spoke in and attempted to speak in a neutral South African accent to assimilate. Understandably so because, as aforementioned, being identifiable as a foreign national can be dangerous in South Africa (Misago, 2016). Paradoxically, in the play space, when they assumed characters, they felt safe speaking in different African accents, such as the Nigerian, Mozambican, and Zimbabwean accents, with immaculate precision. As previously mentioned, distancing refers to how individuals remove themselves or bring themselves closer to a person, phenomenon, or

experience (Landy, 1983). It also refers to the degree to which an individual identifies with a particular role over others, which can be evident in their behaviour (Landy, 1983). They seemed to distance themselves from other African nationalities at a conscious level but they chose to identify with them at an unconscious level. This points to the precariousness of losing one's identity in the pursuit of integration, which Dieterich-Hartwell and Koch (2017) caution against. However, the teenagers gradually became more expressive about their diverse cultural identities, adding a Portuguese chant to their collective group composition during the last focus group session. As previously mentioned, Drama Therapy connects people to their subconscious and unconscious feelings and thoughts, enabling healing (Jones, 2007).

As more feelings about displacement emerged through roleplay, emotions about discrimination also emerged. After a skit from one of the groups during the roleplay activity in session four, about a girl who came home crying to her due to being mocked about her appearance, Participant Three shared a similar narrative, "They say I look like an Ethiopian, like an Indian, but they say Ejopian to make it funny." Participant Three further elaborates on how, even though COVID-19 masks were deregulated, taking them off was difficult because the mask hid the image that had become a source of shame over time because of the instances of prejudice. The imaginative world of the roleplay allowed Participant Three to make the life-drama connection between what happened in the skit and a memory. Jones (1996) defines a life-drama connection as the participants evaluating personal narratives through dramatic projection. Consequently, inviting the group to share similar stories of victimisation as a source of emotional regulation, thus engaging a healthier coping mechanism through distancing instead of suppression or aggression. As aforementioned, discrimination can provoke violent retaliation, but it was encouraging to observe that in the face of stigmatisation, Drama Therapy and HHT were able to provide a container for unpleasant experiences (Dieterich-Hartwell and Koch, 2017).

5.2 Understanding Self-Awareness within a Hip hop and Narrative Therapy/Drama Therapy Psychoeducational Intervention.

As much as I could observe, self-awareness, mainly external self-awareness, was low among adolescents, to a degree. I also gained a sense of what self-awareness means to them. Meaning making is an integral part of Drama Therapy practice (Jennings, 1995). As previously stated, some benefits of psychoeducation include improved self-awareness and better-coping

mechanisms (Phoenix, 2007). In group settings, psychoeducation also focuses on behaviour change (Parry, 2014). Yet before any change can be determined within the drama therapeutic process, the client must first be seen, seen in terms of being witnessed and acknowledged as a human being with intrinsic value and authentic experiences. This is because Drama Therapy employs a humanistic approach (Emunah, 1994). Hence, I purposed to comprehend how the participants understood self-awareness so I could better interpret where they genuinely lacked self-awareness. I found that it's not so much self-awareness, but their understanding of self-awareness was not holistic. This is plausible because, as stated previously, during adolescence, the brain is still developing (Chen et al., 2024). Yet, this also makes allowance for growth since neural plasticity and behaviour are likelier in adolescence (Leaf, 2013).

5.2.1 The Spirit as Awareness

I discovered that adolescents mostly viewed self-awareness as a spiritual concept. Participant One argues that self-awareness means seeing things before they happen in dreams and premonitions. Participant Ten asserts that angel numbers and manifesting enhance self-awareness. I observed that diverse spiritual practices, such as African spirituality, New Age and Christianity, also influenced the participants. Other participants mentioned prayer not only as a form of self-awareness but also as a source of resilience. Since it is aligned with humanism and humanism, it encourages the therapist to view the client as a holistic being, noticing the participants' spirituality is consistent with DT and HHT. Hip-hop, as mentioned above, has spiritual rap as a sub-genre (Elligan et al., 2012), and it is linked historically to African traditions (Charry, 2012) and (Gilroy in Lemelle and Kelley, 1994).

