

https://dspace.org/

An initial exploration of sexual identity among adolescent orphan females using process drama techniques: a case study of orphans living at Sparrow Rainbow Village

Sani-Chimwele, Alinafe

2012-10-04
http://hdl.handle.net/10539/12032

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

An Initial Exploration of Sexual Identity among Adolescent Orphan Females using Process Drama techniques: A case study of Orphans living at Sparrow Rainbow Village

Alinafe Sani-Chimwele
547207

Thesis supervisors

Professor Hazel Barnes

Kudakwashe Chitambire

A Research Report submitted to the Faculty of Humanities, University of the Witwatersrand, in partial fulfillment of the requirements for the Masters Degree in Applied Drama

DECLARATION

I declare that this research is my own unaided work. It is being submitted in partial fulfillment for the degree of Master of Dramatic Arts to the University of the Witwatersrand, Johannesburg. It has not been submitted for any degree or examination to any other university.

Signature

Alinafe Sani-Chimwele

……day of ……2012

ABSTRACT

This research conducts an analysis of Process Drama as a tool towards exploring sexual identity among adolescent orphan girls in relation to the spread of HIV/AIDS in South Africa. Using Process Drama, an educational method that conceptually and practically employs elements of drama to educate and to deepen the participant's quality of experience, this research explored how through engaging with issues of identity, a mature understanding of sexuality can be encouraged among adolescent girls which may help to curb the spread of HIV/AIDS

The study was also an attempt to deconstruct societal constructions of girls' sexuality that leave out their sexual subjectivity, stressing the importance in defining strong identities among orphans as a way of encouraging their individuality and power in relationships. The research provided a platform through which adolescent orphan girls could face their own emotions and feelings, and those of others and try to identify and understand the root causes in the spread of HIV/AIDS.

It was discovered that orphan hood impacts emotionally, financially and socially on the individual, such that it is important for there to be regular drama workshops in orphanages as a way of addressing adversity, loss and pain.

Drama is empowering. Through the unique process of enactment, its diversity of form stimulates creativity and imagination, aesthetic sensitivity and fulfillment. It provides opportunities for investigation and reflection, for celebration and challenge. It is a potent means of collaboration and communication which can change the ways people feel, think and behave. By its combination of the affective and the effective, it sharpens perception, enables personal expression and the growth of intellectual and emotional literacy. It provides a framework for the exploration of ideas and feelings and the making of meaning.

DEDICATION

To my mother, Zelia, the bravest woman I know.

And all orphans robbed of opportunities...

ACKNOWLEDGEMENTS

Many thanks to my Supervisors Hazel Barnes and Kudakwashe Chitambire for their patience and guidance during the long process of completing this research report.

TABLE OF CONTENTS

Declaration……..……...……...……i

Abstract……...…….……ii

Dedication…….……iii

Acknowledgements……...……iv

Table of Contents……...……v

CHAPTER 1 - **Introduction**

1.1 STUDY BACKGROUND……...1

1.2 STATEMENT OF PURPOSE…….5

1.3 RESEARCH QUESTIONS…….7

1.4 MOTIVATION……7

1.5 RATIONALE……...……...……...8

1.6 THEORETICAL FRAMEWORK…….…….13

1.7 LITERATURE REVIEW……..……..16

1.8 ETHICAL CLEARANCE…….…….20

1.9 RESEARCH METHODOLOGY……..……..21

1.10 STUDY LAYOUT…….…….. 23

1.11 STUDY LIMITATIONS……..…..…….24

CHAPTER 2 - **Historical Perspective of the South African Adolescent Orphan**

2.1 INTRODUCTION……. 25

2.2 HISTORICAL PERSPECTIVE ON THE SOUTH AFRICAN ADOLESCENT ORPHAN……...……..26

2.2.1 Khomanani…….……..28

2.2.2 Soul City……..29

2.2.3 Love Life…….29
2.3 EFFECTS OF HIV/AIDS ON THE ORPHAN……...…..31
2.3.1 Emotional Impact……... 31
2.3.2 Household Impact…….…….. 32
2.3.3 Education…….……32
2.3.4 Stigmatization…….…….33
2.3.5 Family Structures…….……33
2.4 The Adolescent Orphan Child……..……. 34
2.5 IDENTITY……...…….…….36
2.6 SEXUAL IDENTITY……...…….... 39

CHAPTER 3 - **Process Drama as a Social and Developmental Tool**
3.1 INTRODUCTION……..…..……..43
3.2 PROCESS DRAMA IN THE SOUTH AFRICAN CONTEXT……...……44
3.3 THEORIES ABOUT PROCESS DRAMA……..…….……45
3.4 PROCESS DRAMA TECHNIQUES ……..…….……... 49
3.4.1 Negotiating a Contract…….……... 51
3.4.2 Pre-Text……..……..52
3.4.3 Theme/Learning Area…….…….53
3.4.4 Context and Frame…….……..54
3.4.5 Dramatic Tension…….……56
3.4.6 Roles…….……58
3.4.7 Games and Exercises…….……...59
3.4.8 De-roling and Reflection…….……60
3.5 ROLE OF THE FACILITATOR…….……...61

3.5.1 Realness of the Facilitator……...64

3.5.2 Prizing, Acceptance, Trust……. 64

3.5.3 Empathetic Understanding……. 64

CHAPTER 4 - **An Evaluation of the Process Drama Workshops and Interpretation of Data**

4.1 INTRODUCTION……...……..66

4.2 METHODOLOGICAL FRAMEWORK…….....……67

4.3 CONCEPTUAL CHOICES MADE FOR THE WORKSHOPS…….……..……69

4.3.1 Process Oriented Drama…….……..……70

4.3.2 Participant Centred Group Approach…….……..……70

4.3.3 Facilitated Theme and Action-Centred Group Approach……..……..….70

4.4 WORKSHOPS…….……..…….....… 71

4.5 Workshops One and Two – Introduction (Love and Sex)……...…...…..….. 71

4.6 Workshop Three and Four – Independence……..….....…….75

4.7 Workshop five and Six –HIV/AIDS…….…..…..……..78

4.8 Workshop Seven and Eight - Rite of Passage……...…….……..…79

4.9 Workshop Nine – (Conclusion) ……...……...……81

4.10 OBSERVATIONS FROM THE WORKSHOPS…….…….……...……..…….83

CHAPTER FIVE - **Summary of Findings and Conclusion…….....86**

RECOMMENDATIONS…….……..…..…… 89

REFERENCES ……...……..…..…….91

APPENDIX A……..……..…..……99

APPENDIX B……..……..……..……100

1 Introduction

1.1 Study Background

Orphans can be said to be one of the most tragic long-term legacies of the HIV/AIDS pandemic in Southern Africa. South Africa is regarded as having the most severe HIV pandemic in the world (Van Dyk, 2005). In South Africa an estimated 2.2 million children (12% of all children) under the age of 18 had lost one or both parents to Aids by the end of 2003. It is estimated that without change in behavior and treatments, by 2015 there will be 3.1 million Aids orphans (18% of all children in South Africa) under the age of 18 (Bradshaw et al in Van Dyk, 2005).

Obtaining accurate information on children orphaned by Aids is problematic, however, considering orphans to be anyone under the age of 17 whose mothers have died, UNAIDS estimated that there were about 1.2 million Aids orphans living in South Africa at the end of 2005 (UNAIDS, 2005). Because of the breakdown in the extended family system and over-extended facilities at community and national level, orphans, in general receive less care. Although much of the AIDS policy in Southern Africa stresses the role of communities, the burden of care lies with extended family households. Orphans often have to migrate to new homes and communities. Despite the pivotal role that these families play in the lives of these orphans, the implications for such families are seldom recognized.

Based on qualitative research conducted with children and guardians in urban and rural Lesotho and Malawi, most children found migration traumatic in the short term, but over time many settled into new environments (Ansell and Young, 2004). Failed migrations, which resulted in renewed migration and trauma, were attributable to one of two household-level causes: orphans feeling ill-treated in their new families or changes in guardians' circumstances affecting the orphans' education and social relations (Ansell and Young, 2004).

Also the stigma and discrimination associated with HIV/AIDS exacerbates the orphans' situation, hampers the bereavement process and exposes children to victimization in their community. This, in some cases, is further compounded by the loss of property when relatives appropriate assets after the death of parents. As such, counseling and psycho-social support are

important elements in the treatment and caring for orphaned children. Some studies have shown that death rates among AIDS orphans are 2.5 to 3.5 times higher than those of children with a parent (Van Dyk, 2005).

As such, the impact of the pandemic upon the orphan child can be so great that it leaves them traumatized. The orphans tend to internalize the traumatizing events to which they have been subjected as inner dialogues, and these dialogues colour their interpretation of subsequent events and life in general (Adams-Westcott et. al., 1996:48). They have to cope with unsettling, frustrating and harmful situations which leave them in an emotional shock that is likely to produce long-lasting, harmful effects. A large number of orphans have to deal with the discrimination from societies that are not so compassionate towards people affected by HIV/AIDS.

Considering the fact that women suffer the brunt of HIV/AIDS, female orphans are likely to be the most affected by this pandemic. Reaching adolescence, female orphans who would have faced discrimination and trauma are less likely to practice sexual abstinence than non-orphans, even though they are not necessarily more prone than non-orphans to other risky sexual behaviors or vulnerable to sexual exploitation (UNAIDS, 2009). They are threatened by an HIV/AIDS epidemic which in their case is fueled by extreme poverty which makes them vulnerable to infection. Poverty may compel them to engage in *survival sex* (sex in exchange for food and other basic needs), or *transactional sex* (sex in exchange for other goods, like clothes or a portable phone). The phenomenon of sugar daddies/mommies who have sex with young girls/boys in exchange for financial and material gain is widespread in some regions (Michielsen et al., 2008). As such, for many adolescent female orphans, the issue of sexual identity becomes problematic as they struggle to describe conceptions and expressions of their individuality or group affiliations.

Sexuality can be described as something that is experienced and expressed in thoughts, fantasies, desires, beliefs, values, behaviour, practices, roles and relationships. Within the context of other developmental goals, one is supposed to become a self-motivated sexual actor, meaning one is

supposed to have complete and absolute control of one's sexual encounters. This view does not take into account the systematic pressure put on adolescent girls not to feel, know, or act on their sexual desire, in so doing covering up the consistent refusal to offer girls any guidance for acknowledging, negotiating and integrating their own sexuality (Miller and Simon, 1980).

Until recently, sexuality in the context of HIV/AIDS has been conceptualized as a disease problem and therefore tended to embrace a limited number of themes, including disease (risk) and reproduction. Consequently, HIV/AIDS programmes have been predominantly designed to respond to negative constitutions of sexuality. The almost exclusive focus on the negative implications of sexuality has limited a broader understanding of sexuality and its application in HIV/AIDS programming (Berger, 2005).

Tolman (2002) stated that:

> Sexuality is so often thought of only in negative terms, so frequently clustered with problem behaviours such as smoking and drinking, in our minds as well as in research, that it is easy to forget that while we are not supposed to become smokers or drinkers in adolescence, we are supposed to develop a mature sense of ourselves as sexual beings by the time we have reached adulthood (2002: 4).

The UNAIDS (2009) report states that 65% of girls worldwide have had sex by the time they reach 18 years. About 45% of girls aged 15-19 have had sex at least once, yet society has parceled sexuality out, assuming that normal adolescent boys and not girls have "raging hormones", and that normal girls and not boys long for emotional connection and relationships. The assumption is that adolescent boys are burgeoning sexual beings, they are obsessed with their sexuality and actually expected to act on it, or at the very least, make an attempt. In contrast, when it comes to adolescent girls, what society expects, and in many ways encourages, is their yearning for love, relationships and romance. Acknowledgement of the fact that they too are going through a stage of sexual discovery and if not guided can easily go astray is non-existent. The implications of the physical, social, psychological and material consequences of unprotected intercourse are seldom taken into consideration.

Given this background, it is safe to conclude that the situation is worse for the adolescent orphan girls who not only have to deal with the hardships and adversities of having lost their parents to the HIV pandemic, but also have to deal with the complex issue of going through an adolescent phase in which they must come to terms with their sexuality. Adolescent orphans girls are likely to experience an identity crisis; a situation where they do not have a sense of belonging anywhere, not knowing who they are and/or where they are going. The issue of identity, to a large extent, relates to their self-image (a person's mental model of themselves) and gender identity, as it dictates how they view themselves in relation to other people, ideas and nature. These young girls are now beginning to explore their sexuality; they are entering into relationships and some of them are beginning to share intimacy, yet they, in most cases lack someone to guide them in proper and safe methods in sexual encounters (Michielsen et al., 2008).

Against this background, this study focused on how adolescent orphan girls aged between 15-18 years assume their sexual identity in society. Because Sparrow Rainbow Village, with approximately 80, 000 individuals served there, is the only HIV/AIDS dedicated Hospice care facility on the West Rand of Johannesburg, our sample of adolescent girls was drawn from it. The village offers a unique style of building consisting of domes which are low maintenance and have many health advantages. In addition to this, an extraordinary interactive style of caring for the destitute and dying as well as a great sense of community for all mothers and children with HIV, encouraging them to lead normal lives such as being educated, fed and cared for, is practiced. Accurate statistics for the number of living children and young people aged between 10-19 years born HIV-positive are almost impossible to find, but some indications show that about 70% of the orphans staying at Sparrow Rainbow Village are HIV positive.

Using Process Drama, an educational method that conceptually and practically employs elements of drama to educate and to deepen the participant's quality of experience, this research explored how through engaging with issues of identity, a mature understanding of sexuality can be encouraged among adolescent girls which may help to curb the spread of HIV/AIDS. The

approach was influenced by Heathcote's pioneering work with young children and her development of drama as a learning medium (Wagner, 1999). It also arose from Bolton's theorizing drama for understanding and examining situations in a safe and playful manner (Bolton, 1979). In 1967, Brian Way "promoted drama on the basis that it developed what he called the individuality of the individual" (Taylor, 2000:100). The focus of Way's approach was to stress personal development through drama.

The study was an attempt to deconstruct societal constructions of girls' sexuality that leave out their sexual subjectivity. Tolman (2002) states that sexual subjectivity is a person's experience of herself as a sexual being, who feels entitled to sexual pleasure and sexual safety, who makes active sexual choices and who has an identity or individuality as a sexual being. According to Taylor (2000: 100), drama isn't only about stories retold in action, it is human beings being confronted by situations which change them because of what they must face in dealing with those challenges.

1.2 STATEMENT OF PURPOSE

The UN resolutions (2009) on Security Council underlined the fact that adolescent sexual and reproductive health care needs around the world were not being adequately met. This was in part because their needs were not clearly understood within the social and cultural contexts of their lives, but also because researchers, service providers, and policy makers often avoided the sensitive issue of adolescent sexuality or held uncompromising attitudes toward adolescent sexual behaviour.

Bond (2000) stated that in many parts of the world, the sexual behaviour of adolescents was rapidly changing, promoted by relaxation of traditional norms governing premarital sexual behaviour, migration (particularly rural to urban, but also intraregional, and transnational migration), and exposure to mass media. In those countries where the age of sexual initiation was decreasing and less rigid attitudes toward and sanctions against premarital sexual relationships were emerging, early sexual experience placed adolescents at high risk for unintended pregnancy and sexually transmitted infections, including HIV/AIDS. Because of age, immature physiology

and gender, young women were particularly vulnerable to exploitation that in turn led to significant reproductive health problems (Bond, 2000: 9).

To date, adolescent girls are still exposed to the effects of the changing norms. Acknowledging the amount of grief and trauma that orphan girls go through as AIDS orphans, this research's purpose was as follows:

> **To use Process Drama to encourage the participants to explore their own issues of sexuality and identity by creating imaginative experiences through which the participants could explore feelings, ideas and possibilities.**

Process Drama allows for space for reflection on the actual conditions of our lives, by living through the drama. The words "living through" imply that important sense of "being there in the present and presence", and also builds on its opposite of "being outside it". There is a mercurial inside-outside dialectic that heightens awareness. Thus, "living through" implies continually arresting the process of living to take a look at it, and it is the spectator as much as the participant who re-engages with that living (Heathcote, 1972: 233).

If social life can be described, as Ron Harre (in O'Toole, 1992) does, as a "kind of conversation", so can "living through drama", for they are both dependent on a shared frame of mind, generated from the same resources, composed of the same elements, and made effective through communication and interpretation. Both living through drama and everyday experience are wrought from the efforts of the participants. They may draw on familiar patterns of social codes, but each moment is newly forged (O'Toole, 1992, 98).

As Heathcote (1972) reminds us, drama is always about something, it "depicts matters of significance", it should be instrumental (O'Toole, 1992: 98). For it to be effective in these terms there must be some shift of appraisal, an act of cognition that has involved a change of feeling, so that some facet of living is given (however temporarily) a different value. To remain vibrant throughout our lifetime, we must always be inventing ourselves, weaving new themes into our life narratives, remembering our past, re-envisioning our future, reauthorizing the myth by which we live (Keen and Valley-Fox, 1994 in O'Toole 1992).

Taylor (2000: 1) states that;

> Applied drama operates from a central transformative principle: to raise awareness on a particular issue (safe sex practice), 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 victimization, political disenfranchisement).

Taking this into account, this study addressed issues of sexual identity by creating distancing from the orphan's current situation, yet subtly addressed the burning issue of sexuality in relation to the spread of HIV/AIDS.

1.3 RESEARCH QUESTIONS

This study concentrated on answering these two questions:

- How best can Process Drama be used to open discussion around sexual identity amongst young adolescent girls who have been affected and/or infected by HIV/AIDS?
    - ♦ Which Process Drama techniques are effective?
    - ♦ Which Process Drama techniques are not effective?
- To what extent have members of the target group been able to define their sexual identity and how have their attitudes developed or changed in relation to facing challenges posed by the HIV pandemic?

1.4 MOTIVATION

Such performances by Eve Ensler as "*Vagina Monologues*" (1998) and "*Emotional Creature*" (2010) sparked an interest in my own sexuality as a young woman. In *Vagina Monologues*, Ensler (1998) creatively incorporated monologues relating to the vagina, sex, love, rape, menstruation, mutilation, masturbation and birth with a recurring theme of female empowerment and ultimate individuality. Inspired by girls around the world, *Emotional Creature* also celebrates the authentic voice inside every girl and it is a call to question rather than to please. It gives full expression to girls' innermost thoughts and secrets and highlights the diversity and

commonality of issues they grapple with. The monologues are a depiction of female sexuality in how women view themselves as sexual beings in relationships.

In retrospect, I realized that both pieces spoke to the core of being a woman. I started to question how my life would have been had I been exposed to such dialogues when I was an adolescent. Looking at my sexuality as a source of power rather than something I must eventually submit to my boyfriend or husband. A lot of criticism ensued after the release of *Vagina Monologues* especially because it encouraged pro-feminism and challenged the importance of heterosexual relationships, yet, personally, I feel there is nothing wrong with stating the hardships that you go through as a woman and being proud of how one copes with them. Surviving childbirth, for instance, is something the male species can never relate to, even if they witness it. The joy that comes with creating a child speaks to how powerful female sexuality is.

For the adolescent orphan female, the pressure is to overcome and survive any and all hardships they come across. As Kartell and Chabilall (2005) stipulate, the impact of HIV/AIDS upon the social and educational development of adolescent orphans is great since these adolescents are forced to abandon their schooling either temporarily or permanently because they have to take care of ailing parents and assume adult responsibilities in their homes. Further, inhibiting factors on these adolescents' development are generated by abject poverty, the lack of parental, social and educational support and social discrimination. Due to these factors, these AIDS-affected adolescents suffer cognitively, emotionally, morally and socially (Kartell and Chabilall, 2005:32).

