

https://dspace.org/

Re-imagining the self : an exploration of the applied drama technique role play in the development of life skills amongst orphaned and abused teenage girls. The case study of orphaned teenagers at "The House" shelter, Berea, Johannesburg.

Marovatsanga, Gift Tapiwa

2011-04-26
http://hdl.handle.net/10539/9618

Downloaded from a DSpace repository. https://dspace.org/

CHAPTER 1

1.0 Introduction

A considerable amount of applied theatre markets its social utilitarianism by asserting that it has a 'transformative principle' at its core (Taylor 2003; Kramer et al. 2004). According to Taylor, applied theatre operates from a central transformative principle: to raise awareness on a particular issue (safe sex practices), to teach a particular concept (literacy and numeracy), to interrogate human actions (hate crimes, race relations), to prevent life threatening behaviours (domestic violence, youth suicide), to heal fractured identities (sexual abuse, body image), to change states of oppression (personal victimisation, political disenfranchisement) (Taylor 2003:1). The aesthetic is utilised for social intervention (Balfour and Somers 2006), for building self-esteem and challenging specific behaviours (O'Toole, Burton, and Plunkett 2004; Thompson 2002), promoting new attitudes to health education (Dalrymple 2006) and working with trauma (Bundy 2006). Gunner asserts that in many parts of the world theatre is being used as a medium of education, problem solving, dialogue and mobilisation on development issues such as literacy, health, sanitation, agriculture, self-help projects and co-operatives (1994:211).

The tautologies of transformation are often part of the accommodation process derived from the specific social settings; the delicate process of translating aesthetic agendas into non-theatrical contexts. The translation process is extended to engaging in, and being influenced by, the specific theoretical territory of the context. However, like in any field of study , there are a lot of questions that practitioners are bound to ask and seek to interrogate. This research has largely been influenced by a quest to explore how applied drama techniques such as role play can be used effectively in places of vulnerability. This study is an exploration of the applied drama technique role play in the development of life skills amongst orphaned and

abused teenage girls and it focuses on a case study of abused and orphaned teenage girls living at a shelter in Johannesburg.

1.1 Area of Research

This study focuses on how role play can be used as a medium to develop life skills for orphaned, abused and destitute teenage girls. It focuses on role play as an experiential and participatory methodology that is effective amongst adolescents for the re-imagining of the self. The research used a case study of a group of fifteen (15) teenage girls, between the ages of 13 to 19 years living at a shelter called 'The House' in Berea, Johannesburg. Apart from providing temporary shelter to children living on the streets, one major objective of the shelter is to provide these children with the necessary skills to make reintegration possible, for these children back into society and (for some) with their families.

The intention of this research was to find out how practical it is to apply role play as an educational medium in places of vulnerability. Specifically, the research explores role play as is applied towards the development of life skills. Life skills in the context of this research have been defined as, "the abilities for adaptive and positive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life" (www.unodc.org). This research also refers to life skills as the ten strategies and techniques listed by UNICEF, UNESCO and WHO as: problem solving, critical thinking, effective communication skills, decision-making, creative thinking, interpersonal relationship skills, self awareness building skills, empathy, and coping with stress and emotions (www.unodc.org).

1.2 Research Questions

- Can role play help reconstruct personal narratives?
- Is role play an effective medium for the development of life skills among orphaned and abused teenage girls in urban South Africa?
- How can role play be creatively used as a medium to enhance life skills specifically for orphaned and abused teenage girls based at a shelter in Johannesburg, South Africa?
- If role play is an interface between self and the other, how far can this relationship be explored in developing life skills for orphaned and abused teenage girls?

1.3 Rationale

Having briefly worked as an outreach co-ordinator for a collaborative theatre and media organisation in Zimbabwe, I developed a strong passion for theatre that focuses on community development. My responsibility as an outreach worker was to initiate and manage projects that use applied drama and theatre to positively impact on the lives of youths in different social circles from different communities. In the process, I became more inclined to finding out how various applied drama and theatre techniques can best be used effectively in different community settings. Against this background, I found it invaluable to research on how role play can best be used as an educational medium in places of vulnerability, in enhancing life skills for abused and orphaned teenagers. This study therefore explores the use of role play in order to enhance life skills specifically based on a case study of orphaned and abused teenagers living at a shelter in Berea, Johannesburg.

For the purposes of this research process, I had to facilitate a series of role play workshops with abused and destitute teenage girls living at the shelter in Berea. From my initial

interaction with them, I observed that these girls lacked self-confidence and were quite uncomfortable in taking part in group exercises. After introducing team building theatre games and exercises, I then introduced the girls to role play. Initially, I aimed at boosting the girls' confidence to enable them to take part in group activities and in improving their self esteem. During reflection moments after a couple of role play workshops, what I gathered from the girls was that they feared being victimised or discouraged by their peers. They also needed to trust me before they could openly engage in group activities, first as a facilitator and from another level, being a male adult as well. For the first three workshops, they would coil in and keep to themselves but after establishing a safe space for free interaction, the girls began to interact more and more amongst each other and with me as well.

Psychologist Abraham Maslow (1943), who charted out a hierarchy of human needs, puts self-esteem above basic survival needs such as food, shelter and clothing. Nathaniel Branden (1994), a specialist in self esteem issues, says in *The Six Pillars of Self-esteem*:

> The level of our self-esteem has profound consequences for every aspect of our existence—how we operate in the workplace, how we deal with people, how high we are likely to rise, how much we are likely to achieve (Branden in Varughese, 2000).

From what I observed and gathered during the role play workshops, it is evident that low or poor self esteem is common amongst orphaned and abused children. These observations are corroborated by the fact that during my first interaction with the girls at the shelter, most of them would hardly say anything. Most of the time, they would withdraw and look reserved and scared. They were barely confident enough to speak. In the initial workshops expressing themselves and communicating their expectations was not an easy thing to do. My

understanding is that abuse and / or loss of parents often deprive children of their self worth and sense of being important. Some abused children live with fear of being victimised by anyone and in some cases they see traits of their abusers in other people's characters and this does not help them to relate well with others.

The participants were afraid to take risks in playing challenging roles such as playing a medical doctor. The reason for this, as they indicated during reflection, was that they were afraid of being looked down upon, being judged and disrespected. To some extent, role playing with these impoverished teenagers offered them an opportunity to play and feel important and it made them begin to talk about their own issues. During reflection moments (but only after a few workshops on team building and trust building) the girls began to articulate their concerns, such as the fear of being failures in life and fear of being judged by others. It is from these concerns that I gathered their need for life skills and thus the intention to explore this through the use of role play.

Life skills are essentially those abilities that help promote mental well-being and competence in young people as they face the realities of life (UNODC Module 7 pg2: Life skills. www.unodc.org/pdf/youthnet/action/message/escap_peers_07). Most development professionals agree that life skills are generally applied in the context of health and social events. They can be utilized in many content areas: prevention of drug use, sexual violence, teenage pregnancy, HIV/Aids prevention and suicide prevention. The definition extends into consumer education, environmental education, peace education or education for development, livelihood and income generation, among others. In short, life skills empower young people to take positive action to protect themselves and promote health and positive social relationships.

Aids has beyond reasonable doubt claimed many lives in South Africa. Many parents continue to die and the number of orphans has been on the rise. Some of the teenagers at the shelter have lost their parents to Aids. What is disturbing is that because they are orphans, many young girls become more vulnerable to sexual abuse by custodians, and / or by abusive men who would have promised to look after them and provide for their needs. Predictions have been made that the increasing number of orphans and vulnerable children may lead to several negative outcomes for the individuals as well as for the society as a whole and it is feared that the experiences that these children have gone through as well as the lack of support structures available to them may lead to reduced literacy, increased crime and economic decline (Bradshaw 2002). In South Africa there are more than 3.4 million children under the age of 18 who have lost either a mother or a father, or both parents. According to the 2004 General Household Survey, 70% of orphans are 9 years of age and older (Author unknown: http:// www.journaids.org/reportingonchildren.php). Equipping these teenagers with the appropriate life skills will help them to mature into emotionally and psychologically stable adults capable of forming and sustaining lasting and loving relationships, of being nurturing parents to their own children and responsible and participative citizens of South Africa.

1.4 Theoretical Framework

This research will primarily be informed by role theory. Role theory has a history throughout the 20th century in the fields of psychology, sociology and anthropology. It was developed by a number of theorists and practitioners who believed that the dramatic metaphor of life as theatre and people as actors could be applied to an analysis of social and cultural life and inner psychological processes (Landy 2001:29). Theorists and practitioners most associated with

role theory's early development include William James (1890, 1950), Charles Cooley (1922), George Herbert Mead (1934) and Ralph Linton (1936). Two prominent role theorists of the 1950s were Theodore Sarbin and Erving Goffman who further developed the metaphor and offered complex social psychological views of life as performance (Landy 2001:29). Moreno also came up with a more direct and insistent message that life is not *like* theatre; it *is* theatre (Landy 2001:29). Moreno (1972) believes that role play should improve individual skills and he is concerned with the psychological and physiological development of the individual.

Part of the theoretical basis to this research is the notion that human beings are role-takers and role players by nature. The abilities to imagine oneself as another and to act like the other are essentially unlearned and genetically programmed (Landy 2001: 31). O'Toole (1992:72) proposes that the rationale for role playing is to 'broaden people's repertoire of behaviours and help them gain insight into their present behaviour and possibly to modify it'. He points out that role playing gives people an opportunity to try out behaviour before mistakes are made in real life situation. Jones (1996:197-9) points out that, in drama therapy, there are three ways in which a dynamic tension may be set up between an enacted fictional self and a client's identity, and it is this dynamic tension that is the basis for therapeutic change in role work. Role play is greatly informed by everyday life and it uses imaginative impersonation as key to social learning. Courtney states that, 'we impersonate and re-enact the roles by which we adjust to society' (1974:229). Role play speaks to the self and the relationships that the self has with the other, and therefore it is suitable to apply in dealing with issues around life skills since it has to do with human relationships. Role draws from everyday life and role play can begin to address personal concerns through identification, projection and representation.

Role in the context of this research shall be defined as a set of archetypal qualities representing one aspect of a person, an aspect that relates to others and when taken together, provides a meaningful and coherent view of self (Landy 1993). According to Landy, an individual becomes a role taker once they make the separation between the entity that is "me" and the other, the "not me" (1993:34). The development of role taking proceeds from behaviour to imagination as children internalize roles of significant others within their social environments and this happens through a process of identification and projection and the taking in of a desirable set of characteristics displayed by a role model. Taking in implies a continuity between the external world and one's inner experience (Landy 1993:35). Haseman and O'Toole concur with Landy's view of role taking and they explain that stepping into role is a little like an actor working to create a character in a play or film, however actors develop more than just a set of attitudes. For Haseman and O'Toole adopting the appropriate attitudes, statuses and purposes is what constitutes taking on role (1986:7). Through repeated role playing, I imagined that the abused children will begin to adopt attitudes that will make them question their own perceptions of human value systems, and they will eventually begin to identify with roles that help them re-imagine themselves, build confidence and develop skills that will help them deal with diverse life challenges.

Dorothy Heathcote defines educational drama in the context of role taking. She asserts that 'a broad definition of educational drama is role-taking, either to understand a social situation more thoroughly or to experience imaginatively via identification in social situations.' (Heathcote 1984:49). This implies that role taking helps in the process of copying and creating social situations. According to Heathcote, throughout a life-time, each person possesses the gift to a greater or lesser degree to identify with others and to re-live or pre-live situations of

importance. Role playing thus helps in bringing out personal, social and emotional issues and experiences without having to really go through them. The role taker draws upon all previous relevant experiences, all information, factual and subjective, character and personality (Heathcote 1984:69). Landy asserts that, 'it is not my intention to suggest that roles exist in isolation. Although they are conceptualised as such it is with the understanding that in reality, roles interact and intersect in complex ways' (1993:140). Role draws from our everyday lives and it uses imaginative impersonation as key to social learning. This becomes central to the acquiring of roles which encompasses identification, projection and taking the role of the other. Using organic frames of reference in role is important as the participants will be in control of the situation and are bound to benefit from it, as they know better their challenges than anyone.

Courtney points out that, 'we impersonate and re-enact the roles by which we adjust to society. In role there is impersonation of what we observe and what is around us is likely to influence the roles we play' (1974:229). This shows that through role we are making a representation of our own world and this helps our level of engagement because we will be dealing with issues we identify with. In my view, life skills education amongst vulnerable children is a vital need and using role play creates a platform that allows them to develop and / or acquire these necessary skills. By confronting their own issues through role, the children are bound to develop skills that will aid them in finding solutions beyond being taught how to deal with situations. Role play also allows one to create a make believe life which offers participants an opportunity to face possible real life problems and attempt to find solutions to them.