5.3 Techniques that make HHT Effective for Adolescents within the South African Context

The HHT techniques that worked most effectively for the adolescents in this study were the RT alliance stage and the RT reframing and restructuring stage, when the participants were exposed to different rap styles. It prompted a discussion about the importance of authenticity in hip-hop and the significance of authenticity as an individual. Participant Ten explains that "Rap is not for fun. It's about real life, where you come from." Gooding (2023:18) argues that "Hip-hop in its purest form (not the commercialised and commodified version on radio) will be proven to be a valuable, creative and inspirational form of art that is unwittingly complex…" Yet simple enough to be grasped by adolescents in psychoeducational work. During the RT alliance stage and the RT Reframing and Restructuring stage, Participant Six felt motivated to create a song

about the lived experience in the Hillbrow neighbourhood. It was delivered in isiZulu. As mentioned, isiZulu is a widely spoken language in Hillbrow (Sibanda, 2014), and rapping is an indigenous language common in South Africa (Gooding, 2023). The song was titled Impilo yaseKasi/Life in the Hood. These are a portion of the lyrics:

Impilo yaseKasi	Life in the hood
Siphila kabuhlungu	We are living in hardship
Corner to corner	Corner to corner
Sifa ubugebengu	We are oppressed by crime
Ngathi umdali	We pray the Creator
Angaba nathi	May be with us
Asisakwazi nokujabula	We can’t even be happy

This song catalysed the other participants to share their fears and concerns about life in their neighbourhood. It allowed for witnessing and empathy to ensue. This also inspired other participants and allowed for co-creation in the intervention space.

5.4 Reaching Within: The Extent to which Art-based Psychoeducation can Foster Self-Awareness and Cultivate a Sense of Self amongst Adolescents

As mentioned above, the whole individual includes all attributes, mental and physical, conscious and unconscious (American Psychological Association, 2021). Therefore, self-awareness requires broad insight into the self as it related to others. I mentioned that the participant's self-awareness seemed limited to internal self-awareness (Kings 2022), which included personal traits, vigilance, and spirituality. I observed that their external/relational self-awareness level was relatively low during the initial stage of the intervention. Many factors contributed to this, such as cliques, poor supervision and struggles with emotional regulation. It was beyond the scope of this research study to assist the participants in terms of parental presence. However, the intervention addressed matters related to the self, such as self-esteem, sense of belonging, and self-awareness.

5.4.1 Self-Esteem: It Takes a Village

On the pre-intervention questionnaire, using the RESES scale, most teens responded that they experience feelings of uselessness previously stated. This points to low self-esteem. I noticed that they began to affirm one another, even in small ways, such as clapping for a group after completing an arts-based activity. The more they motivate one another, the more they speak about themselves positively. This occurrence is similar to what Moreno (1943) calls the Co-unconscious, not to be confused with Jung's Collective unconscious. As previously mentioned, it is "the unconscious link between people who share their life processes" Zuretti in Holmes, Karp and Watson (2005:153). As aforementioned, Gaertner, Mann, Dovidio, Murrell, and Pomare (1990) argue that fostering a shared identity within groups can reduce discrimination and prejudice. Hip-hop became a shared identity for a limited time as they explored the art form and reflected through the intervention. Drama Therapy provided the containment to explore different identities and be vulnerable. On the post-intervention using the RESES scale, 60% of the participants reported having higher self-esteem and perceived themselves as competent.

5.4.2 Unmasking the Self: Vulnerability Benefits Awareness and Cohesion

Self-awareness is associated with self-esteem because as one values themselves, they can also start to value how others perceive them, which affects behaviour. There was also a contract they created themselves and used now and then to hold each other accountable, which helped expand their external self-awareness. Not all the participants' behaviours adjusted to the contract conditions as previously mentioned. One participant did not show consistent respect for others or the intervention process. However, there were moments of progress for some. Some of the participants gradually began to recognise each other's vulnerability by attentively listening to one another and giving encouraging feedback in the reflections.

As a warm-up, the poetry writing exercise expands their awareness beyond the self because poetry requires a degree of external awareness. I first invited the participants to sit across one person and observe them for two minutes. Some did not make it through the exercise because they were laughing constantly. Perhaps it felt awkward. Conversely, for those who did complete the exercise, I invited them to let their partner know what they observed about them, and I went around to listen to the insights pair by pair. A pair of male adolescents spoke about how they saw each other trying to act tough at first, but then beyond the façade of toughness, they saw scared individuals. They explained this to each other with a tone of sincerity and empathy. This

differed from the earlier stages' viewpoints that carried connotations of vulnerability being synonymous with weakness.