They are forced to grow up fast, thus skipping important developmental stages in their lives. This impacts on their self-confidence, their sense of individuality and their emotional maturity. Exploring sexual identity can be productive in shaping the adolescent girls' general perspective on life. They can find strength in knowing that even in their adversity, they can be strong sexually mature women, whose stories do not overwhelm them but show a sign of how strong they actually are.

1.5 RATIONALE

Extensive research has been carried out and literature written on the topics of HIV/AIDS, adolescence, identity and Process Drama, but rarely are all these themes written about in relation to each other. Usually, HIV statistics permit us to glimpse the ill effects of high-risk behaviour yet, tell us nothing about how social, economic, and political structures create high-risk conditions. For instance,

> By far the worst affected region, sub-Saharan Africa is now home to 29.4 million people living with HIV/AIDS, 70% of the total 42.9 million people living with HIV/AIDS globally. Approximately 3.5 million new infections occurred there in 2002, while the epidemic claimed the lives of an estimated 2.4 million Africans in the past year. Ten million young people (aged 15–24) and almost 3 million children under 15 are living with HIV. Countries like Lesotho, Botswana, South Africa, Swaziland and Zimbabwe have the highest HIV prevalence rates in the world (Brummer, 2002).

With examples such as the one above, in most HIV/AIDS literature, high-risk behaviours are conceptualized within a lack of understanding for social, historical, economic, cultural, and political contexts.

Originating in the minds of most researchers and policy makers, concepts of risk dictate the degree to which HIV/AIDS and women are given priority in society and the manner in which related issues of power and patriarchy are understood and investigated. Such prioritization is commendable, yet discussion of women and HIV/AIDS cannot occur in isolation of their socio-economic and political position, which is characterized by diminished social and sexual autonomy (Arber and Cooper, 2002). Recurring in most research findings is the need to link the social and sexual autonomy of women, in particular, young girls since they are currently the most vulnerable to the HIV/AIDS pandemic.

Further, a close reading of popular discourses on women and the AIDS epidemic usually reveals stereotypes. For instance, prostitutes are often depicted as a certain "kind" of women, polluting to men and categorically different from "normal" women. Their stories are rarely told, or understood. The orphan girl child, unfortunately, is not spared from such stereotypes. In most research, she is depicted as being completely vulnerable and having no control of her life, such that her life is determined by what Tolman (2002: 27) termed the "cycle of poverty". When the

adolescent orphan female's sexuality, sexual behavior and contraceptive practices have been studied, it is in the light of *visible* problems like teenage pregnancy and births, school dropout and early marriage, rarely in a positive light. Little emphasis is placed on their resilience, the capacity to cope with stress and adversity, enabling the individual to "bounce back" to a previous state of normal functioning, probably before losing their parents; or on using the experience of exposure to adversity to produce a "steeling effect" and therefore function better than expected (much like an inoculation gives one the capacity to cope well with future exposure to disease). It is supposed that by virtue of being orphans, they will automatically go astray.

Even the orphan child herself has started to believe this as truth;

> Often, thin descriptions of people's actions/identities are created by others - those with the power of definition in particular circumstances. Once the involved persons buy into these descriptions, they with time become their dominant stories and gradually these problem-saturated stories get hold of their whole being and influence their present lives. (Morgan, 2000)

Being an adolescent orphan and living at Sparrow Rainbow Village, an HIV/AIDS hospice, can be indeed hard, as every individual staying there is associated with HIV. Stigma and discrimination play significant roles in the development and maintenance of the HIV pandemic. It is well documented that people living with HIV/AIDS experience stigma and discrimination on an ongoing basis. This impact goes beyond individuals infected with HIV to reach broadly into society, both disrupting the functioning of communities and complicating prevention and treatment of HIV. Analysis indicates that stigma drives HIV out of public sight, so reducing the pressure for behaviour change. Stigma also introduces a desire not to know one's own status, thus delaying testing and accessing treatment. At an individual level stigma undermines the person's identity and capacity to cope with the disease.

Not only do the adolescent orphans at Sparrow Rainbow Village face stigma and discrimination, but they are also going through a period of curiosity and exploration and going through a life stage where relationships, both with the other and oneself are being defined, in order to reach

what Erikson (1950) called favorable outcomes, sometimes known as "virtues", or as it is applied to medicines, "potencies".

> Only when both extremes in a life-stage challenge are understood and accepted as both required and useful, can the optimal virtue for that stage surface. Thus, 'trust' and 'mis-trust' must both be understood and accepted, in order for realistic 'hope' to emerge as a viable solution at the first stage. Similarly, 'integrity' and 'despair' must both be understood and embraced, in order for actionable 'wisdom' to emerge as a viable solution at the last stage (Erikson, 1950: 89).

It is at this stage that adolescents form intimate relationships, have strong bonds in their work space and family. Hence, two forces are at play here, and these are intimacy compared to isolation. Questions going through the adolescent's mind are,

- Who do I want to be with or date?
- What am I going to do with my life?
- Will I settle down?

They are defining their identity and reaching sexual maturity, very important aspects that will determine their entire adulthood in relation to their society and how they relate to others both as individuals and sexual beings. It is at this stage that they get to have a sense of who they are, where they come from and most importantly, where they are going (Erikson, 1950). Failing to define one's sexuality at this stage can lead to a sense of no direction and high risk behaviours such as unprotected sexual encounters as a result of lack of self-worth, which inflates the risk of HIV infection.

Therefore, attention needs to be paid to exploring issues of sexuality in adolescent orphans, in this case, the orphan adolescent girls at Sparrow Rainbow Village so as to bring out a strong sense of individuality. HIV/AIDS must be addressed as a social problem, not a medical one by linking their own interpretation of their sexual identity to the epidemic, especially in the adolescent stage of their lives.

Current HIV prevention work indicates that simply providing HIV related information plays a limited role in changing sexual practices, and instead stresses the need to address the social and

cultural forces shaping individual behavior (Hoosen and Collins, 2004). It is important, therefore, to engage the participants in the learning process, thus the use of Process Drama.

Through Process Drama; an umbrella term that embraces an approach to learning in, through and about drama, places at its centre improvised role play designed to create meaning for the participants rather than for an external audience. The roles people take are fictive, improvised and performative yet they denote the process of simultaneously 'being yourself' and acting as if you are someone else (O'Connor, 2003: 35).

Such Process Drama techniques as role play can involve playing with crucial emotions such as grief, fear, anger, jealousy, love, hatred, guilt, anxiety, betrayal, rejection and injustice, all feelings that adolescent girls, especially orphans go through. By appropriately framing the understanding of the real/not real boundaries of the make-believe situation, the adolescent orphan girls at Sparrow Rainbow Village could play with these emotions in relatively safe contexts. In trying to understand and come to terms with these emotions, they were placed in situations where they were compelled to confront their personal beliefs, attitudes and values and express their emotions and feelings.

The research provided a platform through which these adolescent girls could also face the emotions and feelings of others and try to identify and understand the root causes. They were invited to step into other people's shoes expressing emotions, beliefs, values and attitudes which are not necessarily similar to their own. The understanding of one's emotions and feelings and those of people around you has the probability of making one value oneself and feel a sense of self-worth and also feel empowered to act and change things (Verriour, 1994).

The study tried to fill the gap that HIV/AIDS research has created in usually focusing mostly on statistics yet telling us very little about how social, economic, and political structures create high-risk conditions. It also focused on the orphan adolescent who is stigmatized for being either infected or affected by the virus whilst at the same time going through a life defining stage where she has to cope with her sexuality. And by using Process Drama to create a learning atmosphere that enabled the participants to explore such grave issues pertaining to their situation as orphans

by creating a distancing from the self and the role in the "other" or imaginative world, this study sheds some light on adolescent sexual identity and provides a basis for future reference. Through the study, an understanding of adolescent orphans' experiences and interpretations of their sexuality in relation to HIV will be unpacked, thereby demystifying some myths, opinions and arguments that being an orphan automatically places you at the highest risk of HIV infection.

1.6 THEORETICAL FRAMEWORK

The study, to a large extent drew from theories of Social and Child Development by Erikson (1950), Vygotsky (1978), Goleman (1996) and Piaget (1962). Erikson (1950) is well renowned for his theories on stages in development whereby he described our personality traits as developing through engagement with opposites. We think of ourselves as optimistic or pessimistic, independent or dependent, emotional or unemotional, adventurous or cautious, leader or follower, aggressive or passive. Many of these are inborn temperament traits, but other characteristics, such as feeling either competent or inferior, appear to be learned, based on the challenges and support we receive in growing up (Erikson, 1950). He believed that every human being goes through a certain number of stages to reach his or her full development, theorizing eight stages that a human being goes through from birth to death.

In addition, Goleman (1996) stated that:

> The range of what we think and do is limited by what we fail to notice. And because we fail to notice that we fail to notice there is little we can do to change until we notice how failing to notice shapes our thoughts and deeds (1996, p24).

Acknowledging that inner thoughts and the support we receive growing up can play a big part in interpreting the actions and deeds of the adolescent orphan child, the research focused on the psychological development of the adolescent orphan child by exploring sexual identity.

Further to this, because the study focuses on girls, it was also carried out from a feminist angle, especially Hanisch's (1969), who coined the slogan "The Personal is Political". This angle became synonymous with the second wave feminism, largely concerned with issues of equality (such as ending discrimination, but seeing women's cultural and political inequalities as

inextricably linked) other than female suffrage. It encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures.

Hanisch (1969: 1) theorized "the pro-woman line."

> Women are really neat people. The bad things that are said about us as women are either myths (women are stupid), tactics women use to struggle individually (women are bitches), or are actually things that we want to carry into the new society and want men to share too (women are sensitive, emotional). Women as oppressed people act out of necessity (act dumb in the presence of men), not out of choice. Women have developed great shuffling techniques for their own survival (look pretty and giggle to get or keep a job or man) which should be used when necessary until such time as the power of unity can take its place. Women are smart not to struggle alone (as are blacks and workers). It is no worse to be in the home than in the rat race of the job world. They are both bad. Women, like blacks, workers, must stop blaming ourselves for our "failures.

Placed in a compromising situation such as the adolescent orphan girls have been, it may appear normal or inevitable for them to become submissive and intimidated by the world. This study aimed to touch at their inherent ability to cope and handle most of the adversity they are forced to face. The struggle, like Hanisch's (1969), is to encourage positivity, assertiveness and growth in the adolescent orphan girls.

From a theatrical perspective, the study drew on theories of Process Drama. The phrase Process Drama seems to have arisen almost simultaneously in Australia and North America in the late 1980's as an attempt to distinguish this particular dramatic approach from less complex and ambitious improvised activities and to locate it in a wider dramatic and theatrical context (O'Neill, 1995: 15). It is an umbrella term that embraces learning in, through and about drama, at the centre of which is improvised role play designed to create meaning for the participants rather than the audience. Three specific techniques of Process Drama were used during the research:

- **Role Play:** This process requires "being in a role representing an attitude or point of view" (Morgan and Saxon 1987, 30).

- **Mantle of the Expert:** It involves "being oneself, but looking at the situation through special eyes" (Morgan and Saxon 1987, 30). This frame of expression is used to induct the young towards understanding their society.
- **Dramatic Play:** This process involves "being oneself in a make-believe situation" (Morgan and Saxon 1987, 30)

Through drama, the individual can operate at two different levels, a conscious level and the un-conscious level. The former is where the participants act out the exact representation of something they relate to, for instance, they will act out a mother based on how they see their own care givers and/or mothers. The latter is the unconscious level whereby they, unknowingly, articulate the things they automatically associate some actions with, for instance, they may consciously take up the role of the mother as a means through which they articulate their desire to be in authority or a desire to manipulate the household situation into a more palatable form, or any other hidden theme (Bolton 1986).

Cook (in Bolton 1986) bluntly stated that the primary concern should be to involve the individual in the learning experience through play, because it has more impact than talking. He argued that play was a natural means of study in youth, and that a natural education is by practice, by doing things, and not by instruction. He also argued that play can be a rehearsal for the preparation for adult life as it would not be wise to send the child innocent and unprepared into the big world.

In addition to this, Slade (1954) states that wherever there is play there is drama, but drama of a kind that is not always recognizable to the adult. He wanted to encourage dramatic activity that was natural, spontaneous and sincere. He was interested in drama as a way to develop the individual's social wellbeing. Inner reflection and expression facilitate the discovery of moral truths and these moral truths are intrinsic in the natural process of doing. Drama is, therefore, the process which fosters the development of self outwards, towards a consideration of others as it serves the growing needs of the individual and fosters the individual's social consciousness.

> I would say without hesitation that cleanliness, tidiness, gracefulness, politeness, cheerfulness, confidence, ability to mix, thoughtfulness for others, discrimination, moral

> discernment, honesty and loyalty, ability to lead companions, reliability, and a readiness to remain steadfast under difficulties, appear to be the result of correct and prolonged drama training (Slade 1954).

At all levels of development, role play enables children to feel comfortable and in control of their feelings. This is achieved through allowing the expression of unacceptable feelings in acceptable ways and providing the opportunity to work through conflicting feelings.

1.7 LITERATURE REVIEW

About 1.2 billion children and young people are about to enter or have just entered their reproductive age, 13 years. The large majority (85%) of these young people live in developing countries (United Nations Population Fund, 2003). Those children and young people are disproportionally affected by the HIV/AIDS epidemic. In 2007, UNFPA (UNFPA 2003) and UNAIDS (UNAIDS, 2007) estimate that more than half of new HIV infections occur in young people between the ages of 15 and 24 years and that one fourth to one third of those living with HIV/AIDS are under the age of 25 years. IN 2008 (Michielsen et al., 2008) noted that more than ten million young people are currently living with HIV/AIDS in the world

The statistics are overwhelming. What stands out is the gender constraints that make women more vulnerable to the pandemic. Gender issues related to HIV/AIDS are manifold and complex. In many societies, women lack the power to make decisions about how, when and under what conditions they wish to engage in sexual relationships, which can place them at risk for HIV/AIDS. Many women fear violence if they deny their sexual partner(s) unprotected sex, such that for women, unprotected sexual relationships become key to economic survival for themselves and their children. Worldwide, millions of women are at risk of HIV largely because their only sexual partner may have multiple partners (Gay, 2000: 22).

According to Hunter J. et al. (1992), several key surveys conducted with adolescents presented a picture of their attitudes and beliefs. For instance, the adolescent girls at Sparrow Rainbow Village have increased knowledge about how HIV is transmitted, but they still lack sufficient understanding about effective precaution to lessen the risk of infection. They are increasingly well informed about the nature of HIV infection, but incorporating the necessary behavioral

changes into their life styles is less forthcoming. This, in consequence, has led to risk-taking behaviors such as engaging in unsafe premarital sexual intercourse for short term rewards.

The risks and exposure that come with being an adolescent orphan are overwhelmingly great. For adolescents, parental sickness or loss may lead to risky behaviors, sexual exploitation or abuse. Parental HIV positive status affects the psychosocial adjustment of children and makes them more prone to stigma and discrimination. Orphaned and fostered children are more likely to be discriminated against in schooling and health care, and they are more prone to neglect and abuse (UNICEF 2003; UNICEF and UNAIDS 2006). In turn, stigma and discrimination related to HIV/AIDS can negatively affect an individual's social environment and relationships and damage self-esteem (UNICEF, UNAIDS and USAID 2004).

Erikson (1950) listed the life stage virtues and the ages at which they are most likely to be acquired. Love is the most important virtue at the adolescent stage because it is here that intimate relationships are formed, work and family bonds are deepened. The need to be accepted and have a steady relationship is extremely important. It is at this stage that the individual defines their identity. Failing to define their ego identity in the adolescent stage of their lives leads to what Erikson (1950) termed an *Identity Crisis.* During this stage of adolescence, an individual is faced with physical growth, sexual maturation, and integration of ideas of ourselves and about what others think of us. We form our self-image and endure the task of resolving the crisis of our basic ego identity. Successful resolution of the crisis depends on one's progress through previous developmental stages, centering on issues such as trust, autonomy, and initiative (Erikson, 1959).

Those who emerge from this stage with a strong sense of identity are well equipped to face adulthood with confidence and certainty. "Those who fail to achieve a cohesive identity-who experience an identity crisis - will exhibit a confusion of roles," (Erikson, 1959; 86), not knowing who they are, where they belong, or where they want to go. This sort of unresolved crisis leaves individuals struggling to "find themselves." They may go on to seek a negative identity, which may involve crime or drugs or the inability to make defining choices about the future. The basic strength that should develop during adolescence is fidelity, which emerges from a cohesive ego identity, and can be very difficult for the orphan adolescent.

Though this might not be the case with each and every adolescent orphan, and certainly not for the adolescent girls at Sparrow Rainbow Village, chances are they have all experienced sexuality and identity issues in one way or another. They each relate to the world through an identity they either created or, as is most likely to be the case, were subjected to. Identity for these girls meant describing their conceptions and expressions of their individuality or group affiliations. It, to a large extent, relates to self-image (a person's mental model of themselves) and gender identity, as it dictates how an individual views him or herself in relation to other people, ideas and nature.

Despite the attention surrounding the HIV orphan crisis in sub-Saharan Africa, few studies have investigated the consequences of orphan-hood for the health and wellbeing of adolescents, in particular with respect to their exposure to HIV infection. Overall these studies have documented orphan-hood status as a risk factor for early sexual activity, unprotected sexual activity, and HIV infection among adolescents of southern Africa, stemming from poverty, emotional distress, and/or lack of parental or societal control. Gregson et al. (2005), for example, found that female orphans in Zimbabwe aged 15-18 were significantly more likely than non-orphans to be infected with HIV, experience symptoms of STIs, or have ever been pregnant, although for males aged 17-18 orphan status was not associated with HIV infection or other negative reproductive health outcomes.

In South Africa, Thurman et al. (2006b) found that orphans aged 14-18 were significantly more likely than non-orphans to have ever engaged in sexual activity. Direct observation of sexual behaviour is obviously unethical and using biological markers is an expensive and time consuming method. Instead, this study sought to explore sexual identity issues in relation to the HIV pandemic through drama. Drama has increasingly become a means through which thoughts and feelings can be communicated with greater immediacy than through any of the other arts, particularly so since the instruments used are the human body, the voice and the personality. It is at this level that one can talk of expressing personality, exploring personality, or exploring and portraying human behavior.

Drama, according to Nebe (1986), has been defined as an individual pursuit undertaken within a social context. Defined by human action and interaction, drama is primarily concerned with what

happens to participants while they are engaged in activity. It is an extension of children's play and like that play is often free and spontaneous. It has no fixed end product, no right or wrong way of doing. As a result, its effects, unlike theatre performances, are often unique and unrepeatable. It has been chosen deliberately as it makes way for dramatic play, which brings out a great sense of pleasure and freedom from the participant as she is creating a symbolic situation in order to relive her life on her own terms; in other words, the make-believe is a pretext for the distortion of reality. In terms of human development as the child emerges from the egocentric phase, play becomes much more an intellectual activity, so that the child uses make-belief at this stage of development as a pretext for learning about the world outside himself (Bolton, 1986).

According to McCaslin (1975), drama focuses the individual's enthusiasm for learning on experiencing the beauty, the order and the form to be found in the arts and the environment. It essentially aims at developing an individual's aesthetic sensibility and human spirit and at helping a child develop and shape her perceptions, her patterns of thinking, her creativity and her judgment. Way (1967) too, acknowledged this point by saying that an individual can become more sensitive, self-confident, tolerant, self-disciplined and aware of others through the use of drama. Education, he says, is concerned with individuals, while drama is concerned with the individuality of individuals, with the uniqueness of each human essence.

Process Drama, in extension, involves improvisation and places emphasis on process, on learning through intense personal exploration of the issues presented in the dramatic worlds. It puts the participant at the centre of the learning process and acknowledges their own resources for learning as valid and useful tools for classroom use (Wagner, 1999).