Role play happens in improvised situations where characters behave as if they were other than themselves; language, action and feelings are defined by character, situation and context. Role play takes the form of imaginative play or symbolic games and it deals with problems by playing between fiction and reality. O'Neill states that 'enacting of role is as necessary to the theatre as the living presence of the performer, since human behaviour is its very subject' (1995:69). This goes along with O'Toole's rationale for role playing which is to broaden people's repertoire of behaviours and help them gain insight into their present behaviour and possibly to modify it (O'Toole 1992:72). In the fictional context, the actors (human subjects within the model) express their relationships to each other and the situation through their behaviour, which forms the primary text of dramatic action (O'Toole 1992:17).

1.5 Literature Review

Not much research appears to have been done in the field of applied drama and theatre on role play as an educational medium in areas of vulnerability, specifically with reference to abused teenagers. I do acknowledge however that role play has been extensively used in education in general, in the field of drama therapy and also in social work practices. This research is informed by theories drawn from process drama and drama therapy. Landy points out that role is very much at the center of developing one's personality. He explains further saying that it is essentially a fluid sequence of traits, as well as a frame for and prelude to action. To use Moreno's words, role as primary experience, is in some ways genetically programmed and somatically based. As secondary experience, that which is taken on, role intersects with one's social world through an external process of imitation and an internal process of identification with significant individual and generalised role models (1993:38).

In my recent ‘practice as research’ project, I used role play exercises and techniques in addressing poor self esteem among orphans and abused teenage girls. My practice was based on the understanding that role play exercises stress social interaction and collaboration. I realised that role play exercises are fundamentally different from most other types of children’s games such as board games, card games, and sports which emphasize competition. The practice as research process I went through proved that role play exercises are a form of interactive and collaborative storytelling and they are appealing because they engage the imagination. Interactivity is the crucial difference between role play games and traditional fiction. Whereas a viewer of a television show is a passive observer, a person engaged in a role play makes choices that affect the story. Participants in a role play will generate specific characters and an ongoing plot. Within my previous research which intended to examine to what extent can role-play be applied effectively to address poor self-esteem among orphaned children, I allowed for the participants to engage in role play and create roles they were familiar with and also encouraged them to take on challenging roles and a lot of social issues were raised in the process, and some of the issues raised were quite personal and made me realise that some of the participants were needing emotional release and some form of therapy.

In a study by Chipatiso (2009) on the significance of role in HIV /Aids interventions, he argues that ‘by appealing to the self, role becomes an approach that can be used in dealing with matters that appeal to the individual judgement like HIV / Aids’ (2009:81). Chipatiso used a case study of Interactive Themba Theatre Company (ITTC), a company that aims to promote dialogue and influence behaviour among young people to prevent the spread of HIV/AIDS in South Africa. Using interactive live drama performances, the organisation aims to provide young people with knowledge and skills to help them delay their first sexual encounter, engage in safer sex, or abstain altogether. In his study, Chipatiso acknowledges that

role is at the core of ITTC's Aids interventions. He points out that because of their use of role, ITTC's interventions communicate far more with the spectactors (2009:79). Using role affords the community members to actively participate and express their personal concerns rather than just being fed with information on HIV / Aids. The community members also identify with various roles and this brings the whole intervention closer to the community members' world and thus they are drawn more into taking heed of the messages that are being communicated. The question that this particular study raised for me was how role play can speak to an individual's personal concerns, emanating from a history of having been abused.

In his Master of Arts degree dissertation which was a critical analysis of the teaching technique role play with particular reference to educational drama, Nebe points out that role play methods based on either the behavioural concept of role taking or philosophical concept of universal knowledge tend to reinforce and integrate the child into already existing 'scripts' rather than empower the students in order that they become innovative (1991:84). Nebe clearly points out that role play can work as a powerful educational tool but he argues that the teaching technique of role play is however not devoid of ideology, and that it is a combination of the concepts and techniques implicit in this frame of expression and one's personal concepts of reality that makes role play a powerful educational tool (1991:84). Moreno (1972) believes that role play should improve the individual's social skills and he is concerned with the psychological and physiological development of the individual.

I do acknowledge the extensive history and knowledge of role play in both formal and informal education. I do however seek to investigate how role play can be applied as a teaching tool in areas of vulnerability, in this case, with abused and orphaned teenagers for the enhancement and development of life skills.

1.6 Research Methodology

This research was conducted using a practice as research approach which, according to Conquergood, allows the researcher to arrive at a way of knowledge that is grounded in active, intimate, hands-on participation and personal connection: "knowing how," and "knowing who" (Conquergood in Bial 2004:311). The paradigm of practice as research involves the researcher not as an empirical observer who critically watches from a distanced perspective, but as both researcher and active participant who observes from within the practice. I chose to use the practice as research approach because I saw the need to protect the participants and give them the assurance that they are not being exploited and dominated.

By being actively and practically involved in the research practice, I did not assume the position of a traditional ethnographic researcher, far removed from the research subjects but I was actively involved and I shared experiences with the participants. My active participation in the role play activities made me a part of the participants' community. Being actively involved in the process also offered me an opportunity to become a participant observer who would look at the research process and outcomes from at least three different perspectives; as the participant, the researcher and as the facilitator. By involving myself in the role play activities, I discovered how role relates to the self and how the self begins to remember lived experiences. This helps in critical reflection. In a manner of speaking, I relied on what I experienced in the field and observations on the participants and this helped me not to impose presumptions on how the role play operated in the development and enhancement of the participants' life skills. Participant observation makes no firm assumptions about what is important. This method encourages researchers to immerse themselves in the day-to-day activities of the people whom they are attempting to understand.

The research relied more on participant observation through which I observed and analyzed the participants' level of participation and level of engagement with role play. The reason for choosing participant observation was because I needed to assess how the participants transformed in terms of their behaviour, and how their attitudes towards self and others would have shifted from the time they started engaging with role play throughout the period of the research. I chose to use participant observation from the perspective of an active researcher who was part of the process. Since I was actively involved in the role plays, I would be able to compare how the participants would react to a situation at the beginning of the research and how they would react to the same situation at the end of the research workshop process.

Integrating the practice as research approach with the action research methodology seemed appropriate for the purposes of this research because it was also relevant to the work that I was doing. I conducted a series of workshops through which the whole research practice developed through a self-reflecting spiral: a spiral of planning, acting (or implementing the plans), systematic observation, reflecting and then re-planning, further implementation, observing and reflecting (Kemmis and McTaggart in Denzin N.K and Lincoln Y.S(eds)2005:563). The activities and processes of the role play workshops were coming out of the reflection of their preceding activities and processes. There was a connection within all the series of workshops that I conducted and ideas and issues that came up in the first workshop informed the activities of the second workshop and the rest followed as such.

I also used some aspects of the contemporary narrative inquiry methodology in which I looked at narratives as verbal action-as doing or accomplishing something. When someone tells their story, they shape, construct and perform the self's experience and reality. I was viewing the

dialogue created in role play scenarios as active creative stories that need to be recorded emphasising the narrators' voices. The voices in this case refer to 'what the narrator communicates, how they communicate it as well as to the subject positions or social locations from which they speak' (Gubrium and Holstein 2002 in Denzin N.K and Lincoln Y.S(eds)2005:563). What was essential in adopting a narrative enquiry methodology was that it helped me to treat the stories created through role play as versions of the participants' self, reality and experience that the role players produce through the role play.

In terms of data gathering, I kept an updated journal and log book in which I recorded every activity that the research participants and I engaged in. I also kept a detailed description of all activities done and an account of all the proceedings during workshops and recorded the research participants' comments, and sayings. With the participants' permission, I managed to record short video clips of role play activities and also took a number of still photographs that helped me to capture some crucial moments that were important to the research process. For ethical reasons, I destroyed all the material used in gathering the data as soon as I had finished analysing and incorporating the relevant information in this written research report. In this report, I try as much as possible to present the research subjects' voices without misrepresenting them. I however do not use real names for ethical reasons.

Chapter 2

2.0 Introduction

The concept of role play is not new at all. Role play has been used extensively in education circles for a long time, but this research specifically looks at how role play can be used effectively in areas of vulnerability. The research thus refers to a case study of orphaned and abused teenage girls. The gap this research seeks to fill is that which exists between role play usage in school settings and other places and the usage of role play in areas of vulnerability. This chapter will look at role play in general and how it was used in the context of this research. The analysis focuses on how I applied the role play technique in addressing the theme of life skills amongst abused and orphaned teenage girls. This chapter will also highlight the role play and workshop structure that I adopted to ensure that the role plays would be significant in enhancing the desired life skills.

2.1 Role: A Brief Analysis

The term role is derived from the word used to describe the roll of parchment on which an actor's part is written (Van Ments 1983:17). It descends directly from the theatrical usage meaning an actor's part in a drama. According to Van Ments, when watching a play the audience needs to be able to identify quickly the heroes and villains; they want to know the positions of each character – whether king, farmer, mother, great-aunt or grandson (Van Ments 1983:17). Landy agrees with Van Ments because for him, the major function of role in theatre is to endow a character with such a particular nuance; to discover small, personal, human ways to fill large, abstract, conceptual masks so that an audience can respond by saying, "yes we too see some truth about our own experience in that role" (Landy 1993: 167). The extension of the concept of role to the way people behave in everyday life comes from a

similar need in real life for people to summarize or condense what may be complex perceptions of the constituent details of another person's appearance, attitude and behaviour.

Role concept therefore acts as a shorthand for identifying and labelling a set of appearances and behaviours on the assumption that these appearances, attitudes and behaviours are characteristics of a particular personality and predictable within a given situation. Students provide the human element in the system that is being studied and they are expected to react to situations in a way that will be determined by how they and other participants see their relative position, motivations and attitudes – in other words how they see their role within the system (Chipatiso: 2008; Van Ments 1983:15).

2.1.1 Role Creation

One aspect of role according to Moreno is role creation, which involves a spontaneous response appropriate to the given circumstances (O'Neill 1995:79). Throughout our life we are exposed to bombardment of sensations far greater in quantity than we can cope with (Van Ments 1983:17). The exposure that we get in life informs our role creation abilities. By playing around with these sensations, one is able to create a role that is either real or fictional and this role informs the self. During a role play workshop, and in the process of creating roles, one is bound to identify with or recognise a familiar role or roles that speak to certain aspects about either themselves or other personalities and that will inform the role they will create and portray.

2.1.2 Role Taking

Role taking is the enactment of a situation in a totally predetermined manner (O'Neill 1995:79). The role taking process is natural and continuous for anyone who is socializing

within a community. When people take on role they use a repertoire of appearances, attitudes and behaviours which are expected of that role. Failure to adapt to the right role at the right time can lead to a breakdown in communication (Van Ments 1983:18). It is possible that one can dissimulate and pretend to be a different sort of person to what they really are. Role taking may infer a natural inclination towards a set of appearances, attitudes and behaviours and a deliberate following of guidelines in order to create a given impression.

2.2 Role Play: General Overview

Role play is not new. Its use within education and training is well documented. Role play has been used to train counsellors, therapists, ministers, physicians, sociologists, and teachers. It has been used in Alcoholics Anonymous, chemical abuse rehabilitation, management training, teaching small-group dynamics, and teaching skill sets. It has served as a survey method and interview technique for issues related to education and equity. Educators throughout multiple disciplines and educational levels have used role play activities to teach political science, history, economics, psychology, and the natural sciences (Jackson, 2000).

Role playing derives from everyday life activity where one is practising a set of behaviours considered appropriate to a particular role. This leads to experiencing a challenge under an unfamiliar set of constraints so that one's own ideas may emerge and increase understanding (Van Ments 1983:18). A role player aims to feel, react, and behave as closely as possible to the way someone placed in that particular situation would do. A role player is concerned with the effects of his or her behaviour on other role players and will do whatever is necessary within the role to persuade and convince other players that their ideas and decisions are important. Role play can be used to help students experience "stressful, unfamiliar, complex, or controversial situations" by creating temporary circumstances and allowing students to

react and reflect in order to develop the skills necessary for coping with similar real life situations (Bonwell, 1991). Role play is different from simulations in that role plays are usually improvised and short presentations that are designed to involve participants in a specific situation; they are usually short, spontaneous presentations. Simulations on the other hand may require the use of costuming or props to present the scene.

In role play exercises, students improvise and act out a brief scenario or situation. In small groups or with a partner, students can play a number of roles to investigate different perspectives of the idea. In some cases, teachers or role play facilitators or instructors may choose to assign the roles days or weeks prior to the event to allow students to research the character or the role plays can be assigned on-the-spot to allow for spontaneous interactions. Role plays can be particularly effective in forcing students to examine their attitudes toward other people and controversial subjects; for example, using a role play debate, students may present opposing sides to a given topic, thus demanding a wider view of the issues.