Mid-intervention during the ND mask making exercise, I invited the adolescents to portray how they see themselves and how they are by creating a mask with crayons and paper. The inside of the mask represents inner perception and the outside represents the external perceptions of other people towards them. I also observed the teenagers challenge each other in different ways. For example, Participant Seven stated to a fellow participant, “The world can say you’re ugly, but a fellow participant who had spoken of an incident where they were mocked for having the features of a particular African tribe but vehemently denied belonging to it. Participant Ten then asked, "If you had a friend who actually belonged to that tribe standing there as you were being mocked how would you have responded?”

It is a pity that these discussions grew in depth as the intervention drew close. I would have liked to observe how far the peer-to-peer challenges around self-awareness and prejudice have taken the participants. Additionally, the fact that they were beginning to challenge one another respectfully implies that the social divides that made them stick to their clique were getting smaller. As mentioned, multiple studies have demonstrated that intergroup contact can decrease prejudice and increase trust and forgiveness between groups (Christ and Kauff, 2019).

5.4.3 The Mash Up: Adolescents Bond while Blending Hip hop and Amapiano

According to (Reilly, 2017) in Hip hop culture, a mash up refers to the mixture of different genres and styles in a song. Music preference was observable in the intervention. I found that although hip-hop was a genre that many participants could relate to, it was not a preference for every participant. Some participants enjoyed amapiono. This came across in their interactions and their dance styles. Amapiano, which meant the pianos in isiZulu, it is a music genre that is influence by lounge music, jazz and deep house, that is embraced by the youth in marginalised South African neighbourhood (Ntombana et al., 2022). I noticed that in their group activities, the participants teach each other Amapiano dance moves and the participants who were fluent in rap would help them develop their rap skills in return. This knowledge sharing created as fluid merging of Hip hop with amapiano and contributed to group cohesion. A mentioned, forming group connections can produce what Moreno calls tele. Moreno (2000:230) explains that tele is “the ability to access and appreciate the experience of the other.” As the genres fused that rapport among the group also grew, fostering a sense of belonging.

The collective group song the participants created during the last two sessions that incorporated the RT action and maintenance stage, the ND making possibility extensions through trying something new step and the ND closure through witnessed rituals and of the reflective teams step. The song was a hip-hop and amapiano inspired group song called Hamba Wena to Your Home Sweet Home. Inspired by the amapiano song Hamba Wena by Deep London and Boohle. Hamba wena means go home in isiZulu. The song the participants conveys their narratives about living in an undesirable environment and their longing for a safe space to call home. Some of the lyrics include:

Lana eGoli iy'ngane	Here in Johannesburg children
Ziyahlala phandle	Are living outside
Omama bayaxosa indaba	Mothers tell the story
Obaba phuza utshwala	Fathers are drinking
Hamba wena	You go
Hamba Wena	You go
I wanna go home	I wanna go home
Where my freedom is	Where my freedom is
Where I can dance with my boys	Where I can dance with my boys
I wanna go home	I wanna go home
Abrigar!	Shelter!
Abrigar!	Shelter!

Abrigar is a Portuguese word for shelter. Portuguese is spoken in South Africa's neighbouring country Mozambique, among other nations. I observed that they were adding both isiZulu and a language spoken in another African country in the same song, which implied embracing diversity through the arts. As afore mentioned, Hillbrow is not the participants first home and some of them belong to different communities, as the caregivers stated. Some of the participants also expressed difficulty fitting into their neighbourhood. The intervention space became a temporary neighbourhood for them, this was observed when they created poetry houses and placed then in close proximity to each other. As aforementioned, that arts therapies can help

soothe the transition process by inviting clients to draw on their creative abilities, this can foster a sense on belonging as the CAT's become a temporary home for migrants (Dieterich-Hartwell and Koch, 2017). As illustrated by (Dieterich-Hartwell and Koch, 2017: 3)