According to Heathcote (1972), role play, which is an element in Process Drama, is an appropriate tool for handling group situations. It also demands adequate communication of these attitudes by the individuals in the group, to the group (Heathcote, 1972:15). She goes on to say that it should have elements of spontaneity, so that it can constantly surprise the individual into new awareness.

She perceives role play as a means for teaching skills and responsibilities. She suggests that role playing is a means to inculcate an understanding of society in young children; a way of promoting context for the child's schooling. Through the employment of elements of drama to educate, role play literally brings out what the participants already know but don't yet know they know (Heathcote in Nebe, 1991).

Though stated in theory that using role play as an educational tool can be more rewarding and a fundamental, interdisciplinary approach to learning (McCaslin, 1975), the problem would be in keeping the individual interested in the drama long enough to learn. The challenge is in maintaining the playfulness of the drama, while at the same time hoping to bring out personal issues.

Dramatizing makes it possible to isolate an event or to compare one event with another, to look at events that have happened to other people in other places and times perhaps, or to look at one's own experience after the event, within the safety of knowing that just at this moment it is not really happening (Heathcote, 1984).

In conclusion, using Process Drama can be successful in dealing with extremely grave issues, yet it allows for distancing and gives the participants a chance to reflect on their own lives in an objective state of mind. This can be helpful in exploring sexuality in the adolescent and discussing it in relation to the HIV pandemic. It is, therefore, of great importance that the adolescent orphan is given a platform through which to discover and find comfort in their sexual identity.

1.8 ETHICAL CLEARANCE

This study followed all the necessary ethical procedures as required by the University of the Witwatersrand's Human Research Ethics Committee (Non-Medical) for research that involves human subjects. Consent to work with Sparrow Rainbow Village was applied for and obtained through the Social Work Manager of the institution who signed a consent letter representing all the participants because they were all under 18years. Participant's involvement in the research was voluntary as they were all informed of the nature and objectives of the research and gave

verbal consent pertaining to their willingness to participate. Furthermore none of the participant's names or thoughts will be disclosed without their consent as this research adhered very strongly to the ethical implications that come with dealing with HIV issues and vulnerable people, the orphans. (Appendix A)

1.9 RESEARCH METHODOLOGY

Throughout the research, the methodology used was largely influenced by Performance Ethnography (also called *performed ethnography*, *ethnographic performance* or simply *ethnodrama*). It is a method through which portraits of cultural life are constructed by studying an aspect of the social world of the adolescent orphan girls at Sparrow Rainbow Village 'intensively, intimately and interactively' (Wolcott, 1999: 288). The methodology allows for a process based and participatory approach that investigates an artistic medium that has close links with people's lived experiences. Data was collected and generated through participant observation, meaning that the participants were asked questions, listened to, looked at and interacted with within their social setting to build an understanding over time of how the group constructs and experiences their world.

According to Chinyowa (2005), the idea of performance ethnography began with American Anthropologist Erving Goffman's (1959) proposal for researchers to "read" society dramaturgically to look at those parts of lived experience that were "staged". Later anthropologists like Victor Turner elaborated the concept to include the notion of reflexivity whereby people come to know themselves better "through observing and/or participating in performances generated and presented by another set of human beings" (1988:80). Through Performance Ethnography, research takes place as a text-in-performance. It becomes more of a collaborative process rather than the mere gathering of information. Participants are involved in constructing their own performance texts as co-performers in each others' lives. The performers become subjects, rather than objects of the research process. They are closely implicated in

exploring, reflecting and interpreting their own situation and taking action to transform their condition (Chinyowa, 2005: 48).

As Conquergood (1999) elaborates that the dominant way of knowing is that of empirical observation and critical analysis from a distanced perspective: "knowing that", and "knowing about" is a view from above the object of inquiry. One remains quite detached from the action, be it an activity or performance, but through observation learn more about something. This might lead to misinterpretations as one's conclusions might be to the contrary of what the intention of the performer is. The other, more effective way of knowing is grounded in active, intimate, hand-on participation and personal connection with the performer, as through learning how a people live and act one can more easily come to understand why they are the way they are, why they choose the things they choose and so forth.

> It is important to note that subordinate people do not have the privilege of explicitness, the luxury of transparency, the presumptive norm of clear and direct communication, free and open debate on a level playing field that the privileged class has, as such, meanings that are expressed through intonation, silence, body tension, arched eyebrows, blank stares, and other protective arts of disguise and secrecy must be observed (Conquergood, 1999: 312).

Over a period of three months, workshops were carried out on a weekly basis with the girls at Sparrow Rainbow Village and each workshop used a different technique of Process Drama in trying to explore the issue of Sexual Identity amongst the participants.

The methodological framework of the workshops was as follows:

- **Framing :** Identifying a particular situation or case and investigating it through a technique of Process Drama, for instance Role Play
- **Capturing :** Observing, identifying and locating the defining features and discursive frames of the situation being addressed
- **Bracketing :** Extracting and reducing the features and frames of the situation so that its essential manifestations may be revealed.
- **Crystallizing :** Sifting the extracted data to determine the recurring themes for closer analysis

- **Interpreting :** Examining the meaning of key words, phrases or statements that refer to the situation: analyzing the views of the participants and creating hypothesis from what emerges.

Apart from the workshops, I also carried out Interviews regarding the particular workshops carried out in relation to the research question. The interviews were mostly open-ended and conversational to allow for the participant to talk openly and freely. The information gathered was written down in my journal. I also kept a logbook in which I recorded the evolving understanding of particular phenomena. It would be my source book in the sense of keeping a record of evolving behavioral patterns and topics that will emerge from what is being observed and investigated (Chinyowa, 2005).

1.10 STUDY LAYOUT

This research is in five parts. Chapter one contains the orientation and it focuses on establishing the area of study. It contextualizes the research through an analysis of the background informing the study. Chapter one also examines the intention, the aims and justifies the need for the research, and also looks at the limitations to the study. It then ends with an outline of the chapters to follow.

Chapter two gives an in-depth rationale of the study. It establishes the context within which there is a need to link HIV/AIDS, adolescence, identity and Process Drama. Such that, it focuses on the historical perspective of HIV/AIDS in South Africa, the repercussions of the pandemic on the orphan child, child development, the adolescent orphan child, sexuality and sexual practices of the orphan child. This chapter focuses on highlighting the impact the HIV pandemic has on the development and growth of the orphan child. It also explores the context of the case study, Sparrow Rainbow Village, and examines how and why the institute was created and how it caters to the need of the HIV pandemic.

Chapter three focuses on outlining the state of drama and theatre in South Africa and how Process Drama has been used in the context of social and developmental growth. The chapter

then links Process Drama to the fight against the HIV pandemic and how the Role of the Facilitator can be instrumental in the whole struggle.

Chapter four outlines the process of planning for the workshops and stipulates the objectives and conceptual choices that were made for the workshops. The chapter further discusses the workshop implementations where various process drama techniques were explored and describes in detail the implications of the workshops in relation to sexuality and HIV/AIDS.

Finally, in chapter five I conclude and provide recommendations for future reference.

1.11 STUDY LIMITATIONS

Having set the bar extremely high in dealing with a notion as vague as sexual identity, interpretation of how effective the processes were can not be accurately measured. The change aimed for is internal and happens at a personal level, such that, the success of the research will be stated in terms of my own interpretations of the participant's reaction before and after the workshops.

2 Historical Perspective of the South African Adolescent Orphan

2.1 INTRODUCTION

Sparrow Rainbow Village was born from a dream by Rev. Corine McClintock in 1992. After a long and successful career as a nurse, McClintock needed something else in her life. She asked God to show her a path. The reality of AIDS was becoming more and more evident just at the time that McClintock was searching for her next challenge. She took in three men who were dying of AIDS. She provided them with care, comfort and support. Before too long, she realized what she must do and founded Sparrow Ministries. McClintock explains the origin of the institution by stating that;

> Sparrow Ministries was impressed on my heart by the Lord. The world is full of little sparrows, insignificant little birds not so unlike people in many respects. Reciting Matthew 10:29 'Not one sparrow falls to the ground but from the will of the father. So don't be afraid, you are worth more than many sparrows. (1998)

She believed that God wanted to show us that no matter how insignificant we thought our lives were that He still watched over us. The hospice now caters to those infected by HIV and has expanded to nurture and accommodate those children whose parents have died due to the pandemic. Sparrow Rainbow Village has all the facilities of a small community; clinic, library, hostel (which they refer to as "clusters"), salons and even tuck-shops, housed in distinctive pink "eskimo igloo" type structures. It rightly deserves to be called a world of its own. It is the only

hospice in Johannesburg which solely caters to the needs to those infected by HIV around the West Rand and looks after about 500 AIDS orphans.

This chapter gives an historical perspective of orphans in South Africa. The aim is to investigate the nature of the adversity experienced by these orphans during adolescence and to explore how identities are formed amongst them, in consequence, influencing the choices they make later on in life. The chapter goes on to describe how, if negative identities are formed, they can impact on the individual's sexuality and in turn contribute to the ever increasing number of infections in the country.

2.2 HISTORICAL PERSPECTIVE ON THE SOUTH AFRICAN ADOLESCENT ORPHAN

In his 1964 Rivonia trial, Nelson Mandela made a memorable speech in which he declared that he cherished the ideal of a democratic and free society in which all persons live together in harmony and experience equal opportunities (Bray, 2008: 21). He said;

> There can be no keener revelation of a society's soul than the way in which it treats its children. We come from a past in which our children were assaulted and devastated in countless ways. It would be no exaggeration to speak of a national abuse of a generation by a society which it should have been able to trust. As we set about building a new South Africa, one of our highest priorities must therefore be our children. The vision of a society that guides us should already be manifest in the steps we take to address the wrong done to our youth and to prepare for their future. Our actions and policies, and the institutions we create, should be eloquent with care, respect and love. (Mandela 1995 in Bray 2008)

Noble as the above vision was, it is not the case in the current South Africa. April 1994 marked the achievement of a democratic and free society, but it did not usher in a golden age of equal opportunities for all children. Some South African children grow up amid extraordinary affluence and privilege, while many others remain in very unfavorable situations, growing up in poverty. Bray (2008) claims that the boundaries of privilege extended beyond whiteness to include considerable numbers of black children growing up within the fast growing black elite and middle class; which used to be reserved for white children, and most other races including Indians, coloureds and Asians, while at the opposite extreme are highly impoverished rural

children and urban street children whose regular hunger and lack of access to basic services, healthcare or schooling service is an enduring indictment of post apartheid society. In between these extremes are the majority of South African children and adolescents, many still living in poverty (Meintjes and Hall 2008 in Bray 2008), for whom the transition from apartheid has engendered a mix of opportunities and disappointments, changes for the better and changes for the worse (Bray et al., 2008: 21).

It would appear that most poor people are black, or more specifically, African, and live in areas with compromised infrastructure and services (Bray, 2008: 22). It comes as no surprise, therefore, that all the orphans staying at Sparrow Rainbow Village are black, even though they receive nothing but the best an orphanage can possibly offer. The demise of apartheid might have brought dignity, but it has not brought real opportunity: orphans at Sparrow Rainbow Village typically attend compromised and struggling schools; acquire neither skills nor qualification to enter a labour market that offers no prospects for unskilled workers.

Rainbow Sparrow Village is located in the midst of a highly "coloured" community. And, in a country that remains a highly segregated society: most people residing in neighborhoods whose populations are, in apartheid terminology, overwhelmingly either 'African' or 'coloured' or 'white', but not a mix of these; their children's schools dominated by one 'race' group, one can just imagine the struggle these orphans go through to fit in it. Race continues to be salient in this supposedly post apartheid South Africa (Seekings, 2008).

In so far as racial discrimination persists in South Africa, race might denote vulnerability to advantage and disadvantage. In terms of health, race might be proxy to distinctive genes rendering individuals more or less susceptible to particular illnesses. Given the relationship between race and class (whether class is defined in terms of what people do, what they get or the opportunities open to them), race is often a proxy for class or class background and greatly influences social standing and opportunities (Bray et al., 2008: 21). The racial issue persists in so far as HIV/AIDS infection rate is concerned. As mentioned in the previous chapter, HIV infected persons are discriminated against, and placed in a class of their own, such that, orphaned children as a result of their parent's status automatically fall in a vulnerable and compromised

situation likely to expose them to infection. Their opportunities, or lack off are determined more or less by their race.

Further, gender and urban/rural inequalities inherited from the policies of the previous government had a negative impact on the lives of the many black South Africans. It may appear also that this new found freedom brought with it an era of sexual promiscuity that is evidenced in the impact of the AIDS epidemic as reflected in the dramatic change in South Africa's mortality rates after the apartheid era. For instance, the overall number of annual deaths increased sharply from 1997, when 316,559 people died, to 2006 when 607,184 people died per annum (http://www.avert.org/south-africa-hiv-aids-statistics.htm accessed 10 December, 2011).

This rise is not necessarily due solely to HIV and AIDS but it is young adults, the age group that is mostly affected by AIDS, who are particularly shouldering the burden of the increasing mortality rate. In 2006, 41 percent of deaths were attributed to 25-49 year olds, up from 29 percent in 1997.This is a strong indicator that AIDS is a major, if not the principal, factor in the overall rising number of deaths (WHO 2009). HIV/AIDS in South Africa is a prominent health concern because South Africa is believed to have more people with HIV/AIDS than any other country in the world (UNAIDS, 2007), and indeed, the majority of whom are young black women.

South Africa has come a long way in responding to its HIV epidemic, yet infection rates remain high. There are a number of large scale communication campaigns related to raising awareness of HIV and AIDS as well as broader health-related issues. Judging from the flood in awareness campaigns on preventative measures as evidenced on billboards, Television and radio commercials, free distribution of condoms and so forth when it comes to the spread of HIV, one can rightly assume that across all age groups and sexes most people know of both the preventive effect of condoms and that having fewer sexual partners could reduce the risk of becoming infected (http://www.avert.org/aidssouthafrica.htm accessed 8 December 2011).

South Africa has had major initiatives which aim to fight the pandemic through various means of the media (Collins et al., 2007), for instance;

2.2.1 Khomanani

Khomanani, meaning 'caring together', ran since 2001 and was the health department's premier AIDS-awareness campaign. It used the mass media to broadcast its messages including radio announcements and the use of situational sketches on television. However, following allegations of financial discrepancies and the termination of government funding in March 2010, this campaign appears to have been significantly downgraded (Collins et al., 2007).

2.2.2 Soul City

Soul City and Soul Buddyz are two multi-media campaigns – targeted at adults and children, respectively – that have a combined annual budget of R100 million, and utilize broadcast, print and outdoor media to promote good sexual health and well being. In 2011, research into the impact of the Soul City campaign found that it was having a positive effect on the sexual behaviour of adults that had been exposed to the campaign message (Collins et al., 2007).

2.2.3 Love Life

The campaign Love Life has run since 1999 and uses a wide range of media directed mainly towards teens. It also runs youth centres or 'Y-centres' around the country, which provide sexual health information, clinical services and skills development. In 2005, The Global Fund to Fight AIDS, Tuberculosis and Malaria withdrew funding for Love Life questioning its performance, accounting procedures, and governance structure among other aspects (Collins et al., 2007).

There are also numerous orphanages like Sparrow Rainbow Village which are dedicated to caring for those that are infected with HIV and provide a shelter for those children whose parents eventually die due to HIV/AIDS related illnesses However, even in relatively favourable circumstances like these, it remains difficult to avoid some of the undesirable characteristics of staying in an institution. Six children are a large family by normal standards, and eighteen per cluster an even shocking number for a family. Yet at Sparrow Village that is the case, one house mother must care for and look after 18 children allocated to her cluster. A house mother is rare, probably non-existent, who can feel or effect strong and equal affection for all the many children

entrusted to her. The effects of being brought up in an orphanage are extremely great on the child and subsequently influence their way of life in the future.

In South Africa, adolescents, especially young girls, are at high risk of infection. An analysis of the AIDS pandemic from a gender perspective allows us to argue that South African women have a higher incidence of infection than their male counterparts and women of other races due primarily to their social status with the highest prevalence being amongst young women aged between 20-24 years (UNAIDS, 2009).

Recent social and cultural theory has emphasized that in risk culture the achievement of a reflexive self-identity is a key resource, for example, in terms of employment, citizenship and intimacy (Frizelle, 2005). Many HIV interventions aimed at youth in South Africa have been criticized for not acknowledging the complex context in which identities and sexual behaviour are constantly negotiated. Youth should be encouraged to view their identities as projects in the making and to be positive about the uncertainty of life so that they are in a better position to negotiate their way through challenging life situations.

Such discourses suggest that those who are infected or affected by AIDS are responsible for their own illness. They deflect attention away from the socioeconomic contexts that may make it more difficult for some to avoid infection, away from the connections between poverty, illness and disempowerment, and away from systematic inequalities that characterize societies (Sacks, 1996).

For the adolescent female orphan at Sparrow Rainbow Village, the situation is very much like most of the orphans in South Africa. The girls are referred to stay at the hospice when they lose their parents and have no guardian at all. For many, the issue is not having any living relatives, but literally have no one who wants to or just cannot afford to take care of them. Most of these girls have stayed at the hospice for most of their lives, having lived in little clutters in groups of 18 with one house mother looking after all of them as her own children. They all attend nearby schools and the hospice provides them with all their basic needs, clothing food and shelter. As the girls get older, they are moved to other clutters with fellow older girls. They have absolutely no control of their economic, nor social status, with things like visits to the hair dresser being

rationed and entertainment mostly limited to the weekend. Their surrounding is much better than the average orphan coming from a worse off orphanage merely because the hospice itself seems to have attracted much attention globally, thus loads of funding. For this reason they are afforded little luxuries like lots of toys and clothes.

In relation to HIV/AIDS, the orphans have access to amazing counselors and nurses that take care and look after the ill. This guarantees therapy and counseling concerning pertinent issues to do with the pandemic, yet, for most girls, they seek advice from their fellow girls. The girls form relationships among themselves and date the boys also staying at the orphanage, all in all, they really are just ordinary girls going through an adolescent stage.

2.3 EFFECTS OF HIV/AIDS ON THE ORPHAN

As is the case in Sparrow Rainbow Village, there are a number of effects that arise from a child losing their parents and becoming an orphan. Not only is the child affected emotionally, but their household structure and education is affected too. They also experience significant stigma from being associated with an HIV/AIDS patient and lose a sense of family as their initial families usually break up after the death of a parent.

2.3.1 Emotional impact

For the girls at Sparrow Rainbow Village, whose parents had lived with HIV, experienced negative changes in their lives and suffered neglect, including emotional neglect, long before they were orphaned. Eventually, after the death of their parent(s), they experienced emotional trauma and had to adjust to a new situation, with little or no support, and did not have enough time to grieve their loss.

With high levels of psychological distress being found in children who have been orphaned by AIDS, such as anxiety, depression and anger, adolescent girls at Sparrow Rainbow Village easily expressed such emotions and were usually very confrontational in their discussions and recollections. It would appear that most had an unhealthy attitude towards life.

According to UNAIDS (2009), these psychological problems can become more severe if a child is forced to separate from their siblings upon becoming orphaned. In some regions this occurs regularly: a 2002 survey in Zambia (http://www.avert.org/aidssouthafrica.htm accessed 8 December 2011) showed that more than half of orphaned children no longer lived with all of their siblings. But the situation at Sparrow Rainbow Village is more favourable as most were not separated from their siblings.

2.3.2 Household impact

The loss of a parent to AIDS can have serious consequences for a child's access to basic necessities such as shelter, food, clothing, health and education. Since most of the orphan girls in this study were young girls, they had, at some point after their parents died, taken care of their siblings. Ng'anjo et al. (2010) stipulates that orphans are more likely than non-orphans to live in large, female-headed households where more people are dependent on fewer income earners. This lack of income puts extra pressure on the adolescent orphans to contribute financially to the household, in some cases driving them to the streets to work, beg or seek food (UNAIDS, 2010).