The Romantic School of thought places an understanding of role play in the manner in which the learner remains at the centre of the learning experience. Process drama theorists such as Slade (1954) and Cook maintain that the technique of role play should remain natural and spontaneous. They advocate a particular theory of play, where children should naturally be left to take up their own roles without necessarily influencing their portrayal of the roles. Although there exist differences in terms of the understanding of role play, O'Toole and Haseman (1988:3), still affirm that the idea of taking up a role simply means representing a point of view without necessarily including costume and props, hence such beliefs reinforce the concept of role play as a teaching technique that places emphasis on interpretation of role

portrayal rather than on how one arrives at the role playing. According to Bolton (1984), dramatic activity in the classroom should consist of various kinds of role playing thus allowing the learner and the teacher to focus on attitudes. The purpose of such a process is to bring about a change in understanding on the learner's part, hence educating them.

Bowell and Heap (2001) maintain that participants in process drama take on roles that require inquiry, investigation or exploration of the subject matter of the drama. The task of the teacher or facilitator in this case is to find ways in which to connect the learners with the content and enable them to develop responses to it through active engagement and reflection. Hence, it is through this process of inquiry and investigation that the research seeks to analyse how the process of role play can be understood as educative. In educational or process drama circles, the treatment of role comes into play as the teacher is capable of inducing tension within the various roles assumed by the students during the initial stage. O'Neill speaks of a 'pretext' which serves as the driving force for the imagined world. She further speaks of role as fundamental in that every dramatic process begins with characters taking up roles in an imagined world. It is through their roles that participants create and maintain the dramatic world. It is also through role play that meaning is derived.

Role involves personification of other forms of existence through the medium of play (O'Neill 1995:79). Applied drama and theatre provides the space to explore and expand into an unknown universe and as a result constantly surprise the individual into new awareness. Spontaneity and creativity become central to this process. Transformation occurs through the interaction of the role and the self. When we role play we are transformed into someone or something we are not, and then by multiplying the number of roles we undertake, we are

transformed again. The transformation is also dependant on how we deepen our understanding of the 'other'. Paradoxically the real purpose of our roles will be revealed by attempts to disguise or deny them (O'Neill 1995:91).

Role allows participants to create and maintain dramatic worlds (O'Neill 1995:69). These dramatic worlds create conducive environments for participants to interact in time and space seeking answers to their challenges. Participants engage with what is going on by holding two worlds together at the same time. The potency of dramatic activity lies in the metaxis, which is the place where reality meets the fictional world created by the role play. Of all the imaginative behaviours drama is the only one that articulates inventing, anticipating, recollecting, hypothesising, creating, musing and day dreaming or any other mode of imagining through the medium of concrete action. It is this kind of experiential learning that can have an influence in developing people's life skills. This research focussed on life skills themes, including problem solving, critical thinking, effective communication skills, decision-making, creative thinking, interpersonal relationship skills, self awareness building skills, empathy, and coping with stress and emotions.

2.3 Identification, Recognition and Resonance

As in image theatre where an actor relates to a created image through identifying with it, recognising it or through resonance, role play also operates in the same manner. When a person takes on a role, or when participants role playing in a group observe someone playing a particular role they may identify with, recognise or resonate with that role. As the participants relate to the different roles they either play or observe others playing, they inevitably re-imagine their own behaviours. Some roles are modelled in such a way that they present

questionable behaviours, or pose problematic ways of interaction with other roles. The participants had to take on roles that would represent certain ideologies and be exposed to a various situations that would put these roles in a position to practice or apply a certain life skill or a set of life skills. In the process of playing these roles, the participants would relate to the roles in different ways.

2.3.1 Identification

When a role player is able to say: 'I am exactly like that' they would have identified with the role. In image theatre, identification is believed to be 'the strongest of the three types of actor-image relation, since it is the actor's own personality which animates it, her own sensibility, rather than just the approximate knowledge she may have of another person's sensibility'(Boal 1995:68). There are cases in which the role player may identify with the situation they are exposed to in the role play. This may mean that the role player begins then to deal with the situation as they would have dealt with it in real life, or even as they have dealt with it in their past.

2.3.2 Recognition

Recognition is almost similar to identification, except for that when one recognises a role, they may be able to say: 'I am not like that at all, but I know exactly the sort of person this could be.' In this case, the role player will be mobilised by their knowledge of an 'other' or by real life experiences they have had with that 'other' person. The role player who recognises the role will be mobilised not because this role relates directly to them but because it relates to this 'other', whom the role player knows well. According to Boal, this relationship will be that much more intense if the [actor] has experienced or is still experiencing a relationship of opposition to the role which they claim to know or recognise (1995:69).

2.3.3 Resonance

Resonance takes place when the role awakens in the role player emotions which the role player can only vaguely identify or delineate. This does happen when a role player can say: 'I do not think I am like that, but I would like to be' or when they can say 'she is like that but she could be different.' When role playing, or observing others role playing, such emotions can easily arise and when the role awakens emotions in the role player or an observer, they will inevitably begin to think about their own actions or behaviour as well. Diffuse as it may be, resonance still plays a big role in establishing a relationship between the role player and the role.

2.4 Approach to Role play

Role playing is often spontaneous and relatively unstructured. Role play exercises and scenarios often extend to situations beyond reality. In contrast, simulations attempt to model some real life phenomenon and are usually more structured in organization and objective. In a bid to encourage a very participatory approach to the role play workshops I facilitated, I chose to adopt the more on-the-spot and in the moment approach. In this approach, the idea of role play is taken in its simplest form, where someone is asked to imagine that they are either themselves or another person in a particular situation. They are then asked to behave exactly as they feel that person would (Van Ments 1983:16). It was of great significance for me to watch and observe the nature of imagined worlds the teenage girls almost always came up with. One would assume that abused teenagers only have images of abuse all the time, but this is not always the case. I witnessed abused teenagers take on a diverse range of roles, some really challenging the notion of being vulnerable and stereotypical, some being very assertive and knowledgeable about their roles or positions in society.

The role player may play an imaginary person who does not exist at all, a real person who exists either as part of the group or from outside the participating group and she can play herself. I was very conscious and aware of not wanting to awaken memories from the past and emotions that would directly affect the girls so I encouraged them to play distant roles. It was their choice though to play roles of real persons or themselves. When developing a role in improvisation, it is only essential to adopt the appropriate attitudes of the role. The three basic aspects of role to take into account when improvising are the purpose, status and attitude of the role (Haseman and O'Toole 1988:7). The purpose of the role is what the role seeks to achieve and this is not fixed. A role's purpose may shift or change sometimes quite quickly. For example, one may play a role seeking advice from a friend but in the end they may be the one giving emotional support to the same friend after discovering that he has lost his close relative. It is necessary however for a role player to know what the purpose of their role is before they embark on a role play.

According to Haseman and O'Toole, all relationships have an element of power in them and this means that one person has some hold over the other, some special knowledge or a higher position, and this is called status (1988:8). The status that a role has affects their manner and bearing towards other roles in the role play. Role players can play higher, lower or equal status and each time they play the same role with a different status, new understandings of the roles and the worlds portrayed in the role play emerge. Playing a beggar on the streets will evoke different emotions and understandings from playing a bank manager who has to deal with problematic clients and these differences may easily be a result of the difference in the role status. Equally important to purpose and status is the role attitude. Each character in every drama has attitudes towards, amongst other things, the subject of the drama and other characters in the drama (Haseman and O'Toole 1988:10). Roles may have a friendly attitude

towards each other, or one may hate the other depending on the given circumstances. It is important to know why one likes or hates the other characters in the drama and this helps in moving the drama forward. If in role play two roles dislike each other, the role players are exposed to that situation and this challenges them to find means and ways of dealing with these circumstances.

2.4.1 Mantle of the Expert

According to Morgan and Saxton, the Mantle of the expert appears to be a more sophisticated role play method in as far as the teacher initially frames the context of the process drama by engaging the learner. The mantle of the expert can be described as being oneself but looking at the situation from a particular point of view (O'Neill 1995:81). The participant, or role player is enrolled as an expert or specialist in a certain area or subject matter and they are presented with a situation to respond to as that specialist. This method of role play challenges the player to identify with the role in depth.

2.4.2 Role Doubling

O'Neill (1995) claims that in process drama, the opportunity to move among a multiplicity of roles allows both engagement and detachment in the participant. Role play is regarded as lower in the hierarchy of acting behaviour. Most process drama theorists seem to be in agreement that the concept of role play is a more natural and spontaneous approach not requiring elaborate sets, rehearsal and characterisation as opposed to the idea of acting which is more attached to the notion of Naturalism, where according to Stanislavsky, one has to play the part as natural and close to the inner being of the character through the aid of costume, and props.

Chipatiso (2008) asserts that, 'as participants engage in role they are bound to take multiple personalities that may require simple representation instead of complete identification and naturalistic portrayal'. Instead of fully embodying a complete character as fully as possible one often merely illustrates or suggests a role. However at whatever level of elaboration**,** the role player's body is inevitably at the core of the theatre event. At the level of performance, 'actors undertaking a role become transparent inviting the spectators to look through them at the character or as in a mirror at themselves' (O'Neill 1995:69). The implication is that under this condition the actors cannot separate themselves from the spectators, since the level of participation and roles adopted become more fluid. Doubling therefore occurs when one person is at liberty to get in and out of role. Transformation may occur as the participant shifts from one state to another, and this may have an effect on the role player as they experience behaviour and attitudes of the role thus informing the self.

2.4.3 Role Reversal

One other widely used variation of role play is the use of role reversal. Role reversal can be achieved in a number of ways. In my experience, I would allocate participants roles in pairs, ask them to play those roles and after a couple of minutes I would stop them and ask them to swap roles. If one had played a police officer in the first scenario, interrogating a citizen, I would ask them to play the citizen being interrogated by a police officer. On another level, role reversal can merely mean the case where a male participant plays a female role and vice-versa, and this qualifies as role reversal because one is playing a part that is outside their normal range of experiences because of non-behavioural or physical traits such as sex, race or disability (Van Ments 1983:114). The latter was very widely used during the course of this

research since the research participants were all female. The purpose of role reversal is for the role player to be able to deepen their understanding of the other.

2.5 The Role Play Model

Role plays can take on many forms. They can involve online elements or be conducted face-to-face. For the purposes of this research, I adopted a particular model with clear steps for designing and implementing the role plays. The order of designing the role plays is outlining the learning objectives, choosing the role play scenarios, identifying the roles and the role players and then creating the role play structure. The role play structure itself has four important stages which are briefing, interaction, forum and debriefing.

2.5.1 The Learning Objectives

The learning objectives can be theoretical as well as practical. The key questions to ask in the early stages of the role play design process are: What are the key concepts that should be taught, or rather learnt or developed in this workshop? Is there a key event or situation that is the focus of the workshop? What skills should the participants develop through the activity? Is it aimed at broadening expertise or developing new skills? Do I want the students to experience a different perspective? How does the role play fit into the rest of the workshop series? Is it being used to reinforce ideas that the participants are already familiar with or is the role play meant to present new theories?

2.5.2 Choosing a Scenario

By re-enacting events from reality participants are able to deepen their understanding of real life situations. Additional images, readings and context can be provided from newspaper reports, academic articles and documents relating to the issues intended to be addressed. When selecting the scenario, it is necessary to consider what resources may already be available and if participants may have some pre-existing knowledge on the subject matter to be addressed. The key questions to ask are: what is the purpose of this role play scenario? What are the main issues or areas of conflict in the scenario? What are the circumstances that created the tension, and when and where did this occur?

2.5.3 Roles and the role players

One key planning aspect is looking at the participating group and considering their differing perspectives on the situation. It is essential to ensure that the participants have a private and a public stance in relation to the role play theme. At this point, it is essential to consider how many participants you have in the group and how you will assign roles. It may be appropriate for participants to be selected randomly, or to be chosen on the basis of their participation or at times to allow them to choose their roles. It is also essential to decide if all the roles have equal opportunity for participation depending on the scenario being enacted. It may be pertinent to the learning process to have some participants play very minor roles in order to reflect reality. Considering the relationship between roles, for instance looking at which roles can interact with one another or which roles are allied and are their alliances public or private is a very important thing to look at. It is also crucial to establish if some roles act as representatives for others and find out the reasons for that because having this information will help in assigning the roles and observing how different role players take on the same roles and

what possibilities there are of having different solutions to the same problem. Understanding the roles and clarifying the roles for the participants' sake is also a key principle to the role play planning process.

2.5.4 The Role Play structure

The structure of the role play usually depend largely on how much time one (the facilitator) wishes to allocate to the exercise. Role plays can be as brief as a few minutes or they can last for a day, and can even continue over a relatively long period of time. For the purposes of this research, I adopted the structure outlined below, which is a good example of how a role play could be structured. I adopted the four stages of: briefing, interaction, forum and debriefing, which involve important elements that enable the participants to familiarize them with the exercise, engage and reflect.

2.5.4.1 Briefing

Holding a briefing stage provides an opportunity for participants to familiarize themselves with the role play, select or be assigned roles and prepare for their role by imagining the situation and role they will be representing. Only the necessary details pertaining to the role and the role play scenario are given to the participant at this stage. If there are any rules set to be observed during the role play, they are also given and/ or established at this point. The participants have the freedom to think creatively and imagine how they would take on the role and interact with the other role(s).