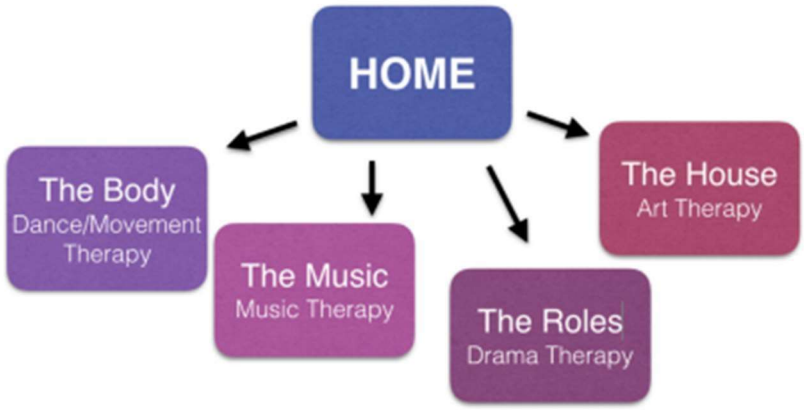


Figure 2 - Home and the Creative Arts Therapies

Drama Therapy can provide a safe transitional space (Emunah in Emunah and Johnson, 2008). In this study intervention I found that all the artistic tools contributed towards building that safe environment as a temporary shelter for the participants. Likening them to the diagram in figure 2: The Body would be the Sociometry, the ND self-portraits, The Music would be Hip hop music, The Roles would Roleplay and The House would the ND poetry house.

During the post-intervention questionnaire using the IOS index, the participants' perceptions of their similarity to outsiders shifted from not very similar and a little similar in the preintervention questionnaire to a little similar and very similar in the post-intervention questionnaire.

5.5 Compatibilities Between Hip hop Therapy and Narrative therapy in the frame of Drama Therapy that Make Them Suitable for Psychoeducational Intervention Work

HHT and Drama Therapy are compatible because, as previously mentioned, Drama Therapy can achieve therapeutic change through roleplay, dance, and music (Dieterich-Hartwell and Koch, 2017). HHT can include dance (Levy et al., 2021) and in the form of RT, it consists of role play and music (Dilati, 2020). Both modalities are arts-based and appeal to young people, such as adolescents and children, making them relevant for psychoeducation work with the

youth. HHT and Drama Therapy use a bottom-up approach that aims to eliminate hierarchy in the therapy space, which gives them more appeal to diverse cultural groups that do not relate well with traditional Western approaches to therapy (Levy et al., 2021) (Dokter and Sajnani, 2012). As previously stated, NT in the form of ND has worked effectively with marginalised groups (Dunne in Leveton, 2010). HHT was created to work with marginalised populations such as inner-city youth (Tyson, 2002). HHT recognises the client as the expert of their own narrative (Levy et al., 2021) so does Drama Therapy (Lany and Montgomery, 2012). I found that the stages of RT aligned with and complimented the techniques of ND because the combination of the two led to a rich conversation among the adolescents in the focus group sessions.

5.6 Limitations and Recommendations

Some of the limitations of this study were related to the methodology, for example the sample group was quite small, limited to adolescents from Organisation X residing in Hillbrow. In future I would recommend that researcher do a qualitative and quantitative mixed method for this type of research, with a larger sample over a longer period to adequately cover every aspect of the study. Consequently, the findings are not generalisable to the broader South African population of adolescents. Attendance was also a limitation as some of the teenagers were not consistent throughout the intervention (Levy et al., 2021) this was due to multiple factors such as bad weather, after-school commitments and water shortages in Hillbrow. Some of these limitations were beyond my reach but in future I would recommend a section in the preintervention questionnaire that queries if the adolescents have any other commitments during the time of the intervention. Additionally, the title of this intervention was too broad and I was unable to sufficiently cover each concept listed in the title. I would recommend that researchers narrow down this type of title for example, investigate adolescents and violence or adolescents and displacement separately. The combining the two modalities, HHT and Drama Therapy was challenging in the literature review, coupled with the extensiveness of the title, it was difficult to get the discussants to effectively interact because they came for differing disciplines. I recommend that in future researcher limit the modalities and scope in qualitative Masters thesis.