Luckily, most of the orphans from Sparrow Rainbow Village had continued to live in the care of a surviving parent or family member, but often had to take on the responsibility of doing the housework, looking after siblings and caring for ill or dying parent(s) (http://www.avert.org/aidssouthafrica.htm accessed 8 December 2011), until they moved to the orphanage.

2.3.3 Education

Unlike most orphaned children by HIV/AIDS who may miss out on school enrolment, have their schooling interrupted or perform poorly in school as a result of their situation, all the orphans at Sparrow Rainbow Village attend a school near the orphanage. Usually, expenses such as school fees and school uniforms present barriers to school attendance if orphans' caregivers struggle to afford these costs, which is not the case with them. However, the impact of orphan hood on a

child's education is closely interlinked with other factors such as poverty (http://www.avert.org/aidssouthafrica.htm accessed 8 December 2011). The loss of a productive family member is likely to be a financial burden and might push a family into poverty, increasing the likelihood that a child orphaned by AIDS will miss out on school. Moreover, most orphans and their caregivers still do not receive any type of external support in the form of healthcare, nutrition, or psychosocial support (Ng'anjo et al., 2010).

Outside of school, the orphan girls at Sparrow Rainbow Village may also miss out on valuable life-skills and practical knowledge that would have been passed on to them by their parents. Without this knowledge and a basic school education, they are more likely to face social, economic and health problems as they grow up (UNAIDS, 2010).

2.3.4 Stigmatisation

As mentioned in the previous chapter, orphans who have lost parents due to the virus are often stigmatised by society through association with AIDS. The distress and social isolation experienced by these children, both before and after the death of their parent(s), is made worse by the shame, fear, and rejection that often surrounds people affected by HIV and AIDS (Ng'anjo et al., 2010).

Once a parent dies children may also be denied their inheritance and property, as they are moved to orphanages. The orphans at Sparrow Rainbow Village, like most children who have lost their parents to AIDS are forced to form friendships among themselves and their interaction with non-orphans is very limited after school activities, enhancing their being discriminated against. Sometimes this occurs because it is assumed that they are infected with HIV and their illnesses are untreatable (UNAIDS, 2010).

2.3.5 Family structures

Traditional systems of taking care of children who lose their parents, for whatever reason, have been in place throughout Sub-Saharan Africa for generations. But HIV and AIDS are eroding such practices by creating larger numbers of orphans than have ever been known before. The

demand for care and support is simply overwhelming in many areas. HIV reduces the caring capacity of families and communities by deepening poverty, through medical and funeral costs as well as the loss of labour (UNAIDS, 2010).

In some cases orphaned children are cared for by institutions, such as Sparrow Rainbow Village. Institutions such as these deliver essential care and support for children throughout their childhood years, many of whom have special needs. Whilst this is a great achievement, governments now need to consider how to deliver care and support for HIV infected orphans that have survived into adulthood, because such a devastating background plays an incredibly big role in their adolescent stage of life.

2.4 The Adolescent Orphan Child

Like every other individual, the adolescent orphan girls at Sparrow Rainbow Village were going through an adolescent stage, a period between childhood and adulthood when the individual is confronted by a series of developmental hurdles and challenges. It is a transitional stage of physical and mental human development generally occurring between puberty and adulthood (age of majority), but largely characterized as beginning and ending with the teenage stage, 13 – 19 years.

Being required to complete the task of developing an identity, achieving independence from the family while staying connected and fitting into a peer group, adolescence has proved hard for the girls at Sparrow Village simply because they have experienced the most traumatic events and have been staying at the orphanage being forced to adopt their new family, for most of their lives. Secondly, they are also transitioning from childhood to adulthood, stages which are characterized by physiological changes in the body and by cognitive development, without much parental guidance. They are required to fulfill social roles with peers and members of the opposite sex, complete the requirements of schooling and make decisions regarding their career more or less on their own.

According to Elkind (1948), adolescence is marked by the "shock" of moving from the culture of childhood to the culture of adolescence. The extent to which the transition is experienced as stressful is generally dependent on an impact and interplay between individual and situational determinants. Adolescents are often perceived as being like miniature adults engaging in adult-like activities. The pressures of behaving like an adult and in some circumstances accepting the responsibilities of adulthood impact enormously on adolescents (and children).

Adolescence is a commonly used categorical grouping which has been investigated from two broad perspectives: the developmental perspective and the life-span perspective. The developmental perspective, in which adolescence is generally viewed from within the family, has been quite closely linked with psychoanalytical theory and social learning theory. It traditionally focuses on individual maturity, conflicts and identification. The developmental perspective focuses on specific changes that occur in the biological, cognitive, psychological and social domains. It is at the adolescent stage that an individual is expected to mature and develop, physically, psychologically and intellectually.

However, Baltes et al. (1980) state that development is a lifelong process in which, as a general principle, no specific state of maturity is assumed even way after adolescence. Development is influenced by the context in which the development takes place, meaning that depending on how favourable the situation and circumstances are, an individual can be expected to mature faster. Continuous interactions between the individual and various social contexts are transactional (Sameroff, 1975). That is, the social contexts, like the developing individual, may change over time. For the adolescents at Sparrow Rainbow Village, continuities and discontinuities in individual development were influenced by stability and change in the context within which their development took place. Most had lived in unstable situations, being forced to relocate from their homes to stay at the orphanage. It then follows that individual development occurs in the context of social change and lack of stability at the adolescent stage influenced greatly the level at which they reached maturity.

For the adolescent orphan female, adolescence is supposed to be a period of growth and development (Frydenberg, 1997: 8). While biological changes are generally thought to be

complete with the attainment of puberty, there is continued development throughout adolescence in the form of maturing body shape and growth in body size (Peterson and Taylor, 1980). These bodily and hormonal changes no doubt influence self-image, which in turn exerts an impact on a host of psychological variables. Adolescence is highlighted by the search and possible resolution of identity issues (Erikson, 1950), additionally it is a time when sexual needs and sexual identity issues come into prominence (Lerner and Spanier, 1980).

Practices associated with sexual activity are generally socially prescribed and gender-linked. Here, the adolescent is encouraged to channel and develop habits to contain sexual urges, such as dress a certain way to avoid provoking unwanted attention from the boys, or avoid visiting the boys' clusters after a certain time. During the process of learning to contain sexual urges, emotional turmoil may be prevalent. The impact of socialization is generally consolidated in the adolescent period when psychological changes and social pressure make it important for the individual to differentiate between the sexes. The psychological changes in turn exert their influence on self-image and impact on a number of psychological variables such as self-esteem, confidence, shyness and anxiety.

Sexual development is clearly associated with social adaptation. Individuals move from the primary influence of the family that is apparent in childhood, to the growing influence of peers during adolescence. There is an increasing movement towards and intimacy with the opposite sex, which in turn leads to changing patterns in same-sex relationships (Frydenberg, 1997: 9). It is at this stage that an individual's adult identity is first developed.

2.5 IDENTITY

Although the foundations of "I" are formed in infancy through the interaction of care-givers and child, adolescence does seem to be a time when one is confronted with the task of self-definition (Kroger, 1996: 1). The means by which we differentiate ourselves from other people in our lives as well as from our organic functions constitutes the very core of our experiences of personal identity. Erikson (1959) conceptualizes and defines identity in an interdisciplinary way: biological endowment, personal organization of experience, and cultural milieu all conspire to

give meaning, form, and continuity to one's unique existence. It is rooted both within the individual as well as the within the communal culture (Erikson, 1950).

Identity is what you can say you are according to what they say you can be (Jackson in Kitzinger, 1989). Social constructions pay less attention to the body and to personal history as a basis for identity than they do to the moment to moment construction of the self in discourse and narrative (Burr, 1995). The person, therefore has multiple selves, each self acting according to the situation it finds itself in. The self is the subject, the person as they are constructed at that time.

Identity or the sense of a unitary self that the person has of herself is a product of a continuous self narrative, created and formed by the person's interactions with their world. The self is constructed in a net of relations of power, and therefore the self is continuously positioned and defined according to their material conditions and the prevailing discourse, according to the dominant voice (Gregen, 1989, Slugoski & Ginsberg, 1989). Such that, for the orphan girl growing up in Sparrow, their sense of identity is automatically influenced by the hospice they live in, and by the HIV positive patients there. HIV/AIDS has become a reality to them, and mostly influences their decisions in life. Borton (2002) states that identity and subjectivity are interlinked. The person's subjectivity, or position within discourse, defines the ways of being, and behaviours that are possible for the person (Borton, 2002: 16).

From psychodynamic beginnings, Erikson's (1959) work was the first to appreciate the psychosocial nature of identity with the important role played by the community in recognizing, supporting, and thus helping to shape the adolescent ego. He distinguished the identity solutions of introjections during infancy and identification in childhood from the process of identity formation during adolescence. It is during the adolescent phase of the life-span that Erikson sees opportunities for identity resolution through a synthesis that incorperates yet transcends all previous identifications to produce a new whole, based upon, yet qualitatively different from that which has gone before. This gives hope due to the fact that for these orphan girls, new identities can be woven and redefined into their being. "The adult identity, then, as reached at the end of adolescence, is super-ordinated to any single identification with individuals of the past: it

includes all significant identifications, but it also alters them in order to make a unique and reasonably coherent whole of them" (Erikson 1959: 161).

It is often a decisive yet innocent moment wherein the needs of a person's social group, those of their biological organism, and those idiosyncratic to their own development and family history meet in irreconcilable conflict, heralding the breakdown of personal meaning and life continuity. Firstly, identity seems to be most easily definable through its absence or loss: it is only when one can no longer take for granted the fabric of one's unique existence that its foundation threads become exposed and more clearly apparent. It is through such loss of ego identity or its developmental failure that opportunity does exist for understanding more normative modes of identity formation and the means by which society can provide for optimal development (Kroger, 1996: 16).

For the individual, identity is partly conscious and partly unconscious: it gives one's life a feeling of sameness and continuity yet also a "quality of self-conscious living" and can very easily be taken for granted. Identity involves conflict and has its own development period during adolescence and youth, when the biological endowment and intellectual processes must eventually meet societal expectations for a suitable display of adult functioning. Identity depends upon the past and determines the future: rooted in childhood, it serves as a base from which to meet later life tasks. Its formation relies on the way society identifies the young individual, recognizing her as somebody who had to become the way she is and who, being the way she is, is taken for granted (Erikson, 1968, 159). Thus, identity does not first emerge during adolescence, but rather evolves through earlier stages of development and continues to be reshaped throughout the life-cycle. The younger person is faced with the psychosocial dilemma of synthesizing yet transcending earlier identifications of childhood to realize aptitudes in social roles, while the community, in turn, provides its recognition and contribution to an individual's sense of self.

In consequence, adolescent perceptions of their own self efficacy are influenced by neighborhood poverty, the relationship between historical disadvantage and perceived current opportunity and culturally validated norms that shape child rearing (Kroger, 1996). Also, central

to children's and adolescent's sense of control and of their life paths is the quality of their everyday interpersonal relationships through which they achieve support, encouragement and a sense of self efficacy when such relationships are characterized by reciprocity and trust (Erikson, 1959).

If ego and the society have done their jobs, what should be present by the end of adolescence and the beginning of early adulthood is a sense of wellbeing: "its most obvious concomitants are a feeling of being at home in one's body, a sense of knowing where one is going and an inner assuredness of anticipated recognition from those who count" (Erikson, 1959: 165).

2.6 SEXUAL IDENTITY

Historical influences on the contours of gender roles, the formation of intimate relationships and the manner in which knowledge is contained and shared all have a bearing on the decisions the adolescent orphan girls make today. So too do their perceptions of social identity and personal opportunity that are associated with being the first generation to grow up after the demise of apartheid. In their teenage years, adolescents enter into relationships in which sex plays a big part. They enter into intimate and sexual relationships with other boys or girls, or they decide not to do so. Sex is bound up with a rebellion against parental authority and with style and status.

For the adolescent orphan girls at Sparrow Rainbow Village, knowledge of HIV plays almost no role in the shaping of sexual behavior: it is pregnancy that they fear, and which attracts stigma (but is also sometimes a marker of rebellion). Some adolescents seem to exercise agency by embracing sex, but this comes at the cost of their studies; others resist pressures to have sex, but it is not easy to resist peer pressure and the status associated with having a sexual partner.

For Erikson (1959), intimacy in young adulthood encompasses far more than sexual fulfillment: in fact, sexual activity may be used in the service of identity conflict rather than as a reflection of love. While intimacy is supposed to be the ability to fuse one's identity with somebody else's without fear that you are going to lose something of yourself, for the adolescent orphan, intimacy primarily translates into giving wholly of oneself. They are driven by a desire to commit oneself to a relationship, even when such commitment may call for personal sacrifice or compromise.

Also, isolation is the psychosocial alternative creating conflict at this stage. If true "engagement" with another is elusive, they may isolate themselves and enter, at best, only stereotyped and formalized interpersonal relations; or may, in repeated hectic attempts and dismal failures, seek intimacy with the most improbable partners (Erikson, 1968: 167). The formation of character, as such, also involves establishment of a sexual identity, a sense of masculinity or femininity with irreversible boundaries.

Sexuality emerges as a term that points to both internal and external phenomena, to both the realm of the psyche and the material world. Given the equivocal meaning of sex, one might suggest that sexuality occupies a place where sexed bodies (in all their shapes and sizes) and sexual desires (in all their multifariousness) intersect only to separate (Bristow, 1997: 1).

While sexuality has sometimes been centralized around sex, it is held that it encompasses much more than this physical act.

> By sexuality we mean not only sexual practices, but also what people know and believe about sex, particularly what they think is natural, proper and desirable. It also includes people's sexual identities in all their cultural and historical variety. This assumes that while sexuality cannot be divorced from the body, it is also socially constructed (Holland, 1990: 339).

As an idealized paradigm, essentialism in its extreme holds that sexuality is a presumed human trait, its existence being innate, biological and universal (DeLamater and Hyde, 1998). Sexual identities are biologically encoded, resulting from the 'essence' of our genetics, however, there have been theoretical shifts towards social constructionist approaches and their understanding of sexuality (Vance 1991). Hence, even if the adolescent girls are genetically inclined to define themselves a certain way, their choices, to a large extent are influenced by the environment they grow up in. Here, sexuality is a construct informed by socio-cultural, economic and political structures, organized and enacted within them (DeLamater and Hyde, 1998). (Gbalajobi, 2010.)

In defining sexuality, a number of factors are always at play, and Foucault (1978) explores the cultural dynamics that have persuaded the modern epoch to believe that sex has become more important than our soul, more important almost than our life. So powerful is this idea, he states,

that one is led to think that we should exchange life in its entirety for sex. He alluded to historically variable ways of speaking, talking, and writing that function systematically - if at times, contradictorily - to articulate what is desirable and undesirable, legitimate and illegitimate, within a culture.

> Sexuality must not be described as a stubborn drive, by nature alien and necessarily disobedient to a power which exhausts itself trying to subdue it and often fails to control it entirely. It appears rather as an especially dense transfer point for relations of power, between men and women, young people and old people, parents and offspring, teachers and students, priests and laity, an administration and a population. It is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality: useful for the greatest number of maneouvers and capable of serving as a point of support, as a linchpin, for the most varied strategies. There is no single, all-encompassing strategy, valid for all of society and uniformly bearing on all the manifestations of sex (Foucault 1978: 170).

In present day South Africa, youth sexuality cannot be properly explored outside of a context of HIV/AIDS, with particular focus on adolescent girls as this demographic is most vulnerable to being infected (Gbalajobi, 2010: 7). More recently, an approach to sexuality research has called for the exploration of the power complexities in relation to gender within sexual relationships (Parker, 2009). Further, cultural, economic and political influences must be factored into power differentials that manifest in these relationships. The general disempowerment of adolescent girls within an acutely patriarchal society is further entrenched by institutionalized economic depression and socio-cultural marginalization. Situations here are created where young women do not enter sexual encounters as equals to their male counterparts.

In a reality where HIV/AIDS is ever-present, the inability for these adolescent girls to negotiate safe sex practices, primary condom use, or repel unwanted sexual advances increases their vulnerability to becoming infected (MacPhail & Campbell, 2001). As constructs of gender interconnection with sexuality, throughout South Africa, this has manifested in sexual relationships. The sexual violation of young women by their partners, coerced and forced sex in its extremity, have been well documented (Wood, 2005). Such studies as the one conducted in the Western Cape where 60% of young women reported having sex against their will (Wood, 1998: 239) demonstrates this.

Sexuality is about a lot more than just having sex. It is about the social rules, economic structures, political battles and religious ideologies that surround physical expressions of intimacy and relationships within which such intimacy takes place. It has much to do with being able to move freely outside the home and walk streets without fear of sexual harassment or abuse as it has to do with who people have sex. It is as much concerned with how the body is clothed, from women feeling forced to cover their bodies to avoid unwanted sexual attention, to the use of particular colours to mark the gender of infants and begin the process of socialization of boys and girls as different, as what people do when their clothes are off. And where society and the state collude in policy gender and sex orders, it can be about the very right to exist, let alone to enjoy sexual relations (Cornwall et. al., 2008: 7).

At Sparrow Rainbow Village, structures to address sexual identity have not been put in place, such that with the influence of their social standing, history and race, adolescent orphan girls lack direction. It is from this point that this paper seeks to employ Process Drama techniques in exploring sexual identity amongst adolescent orphan girls and to try to find out how, if at all, an already damaged identity of oneself can be redefined.

3 Process Drama as a Social and Developmental Tool

3.1 INTRODUCTION

Drama and theatre's ancient roots in Southern Africa affirm the diverse cultural traditions, values, wisdom and histories contained in story, song and dance throughout the region. As in most African countries, the origins of South African theatre can be found in the rich and ancient oral tradition of indigenous South Africans - the folk tales around the fires, with their own drama, and an audience ranging from the very young to the very old. These folktales, like Process Drama, carried learning and understanding about the environment and social relations.

The integration of drama and theatre into contemporary social and educational life, however is strained. It is because of the tension that exists between those who have access to cultural production and educational privilege and those who struggle to survive in a fast changing and complex world. Drama and theatre is all too often perceived as a less important ingredient for a successful life in a contemporary world, forgetting that drama and theatre root people to values, and connect people to one another, reminding them of their common humanity and past. Today traditional forms of drama and theatre remain significant in Southern Africa, although many forms are in danger of being lost as communities face extremely difficult circumstances such as rapid urbanization, and the impact of the HIV/AIDS pandemic on social and family structures.

Nebe further states that in the last few decades Applied drama and theatre practice has grown immeasurably throughout the international community and, although not widespread, in South Africa. Sophisticated applied drama and theatre practices offer teachers, trainers, theatre-makers,

director-teachers and performer-facilitators methods that engage people on experiential and reflexive levels, helping to ensure that learning and change become sustainable. These varied practices include Drama in Education/ Process Drama, Drama Therapy, Playback Theatre, Theatre in Education and Theatre for Development.

My main concern in this chapter, though, is to explore how Process Drama has been used as a social and developmental tool in South Africa.

3.2 PROCESS DRAMA IN THE SOUTH AFRICAN CONTEXT

Process Drama is more familiar to the teaching community in South Africa, but this applies to a few primary and secondary teachers in independent schools. There are some outstanding examples of drama in education practice in a few schools in Southern Africa, for instance, Mickelfield Primary School in Cape Town, South Africa and Clifton School in Francistown, Botswana. In the South African Context, Process Drama is also found in University Drama departments with University students working with school children. For instance, fourth year Drama students, as well as Applied Drama Honours and Masters students from the University of the Witwatersrand use Process Drama in most of their Drama in Education practical examinations. Process Drama can also be found in the non-formal education sector, for example in community arts centers and NGO's. Sibikwa Community Arts project is an exemplary project in the Southern African context.