2.5.4.2 Interaction

During the interaction stage participants are able to act in their roles, networking, and lobbying with other participants to achieve their agendas. The main point of this stage is for role players to present their agenda to other participants and formulate relationships within the provided guidelines. The interaction in my case was a series of face-to-face improvised scenarios reflecting how the situation could develop in reality. Depending on the rules set to be followed, the role players can find a way of ending their interactions or the facilitator may ask them to stop and lead the role players and other participants into the forum session, into reflection or ask them to replay the scenario if need be.

2.5.4.3 The Forum

The forum stage is an opportunity for all players to negotiate and try to resolve the issue at hand. It is a face-to-face conference or public forum where the participants as a group will communicate, responding to the issues raised in each role play scenario. The participants offer possible ways to solve the problem in the scenario and the role players involved will try those solutions out. The role players may be replaced by volunteering participants who may have a different way of resolving the conflict in the role play.

As adopted from Boal's forum theatre, the forum gives the participants more influential position in the process, particularly those who would not have engaged with roles in the role play. It is through asking questions and getting answers from the role players that the participants who would have observed the role play as spectators either associate or disassociate with the role. In the workshops I did, the role players were hot seated in character and this often brought a lot of challenging questions to both the role players and the spectators

as well. Although the spectators do not actually shape the characters through asking the questions they develop a better understanding of the role. Hot seating allows the spectators to play a part in the process as they are able to 'sit' with the characters and have a conversation. By doing this the spectators would be active participants in the process. The spectators will ask their question from the points of association or disassociation with the role. In the process the spectators develop a relationship with the roles.

It is possible that some will admire, while others will hate the antagonist, some will feel pity for the protagonist. By taking this position the spectators are taking a more influential position in the role play. If they get a chance to take up one of the roles and play it, they would then have an opportunity to present an alternative way of relating to their role and the others. Landy points out that, 'in order for me to understand you, and you to understand me we have to be in each other's shoes' (1982: 102). Through asking questions the spectators will be trying to understand the protagonist or antagonist, to be in the shoes of the other, so that they can understand the other. Also the spectators through their questions will be trying to invoke the protagonist or antagonist to take a look at themselves in relation to the action and position they would have taken in the play. For the spectators this will give them an opportunity to really understand the roles in the role play. Landy goes on to say that by doing that, 'you are trying to understand me from my point of view and I am trying to understand you from your point of view' (ibid). This also gives the spectators an opportunity to understand the role players from their own perspectives rather than the spectators'.

2.5.4.4 Debriefing

Debriefing is the final stage. Debriefing is otherwise known as reflection because this is the stage where the participants give feedback to the process. Plenty of time should be allocated to this as it is the most important element of the role play. It is at this point that one facilitates a discussion that helps the participants to reflect and this is where the actual learning should happen, based on the role play scenarios enacted by the participants. It is always essential to reconsider the learning objectives and what questions you want the participants to engage with and answer in this session. The facilitator should be present throughout the role play and at this point, they should be able to facilitate the reflections that will make it possible for the participants to learn and acknowledge that as they engaged in role, they identified with some roles, recognised other roles or found themselves resonating with some of the roles.

Basic questions are asked to the participants on what they would have learnt from it. This creates room for reflection on the issues that would have been tackled. This is also done in order to find out whether the process was beneficial to the participants. Debriefing is a reflective moment for the participants to look at the dramatic world and the real world were able to interact and intersect. O'Toole and Donelan point out that, 'the medium of drama is available for discovering and articulating ideas, feelings and attitudes and shaping these private understandings into a public form' (1996: 117). Having a reflection process for the whole group or individually with the role players will be of profound help to them. It gives them the skills and the will power to know how to tackle any form of life situations that requires them to exercise their life skills. Life skills are essential in every individual's life and since this speaks to the self, reflection may not be easy but it is one way of engaging the participants to engage in dialogue concerning their real life situations.

In some cases the participants need to speak to someone, usually the facilitator they trust, and it is not a good thing for them when they cannot get the attention they require. There were moments after the workshops when individual participants would approach me to ask some personal questions and I found this really helpful to answer them and offer the support they needed. Workshops such as the ones I conducted may destabilise the participants' lifestyle as it brings about new ways of relating to issues. The best way to deal with these kinds of destabilisations is to have meaningful debriefing or reflection sessions where such issues can be discussed and addressed. A proper closure needs to be done for both the participants and the facilitator so that they are able to de-role from the roles they would have been playing in the process and get back to their usual selves. Neelands highlights that, 'it is not enough to have an experience of drama-time without also having some evaluation…' (1984: 56).

2.6 Assessment

It is crucial to assess if the role play workshop has been of any significance or has achieved the set objectives. In my case, I would always want to reflect and assess how the role play workshop could have been effective in developing the participants' life skills. In some cases, participants could be asked to submit a written copy of their private and public position expressing what they felt was useful in the role play workshop. One way of assessing the participants could be by observing and analyzing their participation and ability to express themselves in the role play situation. In my case, I relied on feedback from the participants during the de-briefing session and I also assessed the participants' ability to express themselves during role play situations, the ability to adapt to new situations and the ability to offer options during the forum session.

2.7 Resources

There are certain resources that can be made available to participants to assist them to participate in the role play and fulfil their role. Resources given to participants may be generic or specific. It is possible to assign roles in advance and have participants conduct their own research into their roles. I chose to not to use this approach but to assign roles on the day and give the participants very limited amount of information on the role or the issues to be addressed. Generic resources will give context to the role play and could include background information on the situation, a brief outline of the roles and what they represent or their public positions, and an outline of the relationships between the different roles and their levels of interaction. Specific resources will relate to the role assigned to each student and could include background information on the individual, personal characteristics, an outline of the circumstances of the role at the beginning of the role play, details of the boundaries for interaction (is the role player restricted in with whom they can interact? What is the status of the role player in relation to the other roles?). Information that may help the participants to play the roles is to give a statement of the role's public agenda and their private agenda.

2.8 Summary

Role play as a technique in applied drama and theatre has many variations and can thus be applied in many different ways. As outlined in this chapter, I focused mainly on how role play in its simplest form and with its least variations could be used in enhancing life skills amongst orphaned and abused teenagers. For many reasons, one being the fact that this research took place within the confinements of a six week workshop period, I could not possibly explore role play in its various forms and variations. Taking into consideration the mere fact that the

research participants had no background in theatre or drama at all, I could only explore a few role play variations within the confinements of this research.

CHAPTER 3

3.0 Introduction

Chapter 3 gives information about the research case study. It identifies and gives general information about who the research participants are. For ethical reasons, the research participants' names are generally not disclosed and where names do appear, they appear either with the permission and consent of the participant or otherwise they are not real names.

3.1 'The House' Intombi Shelter

Intombi Shelter was started in 1996. 'Intombi' is the Zulu word for girl and as the name suggests, the facility provides shelter, referral and integration services to girl children from the streets and can accommodate 15 children on beds. Intombi children have to prove they are capable and desirous to have a new lifestyle, to accept discipline and attend life skills classes in order to remain in the programme. This is a short term facility from where children are reintegrated back home or to other facilities that will best serve their needs. The shelter is registered and acknowledged but not a statutory institution, meaning that children can walk in and receive immediate attention to their primary problem (food, shelter, health, emotional) with the least number of questions asked. Intombi is a short term residential care centre where a client may stay while arrangements are made to reconcile with parents, for transportation home, for placement in a children's home or other facility. Intombi is there as a beacon of hope even while a child is still on the streets, perhaps involved in commercial sex work and / or doing drugs. It is a place that a lot of children in the streets know about; it is the doorway out of the sub-culture they find themselves in.

3.2 'The House': Brief History

The shelter came into existence after a realisation that some female children fall through the

holes in the Social Welfare systems, end up in prostitution, and addicted to illicit drugs. The largest percentage of the children that the shelter has housed have had past dealings with Welfare and many of them have been "exonerated" by this system - in other words Welfare officially turns its back on difficult children. Upon retrieval of this child from the Street, the impossibility of residential placement in a therapeutic facility faces the child. To attempt to integrate a 17-year-old crack cocaine addicted child prostitute into any residential facility that does not specifically cater for her would be an atrocity. The House facility specialises in residential care of children falling into this category.

Whilst the emphasis of regular children's homes fall on academic schooling, The House Shelter understands that they usually house children at the age of 16 or 17, with a standard 4 education, and with a major social drawback caused by the multiple rapes, the addiction and the dysfunctions caused during their time as child prostitutes. The facility attempts to instil a stronger internal locus of control, and provides life and job skills to these children - the focus is on therapy and counselling, preparing them for reintegration with society.

According to sister Adelaide (04/10/09), a social worker at the house, the children's needs include a need for further education, job opportunities and assistance to get out of the vice they live in. It is understood that about 80% of these children suffered childhood sexual abuse, which was perpetuated by the perceived cruelty of the welfare systems (and in some cases the inadequacy of the legal systems), schools of detention, then eventually by life on the street as child sex workers. These children are usually presented with very serious sexual dysfunction, anti-social personality disorder and a multitude of problems associated with disassociation and repression. It is therefore the shelter's goal to make sure that these children are domesticated

and rehabilitated in a family setting where they can acquire job skills and other personal skills that will make integration with normative society a possibility.

3.3 Physical Location and its bearing

'The House' Intombi shelter is located at number 60 Olivia Road, Berea, Johannesburg. Berea is a busy high density residential area and it is famous for drug dealing and commercial sex work. The physical location of the shelter therefore exposes the girls to a lot of activity that can influence them to want to get back on the streets, but from what I observed, the shelter has stipulated rules and regulations that are in place as a measure to minimise the problem of children running away and going back on the streets. The shelter also provides the girls with basic needs such as food and clothing, and it pays school fees for those who they manage to get back into school. The environment at the shelter is very homely, and the girls have access to a television set that provides the greater part of their entertainment. The girls also take part in other social activities as a group including playing soccer and visiting the local parks as a group.

3.4 Mission and Vision

According to Adelaide (04/10/09), Intombi's mission statement is to provide a temporary therapeutic residential care programme for female children between the ages of 15 and 18 who are victims of the street and/or child sex work.

3.5 Aims and Objectives

The aims of (Intombi) The House Shelter are to provide a temporary residential care centre for female children that ran away from abusive homes seeking alternatives to better their lives, to provide a temporary residential care centre for female children living on the street in the Johannesburg area, to provide an alternative for those girls who perceive themselves as trapped in life on the street, to provide these children with the necessary skills to make reintegration possible, to reintegrate these children into society and with their families. The shelter's objectives are to provide medium term facilities for 15 children at a time. They act as a place of safety for approximately 60 children per year and provide job skills training, life and social skills training, religious and spiritual training and also nurture personal psychological skills and domestic and primary health training. The shelter recruits, trains and employs volunteer workers (10) to facilitate the various aspects of the Shelter. It employs appropriately trained staff to manage the facility and to provide children with legal, social, therapeutic and other resources necessary to facilitate their reintegration to normative life and to provide trained adult supervision at all times. (www.thehousegroup.org/archive/news).

3.6 Activities and Programs

Girls at Intombi Shelter, just like any other girl who comes to The House, are treated with respect and are given freedom of choice within a highly disciplined environment. At Intombi, the girls learn handcraft skills such as needlework, sewing, beadwork and they learn general housekeeping while living in the shelter. It is hoped that they take the skills they have learned with them when they leave the shelter in order to improve their lives.

3.7 Principles

Since Intombi Shelter for girls is a medium term temporary residential facility, the longest that the girls are supposed to, by law, is three months. This is not always the case however in reality because for some of them it takes longer to locate and reintegrate with their families, or find a suitable placement for them in other shelters. In such cases, the girls are then referred to Kulula Skills Centre. At the Skills Centre they learn further skills such as self-employment skills and business skills. They learn these skills in the hope that it will prepare them and equip them to take responsibility of their lives and be able to make a living when they leave the centre and integrate with their societies and families. While at the house, the girls, amongst other things, are not allowed to drink alcohol, take drugs or smoke. They are not supposed to own cell phones and they have a stipulated time to go out as a group for social activities. The girls also take turns to carry out household chores including cooking and doing the dishes. They learn basic literacy and numeracy. There are youth care workers at the shelter who re-educate the girls on personal hygiene and interpersonal skills and they do so hoping to increase the chances for the girls to reintegrate with their families and society.

3.8 The Participants

For the purposes of this research project, I worked with a group of 15 teenage girls from the shelter and they were all between the ages of 13 to 19. All the girls I worked with had been enrolled in school. They are in the range of grade 8 to 11. For ethical reasons, I did not get into the details of how each and every one of the participants ended up at the shelter, but through working with them and through the discussions I have had with the social worker at the shelter, I learned that each and every one of the girls at the shelter was there for a different reason. Some of them did not have interpersonal skills and could not relate well to other

people. Some of the girls spent a few years only at school and have little education. In a discussion with one of the care givers at the shelter, she said that some of the girls will never tell the truth about themselves until the day they leave the shelter. She also reiterated that;

> ... for some of the girls, being at the shelter is far much better than being at home just because they do not want to be home and so they make up stories of having been abused or having been lost or dumped and having no idea how to get back to a place called home... (Nomfundo 16/10/09).