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Appendix A – Intervention Structure

Timepoint	Sample Group	Research Instrument	Method	Description and Aim	Duration
Week 1	Caregivers	Semi-structured interviews	A list of open-ended questions that have been prepared before-hand.	To obtain an understanding about social and emotional issues affecting the adolescents as well as their music preference.	20 mins
Week 2	Participants	Pre-intervention Questionnaire	Hard Copy Questionnaire with questions adapted from the Rosenberg Self-Esteem Scale (RESES), the Sense of Community Index (SOC) and the Inclusion of the Other in The Self Scale (IOS).	To measure the adolescents' levels of self-esteem, their sense of belonging and their perceptions of outsiders, pre-intervention.	20 mins
Week 3	Participants	Creative Focus Group – Session 1	Drama Therapy Contract	Participants were invited to images or write words for a contract that served as an additional measure to guard their confidentiality of the sessions.	40 mins
			DISCUSSION		

			Sociometry	Then the participants were invited to engage in a sociometry exercise	
				where different words are placed around them in the form of cards. Words relating to displacement, cohesion and self-awareness. This enabled the participants to show the degree to which they relate to the word by standing close or far from it.	
			DISCUSSION		
			Cypher - improvisation	To introduce the participants to the musical part of the intervention and to get a sense of their preferred genre.	

Week 4	Participants	Creative Focus Group – Session 2	Rap Therapy -Assessment Stage	I will played different genres of music with themes that related to the issues they identified through the sociometry exercise. The participants will picked the genre they closely relate to. This allowed me to investigate if Hip hop was the	40 mins
				appropriate and relevant genre for the intervention.	
			DISCUSSION		

			Narradrama Self- Portraits 1-Minute Dramatisation	Then I invited them to do Narradrama self-portraits. This allowed to gauge how participants view themselves. From the self-portraits they wanted to extend their means of selfexpression by doing mini 1 minute acting skits, in groups. I allowed it to give them agency and as a warm up to the roleplay exercise that was coming further on in the intervention	
			DISCUSSION		
Week 5	Participants	Creative Focus Group – Session 3	Narradrama -mask drawing	In this session, the participants were invited to draw masks, the inside displayed how they perceive themselves and the outside portrayed how they think society	40 mins

				perceives them. This allowed me to get a sense of their internal and external self-awareness.	
			DISUSSION		
			Rap Therapy – Alliance Stage Rap Therapy – Reframing and Restructuring Stage	I played different Hip hop songs to further expose the participants to the genre and nuances of different styles of rap, inviting them to develop their own rap style. The different songs had similar themes to displacement, cohesion and self-awareness, from which they were invited to do a lyric analysis. To use Hip hop as an educative to that fosters cognitive engagement.	
			DISCUSSION		

Week 6	Participants	Creative Focus Group – Session 4	Narradrama -Body Sculpting	I played the songs again from the previous session to refresh their memory and invited the participants	
			Rap Therapy - Role playing with Reinforcement Stage	to do Narradrama body sculpting exercises. Instead of cognitive restructuring to decode the lyrics. The participants were then invited to work together in groups to animate their body sculptures. An create a short scene 3-minute scene in groups or pairs focusing on social issues or internal conflicts through fictitious characters. Each individual in the group was to write a crucial theme from the roleplay, that they best identified with. From that word were to create a poem in groups.	

			DISCUSSION		
			Short Focus Exercise	Before they started creating the poetry. I invited them to do a 2 minute focus exercise in pairs, so	
				they could practice external self-awareness', which allowed for broader reflection when they wrote the poetry Then the participants created the poetry I invited the participants to create poetry and a poetry house of cardboard, crayons and words from their poem.	
			DISCUSSION		

Week 7	Participants	Creative Focus Group – Session 5	Narradrama–Poetry house and Re-storying the problem.	I invited the participants to create poetry houses out of cardboard, paper and crayons, inspired by the poetry from the previous session. Then participants were invited to create a neighbourhood with the	40 mins
				poetry houses by placing them alongside each other. The proximity at which they placed their houses close of far from each other in their created neighbourhood, allowed me to gauge their perceptions on cohesion.	
			Rap Therapy Action Maintenance Stage and DISCUSSION		

Week 8	Participants	Creative Focus Group – Session 6	Narradrama–Making possibility Extensions through trying Something new & Narradrama – Closure through Witnessed Rituals and Reflective teams	I invited them to create a beat through body percussions for their collective song. A group song about their neighbourhood that they created from the poetry house. They first created two different songs in two different groups. Then the group merged and they fused the songs into one song. They then added the	
				body percussions to the song. The aim of this exercise to foster cohesion and a shared group identity.	
			DISCUSSION		

		Post-intervention Questionnaire	Hard Copy Questionnaire with questions adapted from the Rosenberg Self-Esteem Scale (RESES) and the Inclusion of the Other in The Self Scale (IOS).	To measure the adolescents' levels of self-esteem, their sense of belonging and their perceptions of outsiders, pre-intervention.	