Using Process Drama in schools can be traced back to 1897 when Harriet Finlay Johnson, as the headmistress at Sompting School in Sussex, chose a liberal approach to teaching which challenged the authoritarian methods commonly used in schools at that time, using drama as a means for personalizing knowledge and mastering content (Bolton, 1984: 12). She also introduced things such as educational visits, lessons out of doors, cookery and art into the curriculum, and allowed her pupils a degree of freedom that did not exist in any of the other schools. Surprisingly, the results were so remarkable that educationalists travelled to Sussex to see for themselves what she was doing and in time they began to practice her ideas in their own

schools and curriculums. She is considered to be the first to employ dramatic elements in education or rather, the first whose classroom drama was to be recorded.

The present study has been influenced by Dorothy Heathcote, a practitioner/educator and theorist who is considered one of the pioneers in Drama in Education/ Process Drama and others like Cecily O'Neill and John O'Toole. They all speak extensively about the potential and power that drama can have in the curriculum and teaching in general stating that it can be used to expand the learner's awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings (Heathcote, 1976: 15).

3.3 THEORIES ABOUT PROCESS DRAMA

Heathcote (1976) states that young people learn best when their relationship to teaching and learning is more like that of experts than that of pupils in most schools. She stresses that each individual comes to the classroom with a wealth of knowledge and information. If the learners recognize this, build onto it and share it using the drama exercises and techniques presented in the classroom, then sufficient and beneficial learning takes place.

In his journal article, Wenger (2002) states that learning transforms who we are and what we do; it is not just an accumulation of skills and information, but a process of becoming a person. This is in line with what Heathcoat believes in, that learning is a holistic process that can aid the learners in many areas and not just in gaining particular information covered in the curriculum. Learning is about sharing, and drama helps children understand human experiences from the inside out (Wagner, 1976: 33). Once the child is given the power and feels as if they are the expert in the classroom, they can challenge themselves and the group they are working with and start thinking innovatively in order to examine a theme or piece of work in the most beneficial and effective way. They become engaged with their fellow learners, teachers and the work covered in class. Learning, as such, becomes an active process and not mere memorization (Hocking, 2010: 14).

Beyond Process Drama aiding understanding, Heathcote (1976) states that it also plays an important role in the holistic side of a child's development. By holistic, Heathcote means the

physical, mental, emotional, spiritual and cognitive side of the child. She wants to aid the learner to develop in every sphere and not just in their academic one. She further states that we use drama to live and to deal with and accept certain situations and experiences that may have been disturbing, such that, drama can serve as a form of therapy (Hocking, 2010: 16). Furthermore, Process Drama helps to combat shyness and introvert behavior and instead encourages self-confidence by providing the opportunity for group interaction. During Process Drama, the learner's social skills and teamwork ethics are instilled and improved upon. The children are also encouraged to use their imagination and to think creatively and ingeniously.

Heathcote (1976) sees drama as a way of re-inventing teaching methods in order to create a technique which is more learner-centred and holistic through projects and tasks that are designed to incorporate the learner's individual interests where possible. She claims that the education experience becomes more subtle and complex in its purpose, interaction, demands and attainment and that the unconscious learning can often be invaluable to a learner. She maintains that this form of learning is more subtle than the conventional approach. From the outside one may view the class and think that no or very little learning is going on – the learners merely seem to be having fun and are playing around. However, it is within this play and creativity that the learners are learning and discussing the work required. The approach is that of subtle learning rather than 'now the learners shall be taught'. For her, more is being demanded from the learner as they are in control of their own learning process and because the process is more learner-centred, and there is generally a lot more interaction between the learner and the teacher, and the learner and his/her peers (Hocking, 2010: 18).

Way (1967: 4) seems to echo Heathcoat's views by stating that direct experience leads the inquirer to moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind. This, in over-simplified terms, is the precise function of drama. It is often unsuccessful in least expected quarters and therefore tends to upset the more exact modes of educational assessment: it contains transitory and fleeting moments in which, however enjoyable, real or important they may be for those actually having the experience, are difficult to trace in terms of "progression".

He further states that while education is concerned with individuals, drama is concerned with the individuality of individuals and the uniqueness of each human essence. Indeed this is one of the reasons for its intangibility and its immeasurability. 'No two people are alike' may well be an accepted truism of physical appearance, but it is equally true of emotion and imagination, which comprise the root of full individuality. Surprisingly however, emotion and imagination are often the antithesis of academic education, which inevitably (because of tests and examinations) tends to be concerned with the sameness rather than the differences of people. The differences are often most clearly reflected through the arts, and opportunity for actually 'doing' the arts is sometimes the wisest way of developing individuality (Way, 1967: 3). Individuality is also concerned with originality and deeply personal aspirations; drama encourages originality and helps towards some fulfillment of personal aspiration, and this is important to the full development of personality.

In addition to this, O'Neill (1982: 11) further states that drama, as a mode of learning, is a means through which the participant's active identification with imagined roles and situations can learn to explore issues, events and relationships. They draw on their knowledge and experience from the real world in order to create a make-believe world. At first, the make-believe may be superficial and action oriented, but with the facilitator's guidance and intervention it should be possible for the work to grow in depth. In creating and reflecting on this make believe world, pupils can come to understand themselves and the real world in which they live.

Further, within the safe framework of the make-believe, individuals can see their ideas and suggestions accepted and used by the group. They can learn how to influence others; how to marshal effective arguments and present them appropriately; how to put themselves in other people's shoes. They can try out roles and receive immediate feedback. The group can be a powerful source of creative ideas and effective criticism.

The most significant kind of learning which is attributable to experience in drama is the growing in the pupil's understanding of human behavior, themselves and the world they live in. This growth in understanding, which will involve changes in customary ways of thinking and feeling,

is likely to be the primary aim of drama teaching, a secondary aim of which will be an increased competence in using the drama form and satisfaction from working within (O'Neill, 1982, 12).

Another scholar, Malan (1973; 6) stated that Process Drama is an experiencing activity, not a communicating activity. It is an activity, in which all participate, and all bring to the activity not acquired skills but what is basic and common to all human beings. And they bring these to the activity in order to investigate, with sincerity and absorption, some area of life or of themselves, so that it may in some way or another alter their being, may affect their awareness of themselves, of others, of the environment and the society in which they exist.

Fundamentally, this is a whole-group drama process, essentially improvised in nature, in which attitude is of greater concern than character. It is essentially lived at life-rate and operates from a discovery-at-this-moment basis rather than being memory-based. It focuses on developing a dramatic response to situations and materials from a range of perspectives. In other words, participants in Process Drama take on roles that are required for the enquiry, investigation or exploration of the subject matter of the drama (Heathcote, 1976: 33).

We have to assume therefore that we are working in a basically non-critical situation. In a free creative drama situation, there aren't rights and wrongs; there will be a right for each individual personality. If you are asking him to use the basic equipment of his own personality, there is no Intelligence Quotient involvement at all: everybody starts from the same point. In the drama situation, everyone starts with the same equipment and therefore from the same point, and assuming sincerity and absorption, everybody will be right in his own terms, in the terms of his own personality (Malan, 1973: 14). The business of success and failure disappears; no child will succeed more or less than another child, except in terms of his own personality development.

Bowell and Heap (2001: 2) also explain that Process Drama creates opportunities which will enable participants to interact with that world and to understand it more fully through their interaction so they may function more successfully in it. The learner needs to participate actively in the learning process, and a child's feelings, fantasies and values need to be incorporated into lessons so that knowledge becomes personalized. The drama process makes it possible. By its

nature it affords the chance for first-hand interactive learning experience. In creating a world within drama and inviting the participants to invest directly and actively something of themselves in it, the teacher creates opportunity for understanding to be perceived which is directly transferable to the real world.

> Drama is empowering. Through the unique process of enactment, its diversity of form stimulates creativity and imagination, aesthetic sensitivity and fulfillment. It provides opportunities for investigation and reflection, for celebration and challenge. It is a potent means of collaboration and communication which can change the ways people feel, think and behave. By its combination of the affective and the effective, it sharpens perception, enables personal expression and the growth of intellectual and emotional literacy. It provides a framework for the exploration of ideas and feelings and the making of meaning. Drama is embedded in culture and provides a means by which children can understand themselves and relate to those around them (Bowell and Heap 2001: 3).

Having mostly been applied in the classroom setting, this study endeavourer to use Process Drama within a community of young orphan girls and apply its principles to explore sexual identity in relation to HIV/AIDS.

3.4 PROCESS DRAMA TECHNIQUES

Process Drama has mostly been used in a context in which a clear curriculum is set; a classroom situation whereby the learners are expected to gain something in particular by the end of the lesson, apart from just knowing, or memorizing the content. Contrary to this, the present study dealt with an issue that not only is essential to the growing adolescent, sexuality, but also relates immediately to the HIV pandemic within which the orphan girl finds herself. It tried to answer two questions:

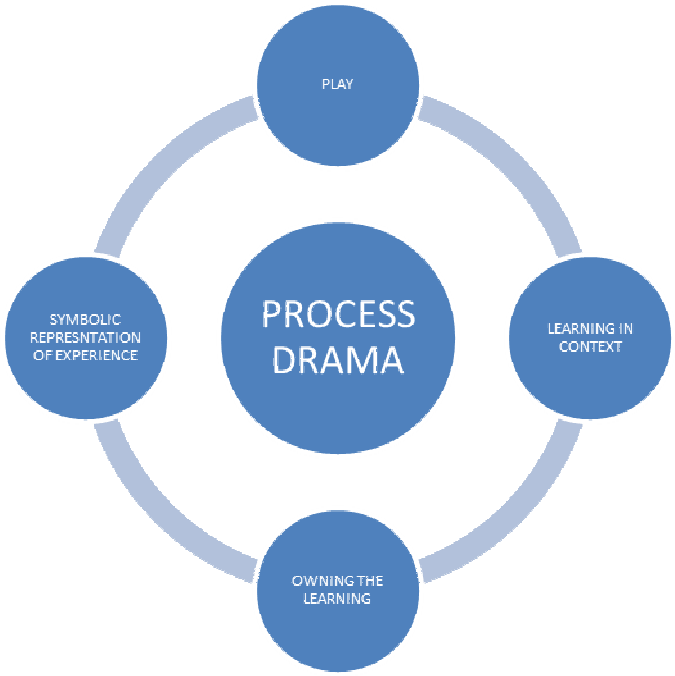
- How best can Process Drama be used to open discussion around sexual identity amongst young adolescent girls who have been affected and/or infected by HIV/AIDS?
    - ♦ Which Process drama techniques were effective?
    - ♦ Which Process drama techniques were not effective?
- To what extent have members of the target group been able to define their sexual identity and how have their attitudes developed or changed in relation to the fight against the HIV pandemic?

We have already established that people have the innate predisposition to learn through dramatic play. However, we need to keep in mind that learning takes place more effectively when it is contextualized; that learners who have a sense of ownership about their learning have a greater commitment to it and therefore gain more from it as a result and that, universally, human beings are able to symbolically represent life experiences and to make comment on them. These all have a direct bearing upon the planning of Process Drama (Bowell and Heap, 2001: 7).

Bowell and Heap (2001: 7) further stipulate that there are four cornerstones to Process Drama and these are;

> **Play:** The innate predisposition of participants to learn through dramatic play.
>
> **Learning in context:** A recognition that learning takes place most effectively when it is contextualized.
>
> **Owning the learning:** Learners with a sense of ownership about their learning have a greater commitment to it and gain more as a result.
>
> **Symbolic representation of experience:** Humans use drama to symbolically represent life experiences and make comment on them.

Below is a graphic representation of Bowell and Heap´s model of process drama.



Bowell and Heap 2001: 7

The planning of all workshops in the present study was based on Bowell and Heap's (2001) principles of process drama. All of the principles were carefully considered before the implementation of any Process workshop. Bowell and Heap's principles of process drama are as follows;

3.4.1 Negotiating a Contract

In this study, it was deemed extremely important to create a 'safe space'; an environment in which all participants felt appreciated, trusted and confident, and could express themselves without fear of being judged. The safe space also sought to contain any feelings that might resurface from the traumatizing events the girls had gone through by maintaining the playfulness that is associated with all dramatic art.

Before any of the workshops could start, it was important for the participants to create and agree on rules of engagement in all of the future workshops. It is these agreed on guidelines that create, contain and maintain the dramatic space. The negotiation of the rules not only equips the

participants with communication skills but they are also meant to foster a sense of learning to respect other people's ideas when they are different from one's own (Chitambire, 2009: 55). This creation of rules enabled the participants to become a part of something collective while retaining their own individuality. The positive sense of identity that is enabled through identifying with a group of people, consequently, fosters confidence and does away with any restrictions in an individual.

Furthermore, the participants must be able to understand and accept the 'rules of the game' as they would if they were playing together. These 'rules' will not necessarily be formulated in advance, but the participants must allow themselves to be bound by the constraints of the structure in which they are working (O'Neill, 1982: 12), for instance, if all participants agree that a stick will symbolize a baby, none of the other participants must refer to that stick as anything other than a baby. Also important are signs within the drama itself. An intricate system of signs, including objects, sounds, language, gestures and images combine all theatre genres to bring significance to the events of the drama and direct attention to them. Signs represent more than just their utilitarian function. As we have established, dramas are metaphors for life experience and, within this framework, signs are the means by which the theatre element of symbol is evoked. The crucial aspect of signs, therefore, is that they function symbolically and efficiently (Bowell and Heap, 2001: 11). (For a detailed look at the rules refer to appendix B).

3.4.2 Pre-Text

One prominent feature of Process Drama is that it works in the absence of a prior literary document, or text that existed before the event of the work (O'Neill, 1995). Although it does not have an actual source for its action, Process Drama does not develop from a vacuum. It usually springs from a pre-text. A pre-text provides the framework for the drama. O'Neill (1995) maintains that the pre-text must be related to the drama itself rather than just merely suggesting the drama. The dramatic context or pre-text for the drama workshops at Sparrow Village provided the fictional circumstances in which the learning was to take place, thus providing the metaphor for real life (Mtukwa, 2010: 25).

The significance of the pre-text in all of the workshops was that it provided the background of the reality within which the study was to take place. The pre-texts for the workshops were revealed by brainstorming, constructing and researching done in order to come up with, or to create a pre-context (Mtukwa, 2010, 25). The dramatic world may spring from a word, a gesture, an action, a location, a story, an idea, an object or even an image (O'Neill, 1995: 38). In this study, pre-text came mostly from the participant's individual stories.

An example of using story as pre-text occurred in one of the workshops when the participants were asked to relay a story about what had happened the first day they started their menstruation and as they told their stories, we tried to re-enact the story and "play it back". One girl told her mother that she had started her period and her mother told her that she was now a "woman" and therefore must keep her legs closed and stay away from boys, giving her no reason or explanation. Most of the other girls, however, had not told any elder when they reached puberty, choosing rather to tell their peers who taught them the correct sanitary use.

In playing back the stories, the researcher was able to create a sense of empathy and sympathy among the individuals. They all related to the story, though it was not everyone's reality. In watching a story played, one is able to be objective and critically analyze it from a distance, yet the impact it brings is at a very subjective and personal level, as each individual relates it to their own stories. This story created the perfect pre-text for the next session in which participants created a wedding scenario whereby the young bride had to be advised on the correct conduct in married life. The dramatic context was such that the participants had to help the bride easily go through this "rite of passage".

During the actual workshops the pre-text was enhanced by the use of pictures, or song, or objects and clothes. Before each workshop began, all participants would sit in a circle and discuss in detail the props presented to them, be it a stone, a Stone Age picture of wall drawings, a crown or any other object. The facilitator then questioned the participants as to where these objects were found, what they were used for, why and so on. The aim was to steer the participant's thinking towards an environment with those objects in it, in readiness for the make-believe world.

3.4.3 Theme/Learning area

Like most scholars, Bowell and Heap (2001) state that drama must be about something, it must have content. This is actually what the theatre element 'focus' refers to. It is the particular aspect of the human condition under examination in the drama. In the educational setting, this focus/content will most likely be drawn from the broad curriculum as themes and topics or from the cross curricular issues such as personal and social development, or more specifically in this case, sexual identity. It is from these themes, topics or issues that the focus of the drama will be distilled.

Each workshop was carried out with an aim, or an objective in mind. Building up from the pre-text, each workshop had a theme or learning area which the participants were expected to engage with. Since this study was focusing on sexual identity, its implementation involved creating improvisations around the participant's own sexuality, re-enforcing a strong sense of sexual identity and indeed, moving from the objectified universal that sexuality is taboo to tackling it at an individual level through subjectivity. The workshops were structured in a way that encouraged the girls to explore, in detail, the roles they were assigned to, and through this experience to challenge those that they personally set for themselves.

In each workshop, the biggest concern was with which area of the human experience I wanted the participants to engage in? What did I want the participants to learn about? What was the focus of the drama? There is always a need to have an informed choice of learning theme, whether its learning about the drama itself, personal or social learning, and cross curricular learning. In the context of the orphan girls at Sparrow Rainbow Village, and for the purposes of fulfilling this study, all workshops solely centered on sexual identity as the major theme, while different aspects of sexual identity were engaged with in different workshops. It is absolutely essential to remember that drama is concerned with people and their life experiences. Like all art forms, drama is concerned with the symbolic representation of life experiences and this is compounded by its being a social, interactive arts process. It is essentially about people and their

relationships, dilemmas, concerns, hopes, fears, aspirations, celebrations and rites of passage, all of which create ties which bind them together (Bowell and Heap, 2001: 21).

3.4.4 Context and Frame

In order to explore the theme or learning area decided on, a dramatic context has to be created. This dramatic context provides the particular fictional circumstances in which the theme will be explored. Essentially, as a fiction, the dramatic context stands for the real life human experience which will be explored in the drama. In other words, the dramatic context provides the theatrical element of metaphor (Bowell and Heap, 2001).

Within the actual Process Drama workshops at Sparrow Village, a great deal of consideration was taken in coming up with particular circumstances in which the drama would be created to explore the theme. For instance, the participant's age, gender, experience, the social health of the group, the culture and ethos of the orphanage, the place in which the drama is to happen and many more, need to be considered. Chapter two highlighted the nature of the circumstances of the orphan girl's at Sparrow Rainbow Village, and it was with clear knowledge and understanding of all these circumstances that appropriate contexts were created. Dealing with orphans, it would have been extremely unbecoming to create a drama around a funeral, for example, because chances are, the girls would be exposed to grief again and the workshop space could not contain such incidents. There was a need, therefore, to create a playful space in which to explore the otherwise grave situations.

To choose the most appropriate dramatic context, one has to consider the real life context of the participants. Because each group has its own particular strengths and weaknesses, mix of personalities and needs, culturally specific and ethnic mix, what seems to be a good choice for one group will not necessarily be at all appropriate for another. But the idea of focusing the learning area in order to get to the dramatic context remains the same. The facilitator needs to bear in mind that the dramatic context provides an appropriate lens through which participants can examine the theme.

Bowell and Heap (2001) state that learning takes place more effectively when contextualized. However there is a way in which we can access an infinite variety of contexts for learning, and this is through imagination in action – drama. Children naturally use dramatic playing as a way of learning about the world in which they live. They naturally place themselves in imagined roles or places and by this procedure explore the 'what if' of a wide range of situations so as to understand them better. Their ability to 'willingly suspend disbelief ' and imagine themselves into an infinite variety of experiences is one of the foundations upon which Process Drama rests, allowing the facilitator to harness the participant's creative energy in order to contextualize the learning that she wants for them (Bowell and Heap 2001:27)

Furthermore, drama engages children on a cognitive, kinesthetic (a sensation by which bodily position, weight, muscle tension and movement are perceived) and emotional level. Coupled with the suspension of disbelief, this means that children find a 'real' reason in the drama for doing a host of activities like researching, problem-solving, negotiating, writing, building relationships and so on, because they 'care' about the outcome of the drama.