It is a reality that some children may be at the shelter for various reasons including having run away from poverty stricken homes. This however does not rule out the fact that there are a lot of children who run away from being physically or sexually abused. Others may have come to Johannesburg to work and fend for their siblings because they are orphans and then ended up in commercial sexual work on the streets of Johannesburg. The group has something in common, yes, living at the shelter, but their personal issues do differ from individual to individual. I did not intend to investigate why each individual was at the shelter, first because that was not the aim of my research and secondly, because I am not trained to deal with matters that may require any form of therapy, be it psychotherapy or drama therapy. Nomfundo's assertion however confirmed my assumption that by virtue of them being at a shelter, the girls needed to develop their life skills in preparation for the day when they will have to be integrated with different communities.

The research participants do have one thing in common and it is the mere fact that they all live at the shelter. It is believed that they all have been abused in one way or the other. To top it off, some of them are orphans and are destitute. However each participant remains a distinct and unique individual for various reasons, including age difference and different family backgrounds. Amongst those who have been abused, the nature of abuse each and every one of the participants has experienced in their past also differs from individual to individual. The effects of witnessing or experiencing violence at home vary tremendously from one child to another but the attributes that give a child the greatest chance of surviving unscathed are average or above-average intellectual developments with good attention and interpersonal skills. Feelings of self-esteem and self-efficacy, attractiveness to others in personality and appearance, individual talents, religious affiliations, socioeconomic advantage, opportunities for good schooling and employment, and contact with people and environments that are positive for development are therefore necessary for abused and orphaned children (Author Unknown, www.helpguide.org. 28-01-10).

Many orphaned and some abused children easily become “parentified”(Newton 2001). They are forced to grow up faster than their peers because they often take on the responsibility of cooking, cleaning and caring for their siblings at a very tender age. As a result, such children have a lot of challenges in their lives. Some common effects of abuse are academic problems, agitation, feeling "jumpy", aggression, avoidance of reminders and behaviour problems. One of the observations I made amongst the girls at the shelter was a habit of clinginess to caregivers. After investigating this behaviour, I gathered that some of the girls have always had a feeling of being abandoned and when they find someone who cares for them, they fear losing that person. As shall be discussed in chapter four, the advantages of using role play

with such children is that role play encourages working as a team and when the team spirit and a strong sense of ensemble is established, participants will eventually begin to develop a sense of belonging. Another observation I made was that there were a few girls who would easily withdraw from activities. This as I learned from my constant interaction with the girls, was a result of fear. Some of the girls were afraid of exploring new ideas and activities and some were scared of being made vulnerable. In my view, these are very emotional problems and if no support is given to abused children, in their adulthood, they are bound to face challenges like alcohol abuse, depression, low self-esteem, violent practices in the home, criminal behaviour, sexual problems and substance abuse.

Being a teenager is difficult, but being a teenager and being abused can have devastating, life-long effects (Newton 2001). Teenagers living with abuse face the unique problem of trying to fit in with their peers while keeping their home life a secret. Teenagers in shelters often face the problem of having to move and begin school in a new place, having to make new friends while feeling the shame of living in a shelter. Needless to say, their family relationships can be strained to the breaking point and the result can be teenagers who never learn to form trusting, lasting relationships, or teenagers who end up in violent relationships themselves. In addition, teenagers face the same issues as younger children in an abusive family, namely feeling lonely and isolated, growing up too fast, behaviour problems, stress related medical and mental health problems, and school problems. Teenagers are also faced with entering into the dating world for the first time and at this point, they are formulating their own theories about relationships, and some may not have the best models on which to base a healthy relationship. In some cases, they would have witnessed the cycle of violence with the abuse, apologies from the perpetrator, tensions building and more abuse. Unfortunately, some

teenagers may be faced with a higher risk of being victims of dating violence and as mentioned earlier, ending up in violent relationships as adults either as victims or abusers.

One highlighted challenge with the participants was peer pressure. Clasen and Brown (1985: 452) define peer pressure as the pressure to think or behave along certain peer prescribed guidelines. This is regarded as a prominent attribute of adolescence in peer group relations and forms an integral component of adolescent socialization. Peer pressure is a primary mechanism of transmitting group norms and maintaining loyalties among group members facilitating the development of a sense of identity. Peer pressure often leads to early sexual encounters by the youth, of which in most cases many will not be ready. Naran, in a report on adolescent sex in South Africa, highlighted that 'our youth, including young children, are sexually active… some of the other disturbing findings included that, at 18, two out of every three children had had sex' (2005: 6). The sexual encounters are usually associated with alcohol or drug abuse and not well planned thus leading to unprotected sex. This risky sexual behaviour can expose the youth to HIV infection at a very young age. In another discussion with Adelaide, a social worker who also works at the shelter, she mentioned that some of the girls whom they pick up on the streets would have been involved in child prostitution and it is a huge challenge to deal with such children. In her own words, she expressed that:

> Very few organisations can deal with children from a survival sex (or prostitution) background. We cannot say we have a solution either, but we try our best to rehabilitate the girls. One major challenge is that we are located amidst the sub-culture where drug lords run the place (Adelaide 04/10/09).

From Adelaide's words, one can clearly get an idea of the nature and character of some of the girls who live at the shelter. Some of the care givers who work at the shelter also pointed out that the shelter maintains a very low standard of material comfort, and food is kept extremely simple. Their thinking is that no institution should ever provide better facilities than the norm of the country because that will most definitely create a culture of having children in institutions rather than being at home with family.

3.9 Abuse Defined

All the research participants who took part in the life skills workshop series have a history of being abused in one way or the other. For the purposes of this research, it was established that abuse could be physical, sexual, emotional, verbal, or a combination of any or all of those. Neglect, that is when parents or guardians don't take care of the basic needs of the children who depend on them, can also be a form of abuse.

Physical abuse is often the most easily spotted form of abuse. It may be any kind of hitting, shaking, burning, pinching, biting, choking, throwing, beating, and other actions that cause physical injury, leave marks, or produce significant physical pain. Sexual abuse is any type of sexual contact between an adult and anyone younger than 18; between a significantly older child and a younger child; or if one person overpowers another, regardless of age. If a family member sexually abuses another family member, this is called incest. Emotional abuse can be difficult to pin down because there may not be physical signs. Emotional abuse happens when yelling and anger go too far or when parents constantly criticize, threaten, or dismiss children until their self-esteem and feelings of self-worth are damaged. Emotional abuse can hurt and cause damage just as physical abuse does. Neglect is probably the hardest type of abuse to define. Neglect occurs when a child or teenager does not have adequate food, housing, clothes,

medical care or supervision. Emotional neglect happens when a parent doesn't provide enough emotional support or deliberately and consistently pays very little or no attention to a child. But it is not neglect if a parent does not give a child something he or she wants (and is not a necessary need), like a new computer or a cell phone. Newton (2001) states that family violence can affect anyone. He expands by saying it can happen in any kind of family. Sometimes parents abuse each other, which can be hard for a child to witness. Some parents abuse their children by using physical or verbal cruelty as a way of discipline.

3.10 The Contract

Right from the onset, I made sure that the participants themselves come up with a group contract that would bind us all during the process. In as much as I stated clearly at the beginning that people had the right to disengage from the process, the group also came up with a contract that stated that all who were taking part were expected to observe the following:

i. Respect each other
ii. Be punctual and polite
iii. Listen to each other and talk one at a time
iv. Do not laugh at what other people say (we can make mistakes)
v. Do not shout at, or swear at anyone
vi. No vulgar language.

The democratic process of the workshops began to be exercised from the drafting of the contract itself. Addressing life skills began as well during the drafting of the group contract. Communicating how one felt about people laughing at their mistakes or at the mistakes of others is one good example of a situation that created an avenue for me as a facilitator to begin

asking questions that would help me evaluate the depth of the participants' life skills. It was shocking for me to realise how much the participants believed in corporal punishment for people who do not abide by the contract. I was made to strongly assume that the participants' background and history of having experienced abuse had a big contribution to how they felt about people, who either do not abide to set rules, break the law or offend other people in any way. Few participants did not mind if others would not abide to the group contract, and there were few who were indifferent.

Just by merely engaging in the contract drafting process, I began to notice that most of the participants had a passive rather than active orientation to problems, lack of persistence in problem resolution and they had a shallow range and no flexible strategies to respond to problems. Writing on the factors that may prevent orphaned children from committing crime, Dennis (2004:29) says the way the child approaches challenges is a leading factor apart from the external support structures that exist for the child. Geballe and Gruendel (ibid) state that if orphaned children are adopted into another family setup, open communication in which problems and planning for the future are shared will be essential. By engaging the participants in the contract drafting process, I realised that it was an empowering experience. Children, particularly those who are vulnerable, feel important and respected by allowing them to take part in decision making processes and I found it really essential to ensure that I do not establish a set of rules for the participants to observe but that we altogether draft a contract that would bind the whole group. I even made sure that I contribute the least and all I did was ask questions that would prompt the participants to express how they felt about being part of the group. Effective social support is very relevant for abused and orphaned children. This entails relationships with caring individuals whom these abused and orphaned children may

trust. Newton (ibid) asserts that it is essential to create a safe space where the children may expend their energies and express their emotions.

Creating a group contract during the first workshop session was an ideal thing to do not only because it formed a binding set of principles that everyone conformed to but also the process of creating the group contract was a very democratic one. This helped establish the fact that the workshop series had a participatory element to it and every participant had to feel comfortable taking part in the role play activities.

3.11 Conclusion

Chapter three introduces the research participants who have been the case study to this research. It establishes that some of the participants have a background of having been abused and some have been orphaned. This chapter however does not explain how the participants participated in process of this research. In the next chapter, I shall look at the role play workshops that were designed to enhance and develop the participants' life skills.

Chapter Four

4.0 Introduction

The first two chapters briefly highlight that this study was carried out through conducting a series of role play workshops. They also give an overview of role play as an applied theatre technique. In chapter three, I focused on the research participants, identifying some of the effects of abuse and loss of parents in their lives. This chapter will discuss the actual role play workshop I facilitated to enhance the participants' life skills. Chapter four deals precisely with how the workshops were structured and how the process worked. It cites examples from the role play workshop activities. This chapter also looks at the strengths and weaknesses of the workshops conducted for the purposes of this research.

4.1 Workshop Sessions

In an interview with Dr McLaren, an arts educator who has extensively worked in children's theatre circles in Zimbabwe, I asked him how best to engage children, particularly abused and vulnerable children, in theatre work without violating their rights and dominating them. His response was:

> Never mention the word vulnerable to 'vulnerable children'. Instead, make a piece of art with them, in which they are at the center of it. This will make them feel good about themselves and once this begins to happen, you have already begun addressing the children's sense of self esteem. Just demonstrate to them that they can do it, and let them do it themselves, let them learn through active participation (McLaren 14/11/09).

This approach has been the basis of this research process. The research focused on enhancing or developing life skills based on what the participants already know, what they have already experienced and on their world view. In as much as the participants have been labelled vulnerable, I never treated them as such, or give any clue or insinuate at any point that they were vulnerable. The whole purpose of this research was to make use of role play in raising the participants' self esteem and enhancing their life skills. For this reason, I focused on identifying positive attributes and activities that would help in creating a conducive environment where all the participants engaged.

4.2 Facilitation versus Teaching

In conventional schooling, the focus is primarily on the development of the mind. On the contrary, experiential learning places focus on the development of the person as a whole and this means it places focus on the body, mind, thoughts, feelings, actions and the totality of being. Because life skills enable a person to interact meaningfully with others and with the environment, it is more appropriate to facilitate a process that enables one to develop or enhance these skills than to teach them. For this reason facilitating a series of role play workshops formed the basis of this research. In the context of this research:

> Facilitation is the non-directive art of providing the right stimulus for a group to participate fully in their own growth and move towards greater involvement in their communities. The focus is not on telling participants what to do. Rather, the emphasis is on asking questions that enable the participants to see the possible results of changing behaviour or expanding their growth patterns (Rooth 1995:2).

This approach to learning encourages participation and sharing activities in which everyone has something to teach and something to learn. According to Rooth, experiential learning is literally learning from experience and reflecting on what has been learnt (1995:4). I adopted this approach because knowledge is constructed through the workshop and it is not presented by an expert to the unknowing but all the participants become active in the learning process and the power lies with them. Rooth (ibid) states that facilitation is not teaching, not telling, not lecturing, not preaching and definitely not directing. The facilitator can point the way in a subtle manner but should never push the participants or force ideas on them. Because of this reason, the notion of respect is inseparable from facilitation. It is very important for the facilitator to respect the participants and likewise, for the participants to respect the facilitator. The participants should also respect each other amongst themselves and this will help the group develop together. Learning through group participation can easily be achieved.

Freire addresses the formal type of education as a banking concept in which 'instead of communicating, the teacher issues communiqués and 'makes deposits' which students patiently receive, memorize, and repeat. This scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits' (Freire 1972:46). He further points out that this concept looks at knowledge as 'a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing' (Freire 1972:46). According to Freire, this type of educational or social norms approach disregards people's ability to think and make choices for themselves. It does not equip them to make independent decisions and as a result the learning process becomes void. Freire advocates for a learning approach that places the learner at the center. In as much as I had workshop plans and ideas laid out for purposes of this research, I only assumed the role of a facilitator and did not at any point dictate how and what the participants would role play. I did however provide guidance where I

saw fit and highlighted moments and instances where issues were directly related to, or that addressed life skills directly. One approach I adopted was asking questions that would challenge the participants. I would , for example, ask the role players questions that would require them to either make a critical decision, or to empathise with other role players in their predicaments or to find better ways of communicating with their co-players as they role played.

4.3 The Life Skills Workshops

Life skills are the skills necessary for successful living and learning (Rooth 1995:2). Life skills can also be termed as coping skills that can enhance the quality of life and prevent dysfunctional behaviour. This means that a life skill is any skill which enables a person to interact meaningfully and successfully with other people and their environment. Examples of life skills are communication skills, creative problem solving, self-concept enhancement, developing empathy, conflict resolution, countering sexism and prejudice, developing democracy and stress management. In the context of this research, life skills refer to decision making, problem solving, critical thinking, effective communication skills, creative thinking, interpersonal relationship skills, self awareness building skills, empathy, and coping with stress and emotions. In order to develop and / or enhance these skills amongst the participants, I ran a series of role play workshops. The workshops had to be very participatory in nature since life skills have everything to do with developing the individual's personal skills. The participants have to draw from real life situations and this meant that in some cases their actions had to be informed by lived knowledge. Applying role play in developing life skills was inspired by the assumption that in the process of taking on different roles, the participants would inevitably re-imagine themselves as other people and in the process re-define the self. It

takes more than just information to acquire a life skill and learning is more effective when it is an active rather than a passive process (Wagner 1999).

As has been addressed in Chapter two, role playing is synonymous to rehearsing real life situations. O'Toole's rationale for role playing is 'to broaden people's repertoire of behaviours and help them gain insight into their present behaviour and possibly to modify it' (1992:72). This implies that when role playing, one is afforded an opportunity to rehearse real life situations. Rehearsing real life situations in this case implies imagining being caught up in a certain situation and having to make a decision. The situations the participants are exposed to through the role plays are diverse and they demand different ways of reacting and dealing with them. One situation may demand the participant to feel empathetic or to think creatively and another may require one to make an urgent but right decision. Some of the role plays were crafted in such a way that the participants had to deal with stressful situations and come up with solutions to serious problems.

Experience is the foundation of learning but can be truly successful only with involvement, active participation and reflection. When learning through role play it is essential to observe, recapture and re-evaluate the experience. A lot of learning or acknowledgement of having acquired something usually happens during the reflection moments when people discuss, comment and ask questions about the role play experience. In the construction of my role play workshops, I was aware of the idea that the learning and skills development happens in the rehearsal of the situations and so there was room for a lot of repetition of role play scenarios during the workshops.

Because role play operates at the level of play, it allows the participants to make mistakes and correct them in the process of repetition. Where the facilitator and the participants see the possibilities of alternative ways of dealing with the situation in the role play, it is ideal to repeat the role play. Landy (1996: 192) asserts that role play may need to be repeated a number of times. This repetition becomes a form of revision which helps the participants to reflect and learn. In as much as it may be essential to repeat a role play scenario, the idea behind it is not to develop along a particular story, but to try out as many ways to deal with a situation as possible (Landy 1996:192). In many cases I often asked the participants to repeat certain role play scenarios and play them out in so many different ways and each time they did this, new ideas always came up. One such example was a role play scenario in which one of the girls played the role of a girl seeking advice from her friend because her boyfriend was demanding to have sex with her (see Appendix D- Journal Excerpt 1). Exploring these various ideas provided the participants with various choices to make in as far as dealing with real life situations are concerned. Discussions around what best way to deal with certain situations always came up each time a role play scenario was repeated in different ways. These discussions were very essential in developing the participants' life skills because they offered us an opportunity to share ideas and look at the advantages and disadvantages of making certain decisions or of communicating in a certain way.

The role play workshops were structured as outlined in Chapter 2 starting with a briefing session, followed by interaction, forum and finally debriefing **(**see Appendix A for workshop plans**)**. The actual scenarios were relatively unstructured and unpredictable activities that were defined by the role players as they began to interact. All that was carefully planned or pre-set was the theme and subject that each scenario had to address and how to address it was the role

players' creative mind at work. Depending on what came out of the role play scenarios, the whole workshop plan was always flexible to adapt to urgent issues brought up by participants. It was important for me as a facilitator to make sure that those current issues that are brought up by the participants during the role plays were somehow dealt with but without necessarily taking away from the life skills focus of the workshop.

An example of one role play exercise that was meant to address communication skills is one I called the "service provider-customer game." In this exercise, the customer is making a complaint to the service provider who pays no attention to them at all. The participants played this exercise as a group exercise. I divided the group into two smaller groups, A and B and enrolled them separately. I enrolled Group A as service providers who had no time at all to pay attention to their customers. I asked them to be as mean as possible and to ignore their customers and focus on other trivial matters. I enrolled Group B as desperate customers who had to make a serious complaint to the service provider and I asked them to imagine they really needed help and they had to get their service provider to do something about their problem. I then randomly paired participants from the two groups and asked them to interact spontaneously with their partners. It was encouraging for me to watch and listen to the conversations that were completely not working, but the participants were observing and learning how to and how not to communicate! Upon reflection, the participants expressed a whole range of feelings. Feelings expressed included being sad, angry, disappointed amongst others. The participants began to point out the things that led to the communication breakdown including, poor listening skills, keeping no eye contact and taking no notice of the person one is in conversation with.

After playing the "service provider-customer exercise" with the group, a big discussion around communication skills eventually emerged amongst the participants as I asked them how they felt playing the roles of the bad service provider and the desperate customer. What was interesting for me to note was how the participants eventually brought in their personal experiences from the past into the conversation and of particular significance to me was how some participants acknowledged how they had personally failed to be good communicators in the past. One girl confided in the group and openly said:

> 'I really felt bad about the way I used to talk to other people at school because having played the role of the desperate customer, I really felt what it is like to have someone ignore and pay no attention to you when you need them most'(Anonymous Participant 16-10-09)

These self reflective comments from the participants really showed me how much the role plays had impacted on the self. The fact that one could identify with a role and have an emotional memory of a real life experience from their past was encouraging for me to note. It was at this point that I became very aware of how the participants had transformed in so many different ways from the beginning of the workshop series. This work demonstrates what many theorists and practitioners have claimed (for example Landy 1982, 1993, 2001 and Taylor 2003).

4.4 Achievements or developments

Having a group of teenage girls living at a shelter commit fully to a workshop series that did not have any tangible results or material benefit is a great achievement in itself. Judging from

the sort of backgrounds that almost all the participants have, it was very difficult to predict that any of them would actively participate in a workshop series that required them to engage in playing roles that would make them vulnerable in some way. According to Nomfundo (26-11-09), participation in this case became a very notable achievement. I have to mention however that it was not an easy task to get the participants to buy into the idea of the role play workshops. Based on their initial reactions, the participants expressed that they were bored of being taught and having different people and organisations give them lectures particularly on HIV/Aids related issues. The idea that we were going to play and experiment with a lot of creative ideas seems to have made it easy for them to agree to the idea of the workshops.

Once the workshop series began, I began to notice a huge difference in the participants' willingness to share ideas and to listen to and respect other people's contributions. They developed an openness and willingness to share ideas and it made it very possible to develop team work and establish a sense of ensemble. In as much as the workshops had such a direct appeal to the self, the work we did as a group also encouraged the individuals to re-imagine themselves in relationship to others and not in isolation. Difficult as though it may have been in the very first workshops, the levels of engagement improved as the workshop series progressed. While only a few individuals would actively participate and engage with the process in the first few workshops, the numbers increased with each workshop and eventually everyone began to take an active role in the workshops, even the very reserved and timid persons became more involved. In one role play scenario, I enrolled one of the very reserved girls as a teacher and as soon as she embodied the role, she became very present, active and began to teach. It is this imaginative power of role play that makes it possible for one to re-imagine the self as a different person (see Appendix D- Journal Excerpt 2). Whereas only a few individuals would really ask questions and pass comments at the end of each workshop,

by the third workshop, meaningful reflections at the end of the workshop began to emerge and more and more participants became more involved and confident in expressing their emotions and feelings. It was a major achievement for me as a facilitator to have the participants ask relevant questions and raise pertinent issues that informed the process and the whole workshop series. Because the participants found roles that they would say, i am like this, or I am not like this, or I would like to be like this, they began to relate the self to these roles. This interface between the self and the role is what then prompted the participants to ask questions about the roles. In other words, the roles became representative of the self.

Role play is at the core of process drama which basically is an educational method that conceptually and practically employs elements of drama to educate and to deepen the participant's quality of experience. Process drama was developed through Heathcote's pioneering work with young children and her development of drama as a learning medium (Wagner 1999). It also arose from Bolton's theorising of drama for understanding and examining situations in a safe and playful manner (Bolton 1979). Thus, process drama focuses on the participants, on problem solving, exploration through improvisation and experiential learning. The aim is neither to perform for an external audience nor to produce a finished product but rather to create a safe forum where the individuals can learn by reflecting on what they do while they assume roles. When role playing, the role player is exposed to a situation in which they have to improvise a way to deal with the problem raised. Of importance to note is that there is basically no right and wrong way to deal with the situation and so different role players may respond differently to the same situation (Refer to Appendix D, Journal Excerpt 1 for an example of a repeated role play scenario in which the responses to the same situation were different each time). What is essential, and what I can say we achieved in the role play

workshops is acquiring the necessary skills to deal with any given situation. In one workshop, one participant said in reflection:

> I have never imagined myself as a teacher, and once I was faced with the situation to make a decision as one, I found it really challenging at first, but now I can easily imagine myself as anyone, or anything for that matter (Anonymous Participant).

For me, what this girl was saying is that she had never used her imagination before, and role playing had opened up her sense of imagination and now she could easily imagine things outside of her own reality. Exercising one's imagination is a necessary and important part in enhancing one's life skills because with an imaginative mind, one can think creatively and can easily problem-solve.

Influenced by Freire's theories, Boal (1974) developed a genre of theatre that has had a major impact on educational and community development theatre. His approach demands active audience participation, reflection and establishment of egalitarian forms of interaction. Boal (1985: 126) gives the spectators an environment where they should assume the role of protagonists. Participants must move from being spectators and take the role of *actor* in which they cease to be objects and become the subjects. When the spectators engage at this level they become active participants and not just mere subjects who are passive in a process. Like Freire, he is preoccupied with techniques that transform audience members from being passive spectators to involved 'spect-actors' capable of not just watching, but participating in solution making. In this regard, the pedagogic principles of both Freire and Boal further have a major influence on theatre work that has a developmental purpose to it. They all share in their desire to empower the less privileged groups and make them partakers of their own development. In

structuring the role plays, I slotted in a forum session after the interaction stage and before the debriefing or reflection session. The forum stage is an opportunity for all players to negotiate and try to resolve the issue at hand. It is a face-to-face conference or public forum where the participants as a group will communicate, responding to the issues raised in each role play scenario. The participants offer possible ways to solve the problem in the scenario and the role players involved will try those solutions out. By fully engaging in the forum stage the participants were all learning something and benefiting directly by being actively involved.

The Freirean approach to learning that I adopted in the role play workshops was effective. In developing the personal skills, acquiring the skill through one's personal engagement is definitely much better than being taught how to deal with real life situations. Experiential learning makes one learn from within and from a place of understanding, beginning from the known to the unknown. One finds justifiable reasons why they are saying what they are saying, and why they react the way they do in a given situation. By role playing and experimenting with real life situations, one learns the necessary life skills and not one way of dealing with a situation. Metaphorically, one could say it is like learning how to catch fish rather than receiving fish that someone else has caught. Indeed one is better off when they learn how to catch fish and not how to eat it, because then when the need arises, one can apply their learnt or acquired skill.

By constantly engaging with their peers in the workshops, the participants' communication skills amongst themselves inevitably changed. The participants gained more respect for each other through the way they interacted more and more. In the role play scenarios, some participants began to share their personal stories and once this began to happen, their peers gained more respect for them for being brave to share their own stories in such a forum. This

experience proved beyond doubt that the participants gained trust for their peers, particularly during the later stages of the workshop series. Decision making skills improved as evident in the way in which the participants handled role play scenarios that required them to make challenging decisions.