According to Hauzinga (in Chitambire 2009), an activity is play if it is fully absorbing, includes elements of uncertainty, involves a sense of illusion or exaggeration, but most importantly, true play has to exist outside of ordinary life. That is, even though absorbed in activity, the player is always conscious of the fact that the play is not real and that its consequences will not affect their lives beyond the play activity. It is therefore bracketed, and as an 'other worldly' experience, play allows individuals to create alternative worlds and identities far removed from their everyday lives although informed by and modeled on everyday life (Chitambire, 2009: 57).

In the play frame, a learner is afforded opportunities to explore concepts such as freedom, leading to the development of independence rather than conformity. Chitambire (2009) argues that play frees the player from the confines and obligations of social reality. It exists outside the boundaries and responsibilities of ordinary time and space. The freedom provided allows the players to experiment and generate new symbolic worlds. Bundy and Nicholson (in Chinyowa, 2005) believe that this freedom allows the participant to feel more secure when exploring sensitive painful situations. Having gone through an emotionally disturbing experience through

play, the participant in Process Drama is able to explore, understand and come to terms with her emotions in the security of the symbolic world.

In Process Drama, therefore, frame/context should provide the means by which competing protagonist and antagonistic forces are introduced, thus giving tension, the "charge" that drives the drama. Goffman (in Bowell and Heap, 2001: 59) uses frame to refer essentially to the viewpoint individuals will have about their situation, it refers to how the context is approached. Frame allows for necessary distancing when appropriate, ensuring that it is recollected emotion which is called upon within the drama and not the raw emotion of actual experience (Bolton, 1979). Frame enables the facilitator to have some control over the likely impact of the drama upon the participants. Planning an effective frame, therefore, is the most crucial principle of all (Bowell and Heap, 2001: 11). Through the suspension of reality, the participants' imagination is evoked and allowed to explore possibilities in a newly framed reality encouraging the acquiring and assimilation of new knowledge. The participant is also empowered with control over the activity in which she is involved (Chitambire, 2009: 59).

3.4.5 Dramatic Tension

According to Bowell and Heap (2001: 58):

> Dramatic tension is the fuel which fires the imperative for action in the play. It is created by the friction which exists at the interface between the differing, and sometimes rival values, beliefs and aspirations of characters. As the drama unfolds, the reactions and responses of the characters are motivated by their own, often competing, attitudes to the turn of events and the behaviour of others.

The key factor which impacts upon the creation of dramatic tension in a Process Drama is that there is no predetermined, written script into which the playwright will have already woven the motivations for character's responses and actions. In real life, whenever we come upon a set of circumstances we do not come to them neutrally. We see them from our own particular point of view, a window which has been shaped by our previous experiences. While these points of view are unique to us in their minute detail, groups of people who have experiences or interests in common often have similar viewpoints. This does not necessarily mean that they will have the same opinion though, but rather share a collective concern by reason of what binds them

together. There is a need, therefore, to ensure there is a collective concern for how the events of the drama will unfold because it is in these events, and the role's responses to them, that the learning will occur (Bowell and Heap, 2001).

Bowell and Heap (2001) further state that in providing a 'real' need to engage ever more deeply with the events of the drama (and therefore of learning) we ensure that the roles care about what happened, is happening and might happen and are motivated into action. This, now, provides the collective concern. And with the collective concern comes the dramatic tension because while collective concern endows all the participants with an investment in the outcome of the drama they will not all necessarily want the same outcome.

Though much of the interaction in the make-believe world is through spontaneous intervention, there is also much imitation, or a re-enactment of something familiar. Chinyowa (2005) argues that imitation leads to knowledge through the function of recognition. It is also a motivational device that capitalizes on the child's innate ability to pretend and try out different roles that he would have observed in society. Yet, this study found that imitation actually re-enforces stereo-types like the talkative mother, the drunkard father, the abusive boyfriend and the submissive girlfriend. The only consolation being that in terms of Process Drama, participants are afforded a chance to reflect back on the drama and critically analyze their choices and decisions within the drama.

In Process Drama, the interactions that happen are unrehearsed and unplanned, as such result from within, and may actually involve issues deeply embedded in one's psyche or emotions that one never allowed oneself to feel or was not aware even existed. These interactions are concretized by imagination. "Thus, if play is an activity set apart from the real context, imagination is the feature that engages with the fictional context by helping to create or bring forth alternative realities" (Chinyowa, 2005: 28).

3.4.6 Roles

Another fundamental element of theatre and central to all performance forms is the taking of a role. In this study, it was important to create a situation that enabled the participants to take up

roles and explore. In most of the workshops, short exercises were used to practice role-playing before the drama began. This was meant to build role-playing skills and eliminate performance anxiety before the actual Process Drama began. Role-playing is essential to Process Drama and it is one of the most important elements of drama, because it is through role–playing that participants create and maintain the dramatic world, and without which Process Drama cannot take place. Indeed, the fundamental activity in any dramatic genre is taking a role - that is, imagining that you are someone else in a fictional context and exploring a situation through that person's eyes (Bowell and Heap, 2001: 37).

In setting up a Process Drama workshop, perhaps the most important question is who are the participants going to be in the drama? For adolescents, their innate predisposition to take on imagined roles and place themselves in imagined circumstances in order to understand the world in which they live marks one of the most important cornerstones of Process Drama.

Process drama makes the choice of role a bit easier. Since there is no predetermined script, the task of the facilitator is simply to identify the dramatic context in which the theme will be explored and participants will naturally step into roles. Apart from ensuring that a number of different attitudes are represented perhaps the only thing the facilitator will have to do is deepen participant's belief within the drama by either asking them questions in role. For instance, in one workshop, while most of the participants were engaged in their activities, there was one girl who seemed to have a problem engaging in the drama. As a fellow villager, I approached her and asked her where I could draw water in the river, could she please help me. After spending a couple of minutes with her, she began to believe in 'this world' that we had created, demonstrating to me how to carry the bucket and with a sense of urgency in her voice directing me in the right direction towards the chief's house.

In most dramatic activities, there is an inter-play or fluid relationship between the make-believe world and the real world, a paradox between reality and fantasy. In play the make-believe world is removed from everyday restrictions and the consequences associated with the actions. The participant assumes another identity, a persona that functions as a shield, the actions and

statements coming from this persona cannot be attributed directly to the participant allowing a release from the strictures of social reality and a discovery of possible new attitudes.

> Through interaction in a fantasy world created through dramatic play, a participant coming from a violence ridden background is proffered the opportunity to forget his everyday situation as he grapples with new situations in the assumed role (Chitambire, 2009: 57).

3.4.7 Games and Exercises

Also important were the games and exercises at the beginning of each workshop. According to Chitambire (2009: 52) the main element in game playing consists of explicit rules which guide a player's conduct and interaction with others. Game play, as such, is very structured and organized, and usually involves two or more sides, competition, and agreed-upon criteria for determining a winner. The games provide children with shared visions, activities and goals, usually negotiating rules in order to create the game they wish to play.

In practice, it appeared that the games at the beginning of every workshop created an atmosphere of playfulness, harmony, and made the participants drama ready. Depending on the theme of the workshop, the games varied from 'breaking-the-ice games' to 'concentration games' (refer to Workshops One and Three: 74, 78). The girls at Sparrow Rainbow Village enjoyed the games so much that they even volunteered their own. This also helped to create and enhance the rapport with the facilitator as she was viewed as their peer and not someone who had come to "bank" some knowledge on them.

Like setting rules, playing games and participating in exercises brought about a sense of identity, a feeling that all the participants were together and belonged to something. Even though there were games that required a certain degree of competition, each participant instinctively knew there were rules they had to abide by, in order for the game to continue. It is this common goal that brings about a sense of unity. It is as if such harmony and peaceful conduct is a coping mechanism, an unspoken rule to maintain order. Throughout all the workshops, the girls participated in an orderly manner with respect for each other's opinions, suggestions and input.

Games and exercises can be used to introduce the focus or theme of a workshop and through them attitudes to the theme can be revealed. For instance, in one workshop, a scarf was passed around the circle. Each participant had to turn the scarf into an image of what they thought of the word love, sex, female and then pass it onto the next person. The exercise was quite interesting as most participants turned the scarf into either a lover holding them, or a baby, rarely anything to do with themselves. This showed how the definition of love or intimacy is mostly created or influenced by outside factors. Boal (1979) states that each individual oppression is a microcosm of structures (for mechanisms) of domination and power operating in a larger society, and propagation, a penetration and integration of ideas, values and beliefs which probably took place through school, media, church and other societal influences, of which the researcher might not be aware. The individual's own subjectivity is thwarted by what has become universally accepted as the notion of love and the self becomes non-existent in definitions such as these.

3.4.8 De-roling and Reflection

There comes a point in the drama when, either the tension has been resolved, or is proving to be irresolvable. At such a time, the drama has to end and participants must be led out of their roles. This stage in Process Drama is called de-roling. It is important to choose the most appropriate moment to end the drama, not when the tension has been introduced and emotions are flaring, certainly not when there seems to be a character that still has something to say, and most importantly, not way after the dramatic tension has died down.

In this study, the participants were usually de-roled by freezing, whereby the facilitator called out freeze and after everyone had frozen told them to come out of their roles, and come back to Sparrow Rainbow Village where they would be themselves again. And then silently, each was asked to remove any prop they might have put on or were carrying into the centre of the room and very quietly everyone should sit down in a circle.

The purpose of de-roling is to bring participants back to reality by making them aware that they have to come out of the make-believe world. Through stripping them of any props they might

have used in the drama, participants realize that they have to get out of role, and once again, become the girls at Sparrow Village.

Reflection in Process Drama could be referred to as the moment of questioning one's actions and decisions. It usually occurs at two different levels; during the drama itself while characters are in role and tension has been introduced and participants are called to discuss their choices and actions, and after they have de-roled and are out of role, speaking as themselves. It is during these times that much learning, realization, identification and some understanding is reached, as participants are given an opportunity to critically look back at the choices they made and how that relates to their own lives.

Participants then spoke of their experiences in the drama, critically examining why they chose certain roles over others and related their choices to the theme, most felt comfortable talking about their own experiences and attitudes towards their own sexuality. A change in perception as regards sexuality was arrived at by the participants.

3.5 ROLE OF THE FACILITATOR

Facilitation is considered a core function of applied drama. Taylor (2000: 112) labels the relationship created by the facilitator with participants in applied drama as a partnership and comments that;

Successful partnerships in drama praxis enable the stakeholders

- To activate themselves as artist-educators
- To reflect upon their own contribution to the partnership, and
- To transform their own understanding of themselves and the world they live in

Facilitation is about all the participants, as it is crucial for there to be a strong relationship between the facilitator and the participants. Facilitation as a means to encourage active learning has evolved in response to the critique of teaching from educators such as Freire (in Rogers, 1967) and Rogers (1967). Teaching, which simply means "to instruct" or "to impart knowledge or skill" (Rogers 1967: 103), leaves one questioning whether we are really sure as to what the

young should know and questioning the notion of coverage, which is based on the assumption that what is taught is what is learned; what is presented is what is assimilated. It is important to acknowledge that we are faced with an entirely new situation in education where the goal of education, if we are to survive, is the facilitation of change and learning (Rogers, 1967: 104).

O'Neill (1982) stated that drama is essentially social and involves contact, communication and negotiation of meaning. The group nature of the work will impose certain pressures on the participants but will also bring considerable rewards. A facilitator needs to understand that drama works on the strengths of the group, drawing on a common stock of experiences and in turn enriches the minds and feelings of individuals within the group. Its meaning, thus, is built up from the contributions of individuals, and, if the work is to develop, these contributions must be monitored, understood, accepted and responded to by the rest of the group. The representation of experience which each individual offers to the group is subject to the scrutiny of the rest. Each person's addition to the make-believe is subject to a reality test by the rest of the group. The ability of the group to build on each other's contributions and to respond appropriately will increase with practice in the process, and will be accompanied by a growing confidence in handling unexpected or unpredictable elements which arise (O'Neill, 1982: 13).

Creating a space where the facilitator is looked upon as a co-learner, Process Drama can be extremely effective as it allows for a chance to free curiosity; to permit individuals to go charging off in new directions dictated by their own interest; to unleash the sense of inquiry; to open everything to questioning and exploration; to recognize that everything is in the process of change (Rogers, 1967: 105). Out of such contexts arises true students, real learners, creative scientists and scholars and practitioners, the kind of individuals who can live in a delicate but ever-changing balance between what is presently known and the flowing, moving, altering problems and facts of the future.

Rogers (1967: 104) states that:

> The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt to change; the man who has realized that no knowledge is secure, that only the process of seeking knowledge gives basis for security. Changingness, a

> reliance on process rather than upon static knowledge, is the only thing that makes any sense as a goal for education in the modern world.

The primary aim of drama teaching, a growth or change in understanding, is more difficult to demonstrate and assess. It is unlikely to be achieved unless there is both motivation and self-discipline and the participants are working with integrity of feeling and thought. As such, for the drama process to be meaningful and satisfying, both personally and educationally, the participants must selectively apply their relevant knowledge and experience of the real world to fit the demands of the make-believe roles and situations. When they do, they will be working with belief, commitment and integrity (O'Neill, 1982: 13). Acknowledging that there will always be unexpected outcomes, the most important thing is for the facilitator to ask '*what do I want the participants to learn about?*' what is the focus of the drama? (Bowell and Heap, 2001:16).

This study was to a large extent influenced by Rogers' (1967) theory that the facilitation of significant learning rests upon certain attitudinal qualities which exist in the personal relationship between the facilitator and the learner. The facilitator needs to develop a strong bond/rapport with participants before leading them into any Process Drama. And indeed, in this study, after forming great rapport, a relationship was formed with participants and was very instrumental in exploring sexuality in the workshops.

3.5.1 Realness in the Facilitator

Rogers (1967) states that the most basic of all essentials is realness or genuineness from the facilitator. When the facilitator is a real person, being what she is, entering into a relationship with the learner without presenting a front or façade, she is much more likely to be effective. Though hard at first, as the facilitator I needed to learnt to be very honest with the participants, sharing, where necessary my own story and experiences when I reached puberty, and being in touch with the feelings that are being experienced by the group. The facilitator should be able to

live these feelings, be aware of them, and communicate them appropriately. There is need to always be direct with the participants and, in so doing, meet them on a person-to-person basis.

3.5.2 Prizing, Acceptance, Trust

Perhaps the other very important thing in any relationship formed is the ability to be appreciative of the other person. Rogers (1967) stresses the need to prize the participant, prizing her feelings, her opinion, and her person. It is a caring for the participant, and an acceptance of this other individual as a separate person, having worth in her own right. It is a basic trust, a belief that this other person is somehow fundamentally trustworthy. Through such sincere feelings, a bond is created and the whole process of learning becomes possible.

3.5.3 Empathetic Understanding

Finally, when the facilitator has the ability to understand the participant's reactions from the inside, she has a sensitive awareness of the way the process of education seems to them, and again, the likelihood of significant learning is increased (Rogers, 1967: 111). The fact that this study was carried out by a young woman who has recently gone through the whole adolescent stage enabled a clear understanding and empathy for the young girls with whom it was carried out.

Much as it is important to trust in the process and believe that learning shall be attained, it was also the facilitator's role to understand that applied drama 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 victimization, political disenfranchisement) (Taylor, 2003: 1). As such, there was always a guided theme to the whole process.

Malan (1973) states that in education, the arts are concerned with the development of intuition, which is no less important than intellect and is part of the essence of the full enrichment of life

both for those who have intellectual gifts and those who have not; but intuition, like intellect, needs training, though not the same kind or means of training. With intuition all individual differences are developed to their full; there is no single criteria of what is right or wrong, or good or bad. Intuition might well be considered the most important single factor in the development of inner resourcefulness, and for much of life - certainly for that part called leisure - full enrichment depends on this inner resourcefulness. If this is neglected, then substitutes become a growing necessity both as a means of simple escapism from a reality that cannot be faced or as aspects of personality that unconsciously still demand some form of fulfillment.

The attempt to equip young people to achieve these aspects fails if the approach is through the intellect rather than through intuition, that is, through tangible and examinable processes of understanding and thinking, rather than through an imaginative and emotional and therefore intangible process of relishing and enjoying, irrespective of whether or not there is full understanding (Malan, 1973: 5).

4 An Evaluation of the Process Drama Workshops and Interpretation of Data

4.1 INTRODUCTION

The previous chapters of this study have established the challenging issues that orphans face just by their nature of being orphans, and observed the continued conceptualization of HIV/AIDS as an external problem to be fought. The study has also identified how instrumental Process Drama can be in exploring in-depth the emotional dimension within each individual, and how it may

possibly lead to introspection and thus understanding of problems in relation to identity among orphan girls.

The situation of the orphaned adolescents at Sparrow Rainbow Village provided an opportunity to consider a better way forward, a combination of affective and cognitive aims to help group members deal with the emotional dilemmas of being affected and infected by HIV/AIDS. In the light of this, a series of process-oriented drama sessions were devised, where a number of drama workshops were carried out with selected girls in order to explore sexual identity and relate it to the spread of HIV/AIDS.

This chapter outlines the process of planning for the workshops and stipulates the objectives and conceptual choices that were made for the workshops. The chapter further discusses the workshop implementations where various Process Drama techniques were explored and describes in detail the implications of the workshops in relation to sexuality and HIV/AIDS. As shall be demonstrated in this chapter, there is a need to explore sexual identity amongst young adolescent orphan girls through experiential methods provided by Process Drama. It is not within the scope of this study to give a detailed study of either sexuality or identity, however, it remains the goal of the study to give an overview of how sexual identities are formed as a way of laying a foundation to understanding and gauging the situation in South Africa on the spread of HIV/AIDS.

4.2 METHODOLOGICAL FRAMEWORK

As a researcher, one cannot enter into a community with preconceived ideas of what the learners should know, but rather with an inquiry to seek answers. Rodgers (1965: 103) asserts that;

> "…what…does the (learner) need to know? (Are) we justified in the presumption that we are wise about the future and the young are foolish?"

This research was carried out from a perspective that sexual identity could be explored through Process Drama, and perhaps, a shift in pre-conceived notions could be attained. Being a qualitative research in nature, the impact of the research upon the participants cannot be scientifically measured. However, there are two possible views a researcher can take: a distanced perspective and an experiential perspective. As Conquergood (2004: 311) maintains, performance studies, through participatory methods enables the researcher to move between different ways of knowing, the more distanced 'view from above' and the more participatory and experiential 'view from the body'.

Throughout the research, the methodology used was Performance Ethnography (also called *performed ethnography*, *ethnographic performance* or simply *ethnodrama*). It is a method through which portraits of cultural life are constructed by studying an aspect of the social world of, as was the case in this study, the adolescent orphan girls at Sparrow Rainbow Village "intensively, intimately and interactively" (Wolcott, 1999: 288). This was achieved through an active interaction on the researcher's part with the girls from Sparrow Rainbow Village on a weekly basis over a period of three months talking about their day-to-day activities at the orphanage and their experiences growing up. Data was collected and generated through participant observation, meaning that the participants were asked questions, listened to, looked at and interacted with within their social setting to build an understanding over time of how the group constructs and experiences their world.

Turner (1988) elaborated the concept of Performance Ethnography to include the notion of reflexivity whereby people come to know themselves better "through observing and/or participating in performances generated and presented by another set of human beings". Thus, the use of Process Drama in which performances were created that related to, but were not exactly the lived experiences of the orphan girls. Through Performance Ethnography, research takes place as a text-in-performance. It becomes more of a collaborative process rather than the mere gathering of information. Participants are involved in constructing their own performance texts as co-performers in each others' lives. The performers become subjects, rather than objects

of the research process. They are closely implicated in exploring, reflecting and interpreting their own situation and taking action to transform their condition (Chinyowa, 2005: 48).