4.5 Constrains

In as much as the workshop series was planned for and scheduled way ahead of time, the actual execution of the workshops was not as consistent as planned. There were times when the participants had to do other chores or activities at the shelter or outside of the shelter and then arrive late for the workshop session. As a result, we lost some time to play around more with different ideas that came up during the role play sessions. More so, running a workshop series in six sessions seemed to be a short time particularly because the role play workshops were meant to develop and enhance life skills and also for the mere fact that the participants have no background in drama and theatre at all. However, the six workshops I conducted were sufficient in realising the goal of this research.

The fact that I am male and an adult and the participants were all female and between the ages of 13 and 19 cannot be ignored even though this did not pose any huge challenges. My being male and working with teenage girls meant I had to negotiate my way to gain their trust and to ensure that the workshop environment was a conducive and safe space where the participants and I would interact meaningfully without fear of being abused or re traumatised. One way of ensuring that gender issues would not become a big challenge was to make sure that I had to remain as professional as possible and never insinuate anything sexual. The greatest challenge was not the mere fact that I am male, but the unfortunate truth that some of the participants have been sexually abused by men. The risk thereof was that some of the participants are anti-

male and cannot easily trust anything that men say. This would then affect such individuals' levels of engagement and in turn they would not benefit from the workshops in the same way as the others.

From a different perspective, my being male was a challenge simply because amongst the participants there were some who have just become sexually active or who are still experimenting with being an adult. For such participants, the challenge was my presence in an environment where men are rarely seen. Engaging in role play with such participants would create an opportunity for them to try and get closer to me in an inappropriate way. According to Katchadourian, teenagers can have what is called erotic fantasy which is a sexual activity in which one imagines having sexual intercourse with someone (Katchadourian in Feldman and Elliott 1990:333). Katchadourian states that;

> Sexual fantasies act as a substitute for the satisfaction of sexual needs and goals that are either unattainable or best avoided. Given the limited opportunities that most teenagers have for sexual experience, this compensatory wish-fulfilment function of fantasies is especially crucial for them (Katchadourian in Feldman and Elliott 1990:333).

Positive as this may seem, the risk of fantasising about sex at the most inappropriate of times would mean not paying attention to what one has to pay attention to. There were a few moments when participants would appear absent minded and failed to engage in the ongoing discussion or failed to respond accordingly in a role play situation. In one of my early discussion with Adelaide, the social worker at the shelter, she warned me that;

> ...you just have to be careful how you interact with these girls. Some of them are really a problem in that they are sexually active and they might just do funny things to seduce you. We once had a male pastor who quit coming here after some girls had 'performed' for him (Adelaide 12/10/09).

Being aware of the various challenges I would possibly face helped me prepare myself better as a facilitator and indeed I made sure that I treated all the participants the same and none received any special favours from me. During the role play sessions, anything sexual that was highlighted or brought up by the participants was treated with great caution. I usually had to take on the mantle of the expert where I would enrol as a parent, or doctor, or HIV/Aids activist and address issues that were difficult to deal with for example sex and sexuality. This I did to always make sure the environment was safe for the participants.

One challenge faced in the role play workshops was communication. My limited understanding of local languages such as Zulu meant that I would resort to English. Having the girls communicate in English was not the best idea because most of them felt really uncomfortable communicating in English and some of them do not understand the language at all. I encouraged the participants to converse in their own languages and the few that could speak better English would translate the most important things for me. I could hear and understand some of the things communicated in Zulu but I would miss out some parts of the conversations. Having someone else to translate for me would sometimes delay the process and above all, interfere with the role play scenario, but on a positive note, it also created a healthy process for reflection. Out of the participants' consideration and concern for me to hear everything they were saying, most of them tried hard to communicate in English, hard as

it must have been. There were a few times in which I asked the participants to do some written reflections and some did write in Zulu. This became a major challenge for me to interpret and for ethical reasons, I could not find anyone to read and translate these reflections for me. Out of the participants' consent, they made their peers read their reflections and translate them for me. The challenge posed by translation was that it was not always easy for the one who translated to carry the exact meaning of the original message. The risk I ran in having some information translated was of losing the first hand information with its original meaning and yet this process was important in that it allowed us all to learn.

Apart from language barriers and time as constraints, there were some participants who merely could not take the whole process seriously. Judging from their actions, one would easily assume that they were simply not interested in the process. A thoughtful analysis would however make one consider that maybe these participants were not ready for such a process. It is therefore not appropriate to blame such participants who did not fully engage with the process because chances are high that they could have been struggling with trust issues. It may however be true that because of lack of total participation, some participants did not benefit from the workshops in their entirety. For some participants who would always be late for a workshop, or chose not to take an active role in the process, the explanation for their disengagement could have been that they could not see any tangible outcome of the workshops. Such participants would not consider the workshops important and so they would fail to acknowledge the learning itself. In my interpretation of this behaviour, I realised that a few of the elder girls who were in their late teenage period would possibly classify the workshops as mere play and not suitable for people their age. Katchadourian asserts that while a youth of 13 and one of 19 are both nominally teenagers, their sexual behaviours cannot be lumped together (Katchadourian in Feldman and Elliott 1990:331). The elder teenagers would

anticipate engaging in processes that in their thinking were more adult like and would separate them from their 13 year old peers. This however was impossible to achieve because the authorities at the shelter had recommended that every one of the girls be part of the life skills workshops.

There were instances where the participants' concentration levels were low and this affected the workshops. One particular case was when two girls had been punished by the social worker at the shelter for fighting and everyone else had been punished for having done nothing to stop them from fighting. In as much as this was a challenge, I took advantage of this situation to address conflict resolution as a skill that the participants needed to develop. I came up with role play scenarios that were centred on conflict resolution and I proposed roles that had different opinions to the subject being addressed. The aim in doing this was for the role players to learn to negotiate with each other when in difference, and reach a compromise. I also intended to develop the participants' problem solving skill so that they would learn to solve issues without having to argue and fight about anything. One role play scenario I suggested that the participants play was about a mother and daughter discussing the daughter's career. The mother was of the opinion that her daughter must become a doctor and she was totally against that idea and she wanted to be a film actress. The mother had nothing to back up her position except for the fact that she herself thought she would be a doctor but had failed, and yet the daughter had reasons for her desire to become a film actress. In the role play, the girl playing the daughter took her mother's hand and softly explained herself;

> ...mom, young people these days spend so much time watching television, and it is a good opportunity for me as an actress to teach these young people, for example, if I acted as a person with

> Aids, and explain to them how I got it and teach them not to do things that can get them Aids, its better for me than to wait for them to get Aids and then try and treat them as a doctor... (Anonymous participant 21/11/09)

Such well thought out explanations in trying to solve a conflict made me realise how powerful role play can be in developing one's life skills. In this case, the girl did not only use her lived knowledge but she used her imagination and creative thinking ability to justify a cause that was very important in her mind. She evidently had re-imagined herself as a renowned television actress and she had believed in her potential to rise up and become that which she had imagined. The girl was able to resolve the conflict between herself and her mother over her career choice. Upon reflection, the participants highlighted the fact that being calm, and clearly explaining your position to the other can help resolve conflicts. One participant expressed how she noticed the gesture of the other girl in the role play when she took her mother's hand and softly sitting her down before explaining herself to her. In her words, the participant said,

> I really loved it when you took your mother's hand and softly sat her down. I think that was powerful. Just that action was enough to calm your mother down (Anonymous Participant)

In as much as role play does not focus and concentrate on the ability to act, surely the physical embodiment of the role does count. The little gestures that comes with the spontaneity of being in a role do count for something important.

4.6 Conclusion

From my observation and active participation in role play, I have noted a number of strengths that role play has. Amongst other strengths, role play helps make abstract problems more concrete, facilitates learning across many areas of curriculum content, involves manipulating knowledge in exciting ways, demonstrates a practical integration of knowledge, skills and abilities and it also involves applying knowledge to solving problems. Through role play also, participants can develop sympathetic understandings, benefit from getting immediate feedback, learn how to compare and contrast various positions taken on an issue and they can also develop a strong skill of speculating on uncertainties. Because role play happens in the here and now, it promotes lifelong learning and it also facilitates an expression of attitudes and feelings that people may otherwise not easily express. These strengths will be discussed in detail in the next chapter which specifically gives an analysis and evaluation of the whole research process. Chapter five will also give recommendations and proposals for further research.

Chapter 5

5.0 Introduction

This chapter gives an overall analysis of this research process. As the research progressed from the first role play workshop, a conscious attempt was made to relate to the four primary research questions which were: Can role play help reconstruct personal narratives? Is role play an effective medium for the development of life skills among orphaned and abused teenage girls in urban South Africa? How can role play be creatively used as a medium to enhance life skills specifically for orphaned and abused teenage girls based at a shelter in Johannesburg, South Africa? and If role play is an interface between self and the other, how far can this relationship be explored in developing life skills for orphaned and abused teenage girls?

Answers to these questions did not surface easily but rather, more questions began to emerge, some directly related to the primary questions, and some quite different but relating to the research process itself. One question that I grappled with as a facilitator was how to lead an experiential and a participatory process with research participants without being suggestive and without dominating them. However, the questions around if and how role play can be applied in areas of vulnerability were addressed. In the light of this research, I can argue that role play is an effective medium for enhancing any form of learning amongst vulnerable people. As Heathcote defines role play as stepping into someone else's shoes, the very essence of imagining one as another becomes a transforming principle because as the self relates to the other, the other directly or indirectly begins to speak back to the self.

5.1 Analysis of research findings

Learning from the participants' feedback during reflection moments, I believe that people can learn to understand who they are through role. In reality, people in any given cultural, historical or geographical space do dramatise their own lives. Landy asserts that people present themselves in everyday life much the same way as the actor presents a character in the theatre. Implicit in his thought is that human beings are nothing more than actors who play social roles in relation to others within their various communities. The community then becomes a stage upon which everyday actors perform their social dramas (Landy 1982:97). By taking on role, and by relating to the various roles they are exposed to, people understand themselves better and by also taking the attitude of others they are not only able to understand others, but they re-imagine who they are as well. This is important for social cohesion as they will be trying to understand each other from their point of view. I found role play effective in developing life skills amongst abused adolescents. Role play requires the individual to be actively involved in a creative process that challenges one to think on their feet, to make quick decisions, to react immediately and this enhances one's personal skills.

In the concluding workshop session, the social worker and care givers at the shelter requested to be part of the workshop. I had to ask the girls for their consent and they agreed to let the social worker and the caregivers be part of the workshop. I made it clear to the social worker and the care givers that they were not welcome to observe the girls' role plays, since role play is not about a performance and an audience, particularly from non participants. As such, the social worker and caregivers took part in some of the role plays created in the workshop. This meant that they were not there in their capacity as guardians and elders who hold more power in relation to the girls, but they related to the girls as equals, as co-participants. However, I sat

with the social worker and the caregivers after the workshop and they gave me feedback on what they had observed during the role play workshop, and generally over the period the girls had been involved in the workshop series. The feedback they gave me was very positive. Among other things, what the social workers said is that they had noticed that the girls seemed to have gained and benefited a lot from the workshops in terms of life skills development. Adelaide, the social worker said:

> The effects of these workshops are evident in the everyday lives of these girls. Since you started conducting these workshops with them, we have noticed that there has been a strong bond established amongst the group through lessened violent behaviour and increased pro-social behaviour (Adelaide 26-11-09).

In response to her claim, I asked her to clarify what she meant by this statement. She went on to explain that there is a problem that the care givers at the shelter have to face and deal with almost all the time and this is violent behaviour. Because the girls have been abused, they are non-trusting and so they can hurt others with ease. They are bound to have personality clashes all the time, and because they do not know how best to handle conflict, they end up fighting (Adelaide 26-11-09). Nomfundo (26-11-09) also confirmed Adelaide's claim by saying that 'there is a notable decreased negative, self-destructive behaviour and an increased ability to plan ahead and choose effective solutions to problems.' The way the girls dealt with challenging situations within the role plays was evident enough of their increased acquisition of knowledge; improved communication skills; gains in self control and handling of interpersonal problems and coping with anxiety; and improved constructive conflict resolution with peers, impulse control and popularity. On the overall, Adelaide and Nomfundo (the social

worker and the care giver) pointed out that the girls had improved a lot in their self-image, self-awareness, social and emotional adjustment.

Courtney (1974) argues that essentially actions between persons are organized into roles and that human conduct is the product of the interaction between the self and role. The interaction between the self and the role has various levels in a performance. They vary from where the self and the role are differentiated, to the level where the role and the self cannot be differentiated. It is through this interaction at whatever level, that role behaviours are learnt intentionally or incidentally. It was a fulfilling experience for the participants to have engaged in role play and for them to mention in reflection that they found similarities and differences between themselves and the roles they played. In one way or the other, the participants acknowledged to have learnt new ways of dealing with various situations. They also developed the skill to ask themselves questions that would help them continuously reflect on their way of life, their conduct, their interactions with the self, their environments and with others.

Giving the participants the opportunity to create their own role models was a huge step towards helping them re-imagine themselves by identify personalities and human traits or behaviours they would like to be associated with. It was not always the case however that the participants would take on positive role models. Sadly, amongst the group I worked with, there were victims of abuse who had been made to believe that the best way of dealing with abuse is to be abusive in turn. Such individuals would easily identify with the negative traits in any given role. As a facilitator, I had to be conscious and aware of such incidents and find ways to addressed this. De-rolling was one way to make sure that role players do not remain in role at the end of the workshops. Over the six weeks of role play workshops with the

adolescents at the shelter, I became more and more conscious about de-rolling at the end of each session. It is very easy for participants to take some negative aspects of certain roles and remain with them for sometime after the role play is over. I observed how strongly attached to certain roles the participants would sometimes be and made sure that after every role play process, the role players get out of role and return to being themselves. The learning and transformation of the self does take place however as the participants engage in the role plays and during the reflection moments. Subtle or unnoticeable shifts in participants' perceptions towards life do take place and over a period of time, noticeable changes may be seen. With three weeks of role play workshops, I got positive feedback on how communication systems amongst the participants and their care givers had undoubtedly changed as a result of the role play workshops.

5.2 Recommendations

I recommend that role play methodologies should be consistently used in the educational activities run by institutions like orphanages, children's homes and shelters, particularly those concerned with vulnerable young people. Pamphlets or lectures on life skills, for example, could help in educating teenagers, but the problem with pamphlets is that not everyone can read and understand what is written on paper. The challenge with lectures or workshops where an expert comes to speak to a group of people is that the learning takes the "top down" approach which has the weakness of having one person knowing it all and depositing his/her ideas "into" other minds. In a discussion with some of the research participants, I gathered that they were not receptive of the idea of having people coming to the shelter to 'teach' them how to live their lives. This was a clear indication that participatory forms of learning are more desirable than the conventional "top down" approach to learning. Vulnerable people

(teenagers in this case.) need to feel important and to have a sense of authority. This helps them in developing their self worth and improving the way they perceive themselves and so teaching them through lectures may seem like dominating them and yet getting them to actively take part in their learning process makes such a huge difference. Role play is one simple way of getting just anyone to imagine themselves as a different other. In its simplest form, role play works metaphorically like getting into someone else's shoes and beginning to see the world through that person's eyes. The fact that role play operates at the level of play makes the learning interesting and possible because the participants learn comfortably in an environment and atmosphere where every action, opinion and suggestion is welcome and acceptable. Because role play operates at this level, it is rare for the participants to struggle with having to be precise and correct, and they are not afraid of failure but they learn through experimenting with ideas and they learn from their mistakes.

Role play is empowering, it enhances self confidence through the lived experience and it is about the embodiment of new behaviours. Role play is powerful because it consists of the distancing effect of role and aspects of play which allows people to learn with others. Vulnerable people cannot focus on the self because focusing on the vulnerable self can be painful but in role play, the focus is on play in which case one is not by themselves, but with other and they engage in an imaginative world. Strong attributes of role are that it makes the environment safe through its distancing effect, contained and also symbolic.

5.3 Further research

During my research I realised how eager some of the research participants were to tell their own stories and perform for an audience. I could not however pursue this within the scope of this study. This has led me into developing an interest to investigate further how telling their own stories in performance would help vulnerable adolescents to deal with their real life situations. Bundy in an article titled 'the performance of trauma' (Bundy in Prentki and Preston 2009:233) asserts that various governments throughout the Western world now recognise that many children who were raised in orphanages and other care facilities throughout the twentieth century were subjected to repeated physical, emotional and sexual abuse. She also states that the impact is severe and continues to create problems for adult survivors.

Bundy, Bates, and Burton together with Susan Kelly, worked on a three-year project, in Australia, that focused on using drama as a tool for change. Their project yielded successful results but considering the differences in cultures, region, given circumstances and the specific situations, I propose that further research be carried out to investigate how performance, even as basic as collective creative storytelling, or use of puppetry can enhance victims of abuse to deal with their past and re-imagine themselves as different individuals. Because of the South African history, the African culture and the given circumstances of the participants of this research, I cannot state with confidence that the approach that Bundy and her colleagues used in their work with survivors of child abuse in Australia would still work in this context for South African adolescents who have experienced abuse in their childhood. My assumption is that giving the abused and orphaned teenagers an opportunity to workshop a performance piece based on their real life stories may have a therapeutic effect, and may also be a powerful

educational medium for many victims and perpetrators of abuse as well. I do assume as well that the fulfilment of having performed for an audience or audiences may help a lot in enhancing the participants' self esteem and help them gain more confidence and believe more in their abilities. These are assumptions that needs to be researched and it is against this background that I make a recommendation for further research to be carried out to investigate how performance may have a therapeutic effect for abused adolescents.

5.4 Concluding Remarks

It is inarguably clear that applied drama and theatre has the capacity to create transformational learning encounters through enabling practitioners and participants to work together in creating symbolic alternatives to reality. Taylor (2003:1) asserts that applied theatre practice has a transformative principle at its core. Role play technique is no exception and it has the capacity to enable the re-imagining of the self and can be used in places of vulnerability as has been evidenced by this study.

Bibliography

Banton, M. 1965. *Roles.* London. Tavistock Press.

Bial, H(ed.). 2004. *The performance Studies Reader*. London. Routledge.

Boal, A. 1992. *Games for actors and Non-Actors* (2nd ed). New York. Routledge.

Boal, A. 1985. *Theatre of the Oppressed.* New York. Theatre Communications Group.

Boal, A. 1995. *The Rainbow of Desire.* Oxon. Routledge.

Boal, A. 2006. *Translation: The Aesthetics of the Oppressed*. New York. Routledge.

Bolton, G. 1979. *Towards a Theory of Drama in Education*. London. Longman.

Bowell, P & Heap, BS. 2001. *In Planning Process Drama*. London. Fulton.

Bradshaw, D (etal). (2002). *Orphans of the HIV/AIDS epidemic: The time to act is now* (Policy Brief No. 2). Cape Town. Medical Research Council.

Branden, N. 1994. *The Six Pillars of Self-Esteem.* New York. Bantam Books.

Cooley, C. H. 1922. *Human Nature and the Social Order*. New York. Scribner's.

Courtney, R. 1974. *Play, Drama, and Thought: The Intellectual background to Drama in Education.* London. Cassell & Collier McMillan Publishers Ltd.

Denzin N.K and Lincoln Y.S. (eds.). 2005. *The Sage Handbook of Qualitative Research, Third Edition.* Thousand Oaks, California. Sage Publications.

Elam, K. 1980. *The Semiotics of Theatre and Drama.* London and New York. Methuen.

Feldman, S.S. and Elliott, G.R. 1990. *At the Threshold: The Developing Adolescent.* Massachusetts, Harvard University Press.

Freire, P. 1972. *Pedagogy of the Oppressed*. Hammondsworth. Penguin.

Freire, P. 1974. *Education: The Practice of Freedom.* London. Sheed and Ward.

Goffman, E.1959. *The Presentation of the self in everyday Life.* New York. Doubleday.

Goffman, E.1974. *Frame Analysis.* New York. Harper and Row.

Haseman, B and O'Toole, J. 1986. *Dramawise- An Introduction to the elements of drama.* London. Heinemann.

Heathcote, D. 1984. *Collected writings on education and Drama.* London. Hutchinson.

Jackson, A. et al. 2000. *Turning Points 2000: Educating the Adolescents in the 21st Century.* Williston. Teachers College Press.

James, W. 1890, 1950. *The Principles of Psychology*, Dover Publications, 1950 paperback, vol. one.

Jones, P. 1996. (2nd ed). *Drama as Therapy: Theory, Practice and Research.* New York. Routledge.

Landy, R.L. 1982. *Handbook of Educational Drama & Theatre.* London. Greenwood Press.

Landy, R.L. 1986. *Drama Therapy: Concepts and Practices.* Springfield, IL: Charles C. Thomas.

Landy, R.L. 1993. *Persona and Performance: The meaning of role in Drama, Therapy and Everyday life*. New York. Guilford Press.

Landy, R.L. 2001. *New Essays in Drama Therapy: Unfinished Business*. Illinois. Charles C Thomas.

Linton, R. 1936. *The Study of Man*. Chicago. University of Chicago Press

Mead, G. H. 1934. *Mind, Self and Society*. Chicago. University of Chicago Press.

Moreno, J.L. 1961. *The Role Concept, A Bridge Between Psychiatry and Sociology*. New York. Moreno Institute, Department of Research.

Moreno, J.L. 1972. *Psychodrama, vol. 1*, New York. Beacon House.

McCaslin, N. 1975. *Children and drama.* New York. David McKay Company.

Neelands, J. 1984. *Making sense of Drama*. London. Heinemann.

O'Neill, C and Lambert, A. 1982. *Drama Structures.* London. Hutchinson.

O'Neill, C. 1995. *Drama worlds; A framework for process drama.* New Hampshire. Heinemann.

O'Toole , J. 1992. *The process of drama: Negotiating Art and Meaning.* London. Routledge.

Prentki, T and Preston S. 2009. *The Applied Theatre Reader*. London. Routledge.

Rooth, E. 1995. *Life Skills: A Resource Book for Facilitators*. South Africa. Nolwazi Educational Publishers.

Siks G,B. 1977. *Drama with Children*. New York. Harper and Row.

Slade, P. 1954. *Child Drama*. London. University of London Press

Taylor, P. 2003. *Applied Theatre: Creating Transformative Encounters in the Community*. Portsmouth. Heinemann.

Van Ments, M. 1983. *The effective use of role play.* London. Kogan Page.

Wagner, B.J.1999. *Dorothy Heathcote: Drama as a Learning Medium*. Portland. Calendar Island Publishers.

Way, B. 1967. *Development Through Drama.* Atlantic Highlands, NJ: Humanities Press,

Journals, Articles and Theses

Bolton, G. 1990. *Constraint in Drama.* SCYPT Journal 19. London.

Bonwell, C.C and Eison, J.A. 1991. *Active learning: Creating Excitement in the Classroom* ASHE-ERIC Higher Education Report No.1. Washington D.C. School of Education and Human Development, George Washington University.

Chinyowa, K.C. 2005. *Manifestations of Play as Aesthetics in African Theatre for Development.* PhD. Griffith University. Ponsbane.

Chipatiso, R. 2009. *The Significance of Role in HIV/Aids Interventions: A Case Study of Interactive Themba Theatre Company (ITTC).* M.A. South Africa. University of Witwatersrand.

Clasen J.R.D & Brown, B. 1985. The Multidimensionality of Peer Pressure in Adolescence. *Journal of Youth and Adolescence.* Vol 14, No. 6. pp. 451-468

Maslow A.H. 1943. *A Theory of Human Motivation*. Psychological Review 50(4).

Moyles (1995) *The Excellence of Play* (2nd Ed). Columbus, OH. Open University Press.

Nebe, W. 1991. *A Critical analysis of the teaching technique Role Play, with particular reference to educational Drama*. M.A. South Africa. University of Cape Town.

Internet Sources

www.thehousegroup.org/archive/news accessed (30/07/09)

How children are affected by HIV/AIDS. Author unknown.
http:// www.journaids.org/reportingonchildren.php (accessed 30/07/09)

http://www.unodc.org/pdf/youthnet/action/message/escap_peers_07.pdf (accessed 10/08/09)

Child Abuse and Neglect: Recognizing and Preventing Child Abuse 2010. Author unknown. http:// www.helpguide.org. January 28, 2010.

Naran, J. 2005-07-11. More younger children are having sex – survey. http://www.hst.org.za/news/20040877. January 28, 2010.

Newton C.J. 2001. *Domestic Violence: An Overview*. http://www.findcounseling.com/journal/domestic-violence/domestic-violence-children.html. July 30, 2009.

Tompkins, P. K. 1998. Role Playing/Simulation. *The Internet TESL Journal*, Vol. IV, No. 8.pp. 143-150. (Available at http://iteslj.org/Techniques/Tompkins-RolePlaying.html)

Varughese, S. 2010. Self love - Your Esteemed Self. Self. http://www.lifepositive.com. August 10, 2009.

Wagner, E. & Longmire.1999. *Learner-Centered Principles for Training*. http://www.nwlink.com/~donclark/hrd/learning/active.html . February 20, 2010.

Interviews

Adelaide, 2009. Interview. The House Shelter. October 4, 2009.

Adelaide, 2009. Interview. The House Shelter. October 12, 2009.

Adelaide, 2009. Interview. The House Shelter. November 26, 2009.

McLaren, R. 2009. Interview. University of Witwatersrand. November 14, 2009.

Nomfundo, 2009. Interview. The House Shelter. October 16, 2009.