In this study, there were a total of 12 workshops that were conducted over a period of three months with a single 1 hour session taking place each week. These workshops also acted as a research space for the next process drama workshop. It should also be noted that the planning process was guided by the observations made in the previous chapters and consequently, the workshops were planned on the understanding that the researcher would lead the Process Drama workshops using the active researcher/facilitator and/or Process Drama practitioner role.

The methodological framework of the workshops was as follows:

- **Framing :** Identifying a particular situation or case and investigating it through a technique of Process Drama, for instance Role Play

Different techniques of Process Drama were employed by the researcher to explore the issue of sexual identity amongst the participants in the workshops. The aim was to keep alive the visceral and embodied experiences of human social behavior that has been investigated and re-embody and re-create it through dramatic performance.

- **Capturing :** Observing, identifying and locating the defining features and discursive frames of the situation being addressed.

Each workshop was centred on a different theme and the responses from the participants varied. As a result, the facilitator had the duty of identifying and taking note of the participants' reactions and relating them to the theme aimed at in the workshop.

- **Bracketing :** Extracting and reducing the features and frames of the situation so that its essential manifestations may be revealed.

Equally important was the ability to stick to the area of study. Due to the nature of the research, participants tended to divert from the issues of sexuality to talk about other things. The researcher's duty was to choose that which was relevant to the study and focus on interpreting in.

- **Crystallizing :** Sifting the extracted data to determine the recurring themes for closer analysis.

The researcher had the duty to remain aware in every workshop of emerging identities as regards the area of investigation. Such that, while immersed in the processes, the researcher took note of each detail and later reflected upon it in a journal, interpreting the data collected in relation to the area of research. The data, thus interpreted, was noted down and backing information collected to determine the precise state of the orphan girls. Though many issues came up in the workshops, it remained the researcher's duty to choose only that data that related to sexual identity.

- **Interpreting :** Examining the meaning of key words, phrases or statements that refer to the situation: analyzing the views of the participants and creating hypothesis from what emerges.

As noted earlier, the research was qualitative in nature, such that interpretation of the data cannot be presented as a universal truth, but the researcher's own. The ultimate purpose of the researcher in this study was to open the participant's minds, stimulate their imagination and spark their enthusiasm for continued personal development and discovery regarding their sexuality.

4.3 CONCEPTUAL CHOICES MADE FOR THE WORKSHOPS

There were also conceptual choices made for the sessions by the researcher because, it is not just about the drama techniques that were used, but also about how the overall sessions were framed. The context and techniques had to support each other in order to achieve the intended goals. In this case, the primary aim of the sessions was to explore sexual identity in relation to HIV/AIDS. The sessions also aimed to provide a platform where emotions might be contained as participants, individually and collectively, engaged with their personal material through dramatic group processes, as such, these decisions ensued in order that these aims might be met;

4.3.1 Process Oriented Drama

In drama and theatre sessions, the decision to work with either a process or product-oriented approach depends on what the group wants to achieve. According to O'Neill (1995 xvi), 'process indicates an ongoing event while product implies conclusion, completion and a finished object'

which mostly takes the form of a performance. Though process is inherent in the latter approach, the group activities are nonetheless motivated by what they have to put together for presentation. This research was particularly interested in developing the understanding of the participants and providing a safe space where they could explore their inner worlds. Thus the decision was made to use Process Drama as more appropriate.

4.3.2 Participant-Centred Group Approach

Since the primary purpose of the sessions was for the participants to explore their sexual identities and experiences, the participants had to be the primary consideration. The participants had inner problems that they wanted addressed and being subjects and knowing beings, they were better placed to address their own predicaments. This approach could be related to Rodgers' (1959) theory that self-motivation towards learning and growth is the most important healing factor. By deliberately choosing to take a participant-centred approach, the sessions enabled the researcher to tap into the finely tacit and embedded meanings that are embodied in people's experiences.

4.3.3 Facilitated Theme and Action-Centred Group Approach

For purposes of maintaining focus, a facilitated theme-centered approach was adopted based on selected topics around perceptions of life, sex and love, conception, identity, gender violence and how they co-exist with and affect the spread of HIV/AIDS. These themes acted as a template, a guiding manual which remained flexible to emergent themes during sessions. Furthermore, this approach allowed for action from every participant and offered opportunities for expression and understanding (Mwalwanda, 2009: 69).

4.4 WORKSHOPS

Below are descriptions of the workshops that took place and the interpretation of the situations that arose, pertaining to the objectives of the study. It should be noted that each theme involved

two workshops at a time, and for conclusive purposes, the workshops have been combined, highlighting the most important activities and findings.

4.5 Workshops One and Two – Introduction (Love and Sex)

Workshops one and two mainly focused on creating rapport and building trust. They were predominated by games and role-playing, lightly touching on the issue of sexuality. The workshops centered on forming a sense of belonging in the group, mostly for the researcher since all the other participants already knew each other. As such, a couple of activities were carried out. To start with, a name game was played, whereby participants all stood in a circle, and accompanied by an action, each mentioned their name and the rest of the participants repeated both the name and the action. An imaginary ball was then passed or thrown from one participant to another, while calling out their name, starting off slowly then gaining momentum. These games were a playful way of introducing all participants.

In playing games such as these, participants felt comfortable around each other. The imitation of another's action and calling out their name brought about a playfulness that does away with any tensions and inhibitions one might have had at the start of the workshop. As ridiculous as one's action might be, all participants had to repeat the action, in most cases resulting in laughter from the rest of the group. In preparation for Process Drama, it is important for all participants to be comfortable with each other as that will make improvisation within the drama itself, easier.

The next activity in the workshop was the creation of rules of conduct for the workshops. This was done through an exercise called 'cooking the stew'; a dramatic activity of placing imaginary 'ingredients' in an imaginary pot to make an imaginary 'soup'. The participants were told that in the middle of the room was a large pot in which they all had to place a rule and an expectation, after which, they all took imaginary bowls and each scooped from the pot and drank (see Appendix B). This is how the contract and rules were set and the use of drama was deliberate to keep participants aware that this was to be a drama workshop. The rules set a code of conduct with which all participants interacted within the workshop space. There was a clear understanding of what was expected and what was not from all participants.

After the rules were set, participants were asked to pace around the space and stop in the spot where they would like to be at that point in time, either in the middle of the room, the sides, or seated somewhere. All the participants stood towards the outside of the room, facing inside, showing that, even though they were all curious about the workshop, no-one really was courageous enough to venture inside and be the centre of attention. Throughout the other workshops, almost all the girls had a laid back 'I-don't-want-to-be-the-centre-of-attention' attitude, and this raised a need for trust games. It would appear that the orphan girls do not trust enough, especially when it comes to strangers.

In the next activity a scarf was passed on to each participant, and everyone had to turn it into an object of their desire. The aim of this exercise was to encourage creativeness and spontaneity, as each participant had to quickly receive and change the scarf into an object that was easily recognizable to the whole group. In Process Drama, participants are encouraged to be spontaneous and creative to keep the drama alive and interesting, and games such as these encouraged that spirit in the participants. After a while, the participants were given themes like love and sex. They were expected to turn the scarf into anything they associated with the themes and almost all the girls turned the scarf into either a lover, or a baby or a sibling.

The participants were brought in a circle and asked to speak to their choice of representation, to which they explained that the themes being dealt with usually resulted in their getting into trouble; love, for them, led to sex which in turn led to a baby and trouble. To which they were asked why they felt they had to prove their love through intimacy, and almost responding at once, they all agreed that it was the only way to prove your love to your boyfriend or girlfriend. They felt that they had to prove their love through kissing. Almost all the girls had kissed their boyfriends as an expression of love, stating that the intimacy made them feel secure and loved in the relationship. Their role as women, it appears, is from a very early stage described by society, to please men, and it echoes a need to be accepted. In the African context, where patriarchy reigns, it is natural for girls to take on the submissive role in the relationship, fearing that any defiance will lead to their being alone with no one to love them.

Participants were then encouraged to re-enact a scene in which the boyfriend demanded a kiss and the process was stopped, upon which participants discussed what they felt was wrong with a scenario where a girl showed her love through kissing the boyfriend. The girls argued about how important it was to prove that you loved your boyfriend by kissing him, stating that refusal ultimately meant losing him. The debate became heated as some argued that they did not have to kiss or be intimate with their partners just to prove that they loved them and others said they did.

Influenced by Rogers' (1975) *Freedom to Learn,* the facilitator trusted the capacity of the individuals to develop their own potentiality and direction and merely opened everything to questioning and exploration, in so doing unleashing a sense of inquiry in the participants. Even though the facilitator had the role to use applied theatre as a transformative principle to raise awareness on a particular issue I trusted that the participants were not clean slates with no knowledge at all. Instead, I asked them to replay the scene where the boyfriend asked the girl to kiss him and she refused, I stopped the drama there and asked some participants to take turns playing the role of the girl and trying to convince the boy why they should not kiss.
Three scenarios ensued

1) The girl stormed off telling the boyfriend that she did not mind the relationship ending. (After this scenario the girl was asked why she had stormed off and she explained that she was independent and beautiful and did not need a man to make her feel like a woman)

2) The girl tried to speak to the boy but he was adamant that the only way they could remain a couple was if he kissed her and she finally agreed.
(When asked why she had finally agreed, she said that she had become scared when he said he'd leave her so instead of losing him she decided to go ahead and kiss him)

3) The girl told the boyfriend that she loved him and wanted to wait until she was ready before becoming intimate because she had been told that if she gets intimate with boys, she could end up having sex and likely fall pregnant. So for both their sakes, she would rather they both wait until they were mature.

(All the participants agreed this was a good solution, surprisingly, she was the youngest in the group {15years} and one questions when these roles and constraints are created)

Participants were then taken out of role by an activity called the "shake-down". This exercise requires participants to stand in a circle and shake each of their limbs starting with the arms then the legs, while counting down from 10-1. The exercise was used as a way of de-roling and bringing participants back to the room at Sparrow Rainbow Village before reflecting on the drama that had just taken place.

From the dialogue during reflection, one could say that these workshops were able to provoke critical thinking in the participants. In all the scenarios created above, the individuals saw the whole situation from different perspectives, yet having explored all these possibilities, came to agree on what could be termed the "best practice" model. They started from an objective perspective, choosing to solve the problem the way it would 'usually' be solved by most of the girls, but upon deeper probing and discussion around the scenes that ensued, a solution was arrived at, and speaking back to it, created a lot more conversation, but most importantly, thought around their own choices in life.

These sessions tried to work with a matter that affected most of the adolescent girls as they started to get into relationships. During reflection, participants agreed that the sessions were very transformative because through drama, they were able to look at themselves in a different way. Witnessing their stories played back at them, especially the scene in which the boyfriend demanded to be kissed and the girl obliged, it created a clear picture of what the problem was, or had been and gave them a forum for discussion. The fact that they were in role, acting, allowed them to explore all possibilities without the fear of being interrogated and criticized but rather, when the next "solution" was created, they were able to see other alternatives.

4.6 Workshop Three and Four – Independence

Workshops three and four were created from the belief that most of the adolescent girls had had to relocate emotionally from their independent homes after losing their parents to HIV/AIDS to come and stay at Sparrow Rainbow Village.

Still aiming to create rapport, and bring about a sense of playfulness, the first activity was a game called fruit salad, whereby all participants, but one, sat on chairs in a circle and each person was named after a fruit. There were three kinds of fruits, apples, banana and oranges, and each of the participants belonged to one kind. The person in the centre had to call out a fruit and everyone named after that fruit had to get up and try to find a chair. The last person standing had to call out another fruit. When they called out fruit salad, everyone had to move and find a chair. The game was very energetic and engaging as one had to constantly be alert and very fast so as not to end up standing.

The participants then suggested singing a song, which involved one person in the circle singing and choosing another to replace them after a while. Judging from their choice of song, it became apparent just how reliant the girls were on other individuals, their need for acceptance and longing for love resounding in the song and their actions. While participants stood in a circle, one girl went round singing;

> *Leader: hey wena!*
>
> *Rest of group: hey wena!*
>
> *Leader: am I pretty?*
>
> *Rest of group: you are pretty!*
>
> *Leader: uya n'thanda? (do you love me)*
>
> *Rest of group: ngiya ku thanda (I do love you)*
>
> *Leader: then follow me!*
>
> *Rest of group: I will follow u! (*After which she proceeded to choose one girl from the circle to follow her and the song started again*)*

Seemingly innocent, the most recurring theme in the song above, and many of the songs they sang in other workshops, showed a need for love and acceptance. In choosing the person to

follow them, the girls indeed chose the prettier girls and left the less pretty ones for last. One can imagine what concepts these girls will have to grow up with if from an age as young as 15 years they play games and sing songs that already have stereo-typical implications to them. The biggest concern, however, was for the 'less pretty' girls who are likely going to grow up having low self esteem because from an early age they have been made to believe being pretty is looking a certain way, and that that is the only way you can be loved.

In an attempt to get participants drama ready, an improvisation game called 'changing the subject' was played. Two participants had to be inside the circle and come up with any conversation, on any topic, and then someone from the circle had to go in, replace one person and change that subject completely. This was an amusing game that sparked their imagination and encouraged spontaneity, with stories ranging from a bank scene where a client was depositing money with a teller, to a doctor informing a patient that they had three more months to live.

Having already brought along prepared props, participants were drawn to the picture of clay pots, and Stone Age paintings on the wall lying on the floor. These pictures acted as a pre-text to the drama that was trying to be created. Upon probing and talking about the pictures, participants were able to create a space in which these objects were found, and the kind of people that used them. They created a setting of a pre-colonial village in which the men were hunters and the women collectors and they had a river flowing nearby.

When asked to enter the setting as whoever they wanted, participants took up different roles, some choosing to be very strong men who went about hunting and drinking while a few others became the women of the village and went about collecting firewood and water. When participants appeared to be immersed in their roles, the facilitator came into the space as the chief's assistant announcing that it appeared there was an unknown monster in the nearby jungle and the whole village had to relocate.

This brought about a lot of debate as some refused to leave, choosing rather to confront the unknown monster and kill it while others had already packed their belongings and were ready to

leave. After deliberating for a while, there was no solution found, as both parties were extremely adamant and could not change their views. The facilitator at this point called out freeze, and all participants froze. They were then told that they would be coming out of the land they had created to return to Sparrow Village and once again be themselves.

Upon reflection, when asked firstly, why they chose to be the characters they did, among the responses presented were;

> In every community there are men and women. The men are stronger and take care of their women, and because I am lesbian, I figured I am just as strong as any man - Nellie (17years old)

Another participant who chose to be a woman stated that she just could not imagine herself being anything else but a woman. She already knows her roles and what is expected of her in society and being that made her role easier.

Participants were then asked about why they chose to leave and why others chose instead to remain behind, to which the latter responded that in life there is no need to run away. There will always be obstacles, it does not mean that one has to run away from each and every problem they face, for instance, in this HIV/AIDS era, they have to be strong because they don't know if they are infected or not, and if they are they do not have to give up on life. The other group that opted to leave said that there are some situations where one finds oneself, not because one wants to but because of circumstances, in that case, should an option be available, they would rather leave than stay on. Most related the situation to the orphanage where they felt they stayed because they had no other option.

These workshops spoke to the participants' resilience and coping mechanism. The choices the girls made, whether to leave or remain, spoke to their entrapment at the orphanage, with some seeking a way out whilst others had come to terms with their situation and trying to come up with ways of making the best of it. As stated earlier in a previous chapter, society has a strong influence on how individuals identify themselves, either being hopeless and pessimistic or retaining an optimistic view towards life and one's situation. Notably one of the best orphanages in South Africa, Sparrow Rainbow Village can still not erase the fact that these girls are orphans

and most, seek a way out. It raises concern as to what mechanism they eventually will come up with for escaping.

4.7 Workshop five and Six –HIV/AIDS

The fifth and sixth workshops addressed the sensitive issue of HIV/AIDS. The workshops started with an energetic round of singing and dancing, after which the participants demanded to play fruit salad again.

So as to enhance the participant's concentration, they were asked to walk around the room and when the facilitator called out stop, they had to stop and close their eyes. Participants would then be asked, one at a time, a question about the space in which the workshop was taking place, for instance, how many pictures were hanging from the walls, or what colour were Alinafe's shoes and so forth. This game also raised an awareness of every person in the room, acknowledging everyone's presence and participation, as each participant was required to take note of every detail around them, in case they were asked a question next.

The participants were then asked to leave the room and while they were out, the space was set up as a conference-like room. These workshops focused on using the Mantle of the Expert Technique, which functions by placing participants in the drama as experts on a particular subject. The role of the facilitator in this context is to guide the drama by stepping in and out of role as required by the situation and giving encouragement and motivation to the 'experts'. The technique gives participants considerable responsibility as they are regarded as knowing more than the facilitator on how to solve their own issues. The facilitator may however deepen thinking by providing a contrary opinion or through questioning.

Having set the space, participants were welcomed back into the room, and given roles; there was one Reverend Banda, two Members of Parliament, Mrs. Ray and Mr. Molefe, a single mother from the community, Miss Lefoko, one Primary School Teacher Mr. Bates, two Secondary School Students, Sandra and Palesa and one very Wealthy Business man Mr. Chelete, the participants were directed to their seats. The facilitator then took on the role of a Research Assistant from UNAIDS who had been sent to discuss with the members of the community how

they would like the money coming to their community spent in dealing with HIV/AIDS in their community.

The responses ranged from buying more condoms and making them readily available, to which the assistant responded that there was already an over flow in the number of condoms available. The reverend suggested building a church and investing in spreading the word of the Lord further so that every person could stop sinning by having sex before marriage, to which the response was that the highest percentage of HIV prevalence is among married women. Many other solutions were suggested, including building more clinics so that AIDS treatment was readily available. The debate went on for some time but no conclusive answer was reached. The facilitator then called out freeze, and told the participants that they would now be taking off their roles as community members and return to being young girls at Sparrow Rainbow Village.

Upon reflection, most participants felt the workshop made them feel extremely important as they were all given a chance to say their views. Relating it to the HIV pandemic made them realize that indeed the fight against HIV should start from within the individual, that an over reliance on outside factors could actually do more harm than good, as everyone looked out for a solution. The mentality that there is a solution out there makes most people reckless.

In the Mantle of the Expert technique, participants need to understand fully what they are required to do. If the participants are not clear on their role as experts, role-playing may function to confuse them further and hinder them from engaging in the learning process. However, the technique also created a platform to brainstorm and share ideas, in so doing gaining more knowledge on the subject matter.

4.8 Workshop Seven and Eight - Rite of Passage

Workshops seven and eight tried to bring to light perhaps the root of why girls usually fail to define their sexuality, by taking them back to the stage when they had come of age, a very normal stage in every girl's life, and narrowed it down to each individual. The primary tool used was questioning.

The first exercise was the concentration game called “snatch”. In this game, participants stood in a circle, held up both hands, put their left index finger in the palm of the person to their left, while their right hand held the index figure of the person to their right. The facilitator then narrated a story, and each time the word “snatch” was mentioned, participants had to quickly snatch the finger in their right and save their own finger from being captured. The game required a lot of concentration on the story, and very quick reflex action on the participants’ side.

Participants then gathered around the props that had been brought by the facilitator; a wedding veil, white clothes and a tie. They were then questioned as to where these objects would be found, what they would be used for and what kind of people used them. These created the context in which the drama was to take place, such that when asked to create a space in which those objects were found, all participants enthusiastically created a wedding scene. Two participants volunteered to be the bride and groom and they were told to wait outside the room. The rest of the participants entered the space as community members and amidst loud singing, cheering and ululating, they all got into role and went about busying themselves for the wedding reception.

Satisfied that they all seemed in role, the facilitator announced that it was time to present the bride and groom. The facilitator went outside the room, gave both the participants waiting outside black jackets, so that they were both dressed as men, and presented them to the room. The decision to use males in exploring the same sex marriage was to create distancing, a very important part of Process Drama. By this stage in the research, it had become apparent that there were a couple of the participants that were openly homosexual, such that, had the roles been women, it would have somehow seemed confrontational.

All participants were stunned into silence as the “groom” and “groom” entered. The singing stopped as participants looked on to try to make sense of what was going on. Then one of the outspoken girls in the group shouted “where is the bride?”, to which the facilitator responded that these were the people getting married. A heightened sense of tension was created as participants argued for and against same sex marriage. Most participants argued against the marriage, stating that there are roles defined in society, a woman is a woman and should abide by female roles and

a man is a man and should abide by male roles. The facilitator posed the question that since every person has their right to sexual affiliation, shouldn't they also have the right to marry and settle down, a rite of passage that every person has the right to go through? The drama was yet again, the girls could not agree on one opinion and having told participants to freeze, they were brought back from the make-believe and confronted with issues around rites of passage.

Most of the participants were tolerant of same sex relationships, but most argued for the traditions and norms that surround rites of passage, that marriage is between a man and woman only. Or that upon reaching puberty, a certain elder will talk to you about the life you have begun. Asked if they had been given advice on how they should conduct themselves now that they were all adolescents, most shook their heads. It appears that the information given to each of them at this stage is so vague, that they are forced to rely on their peers who are going through the very stage they are going through. The problem starts with a generation of parents who fail to speak openly to their daughters about sexual issues, thus leaving the girls to grapple on their own. They in turn grow up to be somewhat unsure of their own sexuality and fail to celebrate the power of being women, and become submissive beings, especially to their male counterparts.

Important events in their lives pass without much recognition because they are orphans, and they have to fend for themselves and survive in the world without any guidance. It would appear that they are responsible for their own 'initiation' and as friends, the least they can do is be there for each other.

4.9 Workshop Nine – (Conclusion)

To avoid creating a sense of loss between the researcher and the participants, the final two workshops were specifically designed for closure.

In the workshop, the researcher brought along sheets of paper and crayons and distributed them to all the participants. They were then asked to map out their journey, using images, or words, starting from the very first workshop, to the present. Each participant then presented their art work to the rest of the group and explained what the images meant. A lot of the participants started their images from a place of darkness, full of grey clouds and ended up in a sunny place

where they drew images of the sun, green vegetation and rainbows. Most explained that the workshops gave them a platform to really look at some of their own perceptions in life and to respect other people's opinions.

As a closing ritual, all participants stood in a circle and holding hands, made eye contact with every person in the room, acknowledging the time they had spent together.

In response to the research purpose, as to whether Process Drama could be used to encourage participants to explore their own issues of sexuality and identity by creating imaginative experiences through which the participants could explore feelings, ideas and possibilities**,** the workshops were a success. Throughout the whole process of closure, it was important to revisit the reason for which we had carried out all these workshops in the first place. And indeed, mapping a journey from the start to the end of the research created a platform, an "imaginary world" through which the change taken could be measured, even if vaguely. The use of images, though not entirely Process Drama, had a close link with distancing; relating the other world to their own reality. By acknowledging the change in the journey, from start to finish; dark colours to bright colours, one could safely surmise that participants had indeed explored their feelings and had become aware of their own possibilities and potential.

The overall sense of the workshops touched on the issues of sexuality, exploring and questioning the norms most girls grow up with, the situation being worse off for the orphan girls because of their social and economic constraints. Individual change might not have been achieved, and as stated before, measuring the extent of impact was hard for the mere reason that the issue being dealt with, in itself was somewhat vague. But comfort can be found in the fact that by the end of the sessions, indeed, a great sense of belief, and confidence in oneself was achieved. Perhaps the most important of traits in decision making is confidence and belief in what you are choosing, thus knowing the implications and effects of reckless behavior, one might hope that participants gained a belief in themselves and this reflected in their choices hence forth.

4.10 OBSERVATION FROM THE WORKSHOPS

The workshops indeed gave a platform for exploring sexual identity. And each of the workshops was solely focused on triggering thought and dialogue around the theme. There was enough rapport built with the girls to gain their trust and create a feeling of togetherness. The games played a very major part in assuring that a relationship with the participants was maintained throughout the research.

As a facilitator, there was a need to remain prepared, before, during and after the workshops, meaning I had to constantly be aware of each and everything that was unfolding, including being asked questions unrelated to the subject at hand like "Do you have a boyfriend?". A lot of consideration was put into the implementation of the workshops taking into account the participant's vulnerability as orphans, and their enthusiasm at having to participate in drama workshops that focused on sex and identity.

At first glance, it would appear that most of these orphans live enclosed in a "shell", acting like introverts in an attempt to appear acceptable to society. Being outspoken, though not rare among adolescents, can reflect badly on a girl, especially in institutions such as an orphanage where one answers to approximately 17 house-mothers, the Social Work Coordinator, the orphanage Coordinator, the catering staff, the library, all other facility supervisors and all the people that help in the running of the institution. Surely, the scenario would be very different in a household environment where the only elders are one's parents or/and older siblings. Over time, one adapts to such scenarios in most cases by keeping to oneself and only opening up after a while. This raises concern as it is apparent these girls will enter intimate relationships, and how can they be expected to express themselves freely if they have been "acculturated" to remain quiet?

Upon exploration, the study found that the orphan child is not necessary the shy girl they all seem to want to portray at first, in-fact, they are quite the contrary. By the fifth and sixth workshop, all participants had become very active, a bit defensive even. One might say they went from one extreme to the other, finding no middle ground in addressing issues as sensitive as HIV/AIDS. These girls viewed themselves as strong willed, believing in their power in a relationship, their power to negotiate and determine their sexual pattern, yet, at the same time, adamant and fearless in their outlook towards the virus. There seemed to prevail an attitude of "it

cannot happen to me". These girls know about HIV/AIDS, are confronted by the implications of what being HIV positive are, but, somehow, have an indifference towards it. Sometimes when something is thrown into your face for a long time, a situation or an act, it ceases to be relevant, and becomes a part of your life, defining your everyday, routine. This could work for and against one's choices and behavior patterns. The girls revel in their sexuality, and having had the knowledge around HIV/AIDS for most of their lives, they know to be careful in their own encounters. However, it could also create a sense of recklessness that could ultimately lead to infection.

The girls did not necessarily fall into any category as regards their sexual preference, with most believing that it is the norm for a girl to date a boy. There were a few, though, who strongly believed they could only trust and love their fellow girl. The latter were the oldest, and probably the ones who had experienced worse in terms of watching their parents ail and eventually pass on. It seems the memory of their pasts and the orphan state they find themselves in to date influences greatly their sexual preference. They appeared happy and content. Their unwavering stance on their being lesbian drawing more respect than animosity. They clearly know what they want and unlike most girls, refused to follow the norm and be subordinates to a boyfriend, choosing rather to have a partner with whom they felt equal and were not pressured to live up to other's expectations.

The duration of the study was not enough to significantly change one's perceptions regarding any issue. As in most research and case studies, the biggest worry is the ending/parting, how to withdraw from the intervention. Though inevitable, one questions the basis behind coming into a community, befriending and exposing emotion to a group of people then leaving, possibly never to return. By the end of the research, I had formed bonds with each and every individual, and though the last workshops were deliberately geared towards making the adolescent orphan girls aware that I would be leaving, it was not enough. These orphans have become accustomed to losing people in their lives, and though the study was necessary, perhaps a means of retaining relationships in research could be put in place, like implementing drama sessions such as the ones conducted for this research on a regular basis, instead of only when carrying out research.

On a personal basis, the study helped me explore some of my very own suppressed feelings. Having come from a seemingly happy family structure, the research helped me recall the hard patriarchal stance with which it had been ran. At a young age, I had witnessed how a single mother had overcome adversity for her children, unwaveringly refused to give them up and let them be orphaned. I have always looked up to my partners in relationships, for friendship, reassurance, support, until this research made me realize that if one is strong enough to believe in one self, one can overcome most things. It is this over reliance on the other person that leads to a sense of worthlessness and uncertainty, and translates into a problem identity which manifests itself in bad decisions within relationships.

5 Summary of Findings and Conclusion

This study set out to explore sexual identity among adolescent orphan girls and relate it to the spread of HIV/AIDS by answering:

- How best can Process Drama be used to open discussion around sexual identity amongst young adolescent girls who have been affected and/or infected by HIV/AIDS?

Simply put, the best way to use Process Drama is planning and creating workshops interesting enough around the themes one wishes to explore. Luckily, adolescents are a group that are ready to engage and participate. The idea of using Process Drama, however, centers on trying to retain distance, and not appear confrontational in addressing very personal and sensitive issues, like sex. There is a lot of edge created, without making anyone uncomfortable and Process Drama still leaves room for personal reflection as participants are not forced or necessarily required to reveal their opinions. In this study, however, by the end of each session, participants automatically engaged in dialogue and this is primarily due to the fact that at this point they felt comfortable enough with the group, having just gone through an experience together in the 'other' world.

Wenger (2002) rightly states that learning transforms who we are and what we do; it is not just an accumulation of skills and information, but a process of becoming a person. This is in line with what Heathcoat believes in, that learning is a holistic process that can aid the learners in many areas and not just in gaining particular information covered in any particular curriculum. Learning is about sharing, and drama helps children understand human experiences from the inside out (Wagner, 1976: 33).

In response to the questions:

- Which Process Drama techniques were effective?
- Which Process Drama techniques were not effective?

It would appear that some of the Process Drama techniques employed seemed to be very effective. Participants particularly enjoyed the whole process of Role-Play, which allowed them to become completely immersed in the drama. However, the issue of stereo-typing was very common as the roles taken were really those that these girls had become accustomed to. In

future, it would be best to avoid creating roles which participants relate to easily, roles need to be carefully considered in terms of complexity and richness and the participants' expectations need to be challenged throughout the drama. During the workshops, there is need to create as much distance as can possibly be managed from their everyday reality and this requires imagination on the facilitator's side, and considerable time spent on building belief to achieve a meaningful Process Drama workshop.

Also, within the role play, the De-roling process whereby participants were required to stop the drama and return to their normal selves proved problematic. Most participants were still in the make-believe stance by the time they had to reflect. To a large extent it is the duty of the facilitator to successfully De-role participants, however, the superficiality of taking people through a journey into the unknown, possibly unlocking deep emotions, even subconsciously, and expecting them to just step out of role and return to their "normal" selves to discuss the implications of what they have just been through, is very questionable. The reflection afterwards, however, seems to somewhat curb the intensity of the workshops and make up for a failed De-role.

- To what extent have members of the target group been able to define their sexual identity and how have their attitudes developed or changed in relation to facing challenges posed by the HIV pandemic?

From the workshops, there were two very prominent categories the girls easily fell into; the reserved and quiet personality that really does not have a say in how her sexuality is explored, believing that it is something they should eventually give to their spouses, and the other striking personality being the defiant and unwavering girl, who, it would appear, saw her sexuality as an object she had to protect. There seemed to be no middle ground.

These categories could be grouped into masculinity and femininity. Some of the orphan girls echoed a normative masculinity, which has been defined as (a) No sissy stuff: avoiding all behaviours that even remotely suggest femininity. (b) Being a big wheel: success and status confer masculinity. (c) Being the study oak: reliability and dependability are defined as emotional distance and affective distance. (d) Give 'em hell: exude an aura of manly aggression,

go for it, take risk (Brannon in Kimmel 1990: 100). This masculinity demands a constant struggle to maintain, as one is constantly putting on a façade. Plus, such stereo-typing ignores the fact that men too are human and have feelings. For the adolescent girls, the point was to prove that they too can be as strong, if not stronger than their male counterparts.

Femininity, on the other hand, holds male hegemony in place. This femininity requires "the display of sociability rather than technical competence, fragility in mating scenes, compliance with men's desire for titillation and ego-stroking, acceptance of marriage and child care as a response to labour market discrimination against women" (Conell 1987: 187). For a woman to feel that she is feminine, or a "real" woman, she may need affirmation of her attractiveness, her social skill and of her nurturing qualities. This seemed to echo in the workshops as those girls who were somewhat reserved seemed to have accepted their role in society and in relation to the male species.

Foucault's (1975) analysis of how power creates subjectivity lends insight into how the many masculinities and femininities are constructed. Sawicki (1991) emphasizes that discursive practices constrain and enable the formation of gender identities. In particular, discourses about sexuality are potent in the construction of the self/selves. He further described a form of domination that operates by categorizing individuals and attaching them to their identities, a form of power that locates the truth of the individual in his or her sexuality. Sexuality is an especially dense transfer point for relation power and this is in the service of the creation of an economically useful, politically conservative population (Borton 2002: 20).

Equally important in this study was trying to explore to what extent members of the target group had been able to define their sexual identity and how have their attitudes developed or changed in relation to facing challenges posed by the HIV pandemic. Indeed, an air of hopelessness hung around the participants as they seemed to be resigned to how society views them, being orphans. The very first meeting with the adolescent girls showed a lack of enthusiasm usually associated with adolescents. When trying to create conversation with them, they preferred rather to divert the attention from them and talk about me instead and this showed just how low their self-esteem is. In discussing sexuality, a lot of interest was sparked, however, negative traits were portrayed

and as mentioned above, it appears mostly, their conceptions were influenced greatly by stereo type. They seem to have accepted that the nature of things was a certain way.

Having set out to explore sexual identity, this study succeeded in engaging the participants in exploration of the subject, but whether conceptions and identities were re-defined is hard to measure. Personality traits can be hard to change, especially if they have been learnt at an early stage as is the case with the adolescent orphan girls at Sparrow Rainbow Village. But in questioning such notions as the submissive woman, these girls were given an opportunity to critically look at their own lives and change some patterns of behavior. A sense of worth was achieved at the end as they began to realize that there are ways in which power in relationships can be negotiated. Process Drama speaks extensively about the potential and power that drama can have in the teaching in general. It can be used to expand the learner's awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings (Heathcote, 1976: 15). Indeed, this was achieved through the research.

5.1 RECOMMENDATIONS

In my opinion drama has the potential to provide a safe place where issues of identity can be explored and in which alternative attitudes and behaviours can be practiced. The hardest part in using Process Drama though, as was the case in this particular research, is that the issues discussed were of a vague nature. As stated earlier there was absolutely no concrete means of measuring the extent of change, if at all any change was achieved in the participants. As such, the technique itself might not be the best route, preferably, participants might actually gain more from therapy and counseling, whereby a psychologist really talks to them and brings out the root of a problem identity. Process Drama is certainly not the ideal dramatic tool for the adolescent orphan girls, however, if used interchangeably with therapy, headway can be made.

Having said that, regular weekly drama workshops would provide such a space for orphan girls, and the long term nature of such an implementation would help to build trust and depth in the relationships of the participants. Most orphanages cannot afford to hire psychologists to deal

with the emotional burden that these children carry with them. In most cases, they are too young to know themselves that they have issues to deal with anyway. Any loss is extremely traumatic, and must be dealt with before it manifests and shapes one's life. Orphans deserve a chance at leading a life that is not entirely influenced by their circumstances, and with workshops aimed at exploring their inner emotion, some balance might be attained.

REFERENCES

Adams-Westcott, J. & Isenbard D. (1996). Creating preferred relationships: The politics of recovery from child sexual abuse. *Journal of Systematic Therapies*. New York. Guilford Press.

Arber, S. & Cooper, J (2002). Gender and Inequalities in Women's Health Across the Life Course. *Gender Inequalities in Health*. Ed. Annandale, E. & Hunt, K. Buckingham. Open University Press.

Ansell, N. and L. Young (2004). Enabling households to support successful migration of AIDS orphans in Southern Africa. *AIDS Care*. Ed. Bentle, G. & Mace, R. (2009). New York, Berghahn Books.

Baltes, P. (1980). *Life-span developmental psychology: research and theory.* New York. Academic Press.

Berger, P. (2005). *HIV/AIDS and the nervous system.* Edinburgh. Elsevier.

Bray, R. (2008). *Growing up in the new South Africa : childhood and adolescence in post-apartheid Cape Town.* South Africa. Human Sciences Research Council Press (HSRC Press).

Bristow, J. (1997). *Sexuality.* London. Routledge.

Boal, A. (1979) *Theatre of the oppressed*; translated by Charles A. & Maria-Odilia Leal McBride. New York. Theatre Communications Group.

Bolton, G. (1984). *Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum.* Harlow: Longman.

Bolton, G. (1986): *Selected Writings on Drama in Education*; United States of America: Longman Group Limited.

Bowell, P. and Heap, B.S (2002). *Planning Process Drama*. London. David Foulton.

Brannon, L. (1990). *Health Psychology: An Introduction to Behaviour and Health*. California. Brooks/Cole Publishers.

Bristow, J. (1997). *Sexuality*. London. Routledge.

Brummer, D. (2002). *Labour Migration and HIV/AIDS in Southern Africa, International Organisation for Migration Regional Office for Southern Africa.* Pretoria. Human Sciences Research Council.

Burr, V. (1995). *Social Constructionism*. London. Routledge.

Chinyowa, K. (2005). Manifestations of Play as Aesthetic in African Theatre for Development. Doctoral Thesis. Griffith University.

Chinyowa K. (2010). Communicating Development through Applied Drama: A Case Study of a Community Theatre Project in South Africa. Lambert Academic Publishing.

Chitambire, K. (2009) A conceptual analysis of the role of play as an educational and therapeutic tool in Johannesburg primary school setting. MA Thesis. Wits University.

Collins, R. (2007). *Social reality.* London. Routledge.

Connell, R. Michael S. Kimmel, Jeff Hearn (2005). *Handbook of studies on men & masculinities* / edited by Thousand Oaks. California. Sage Publications.

Connell, (1987)
http://books.google.co.za/books/about/Gender_and_power.html?id=qywNrBHAGxwC&redir_esc=y

Conquergood, D. (1999). *Performance Studies. Interventions and Radical Research.* London. Routledge.

Cornwall, A. (2008*). Development with a body: sexuality, human rights and development*. London. Routledge.

DeLamater, J. et. al (1998). Sexuality and the Dual Earner Couple: Multiple roles and sexual functioning. *Journal of Family Psychology*. American Psychological Association.

Elkind, D. (1948) *Development of the child*. New York. J. Wiley Rating.

Ensler, E. (2010). *I am an emotional creature: the secret life of girls around the world.* New York: Villard.

Ensler, E. (1998). *The Vagina Monologues* [videorecording] / written and performed by Eve Ensler. New York. HBO Home Video.

Erikson, E. (1950) http://en.wikipedia.org/wiki/Erikson's_stages_of_psychosocial_development accessed 09, 2011.

Erikson, E. (1959) http://www.businessballs.com/erik_erikson_psychosocial_theory.htm accesses 9, 2011

Foucault, M. (1978). *History of Sexuality: Volume One* Translated by Robert Hurley. London. Lane.

Foucault, M. (1975). *The Subject of Power. Critical Inquiry*. London. Lane.

Frizelle, K. (2005). Negotiating identity within the politics of HIV/AIDS: developing interventions for young South Africans. *International journal of critical psychology.*Ed. www.icmje.org accessed 9, 2011

Frydenberg, E. (1997). *Adolescent coping: theoretical and research perspectives.* London. Routledge.

Gay, G. (2000). *Culturally Responsive Teaching: Theory, Research, & Practice.* New York. Teachers College Press.

Gbalajobi, T. (2010). Constructing Sexual Identities within 'Sugar Daddy' Relationships: A Case Study of Sexuality Constructs Among Students at the University of the Witwatersrand. MA Thesis. Wits University.

Gregen, K. (1989). *Identity (Psychology); Discourse Analysis; Psychological Aspects*. London. Sage Publications.

Gregson, S., C. A. Nyamukapa, G. P. Garnett, M. Wambe, J. J. C. Lewis, P. R. Mason, S. K. Chandiwana and R. M. Anderson (2005). HIV infection and reproductive health in teenage women orphaned and made vulnerable by AIDS in Zimbabwe. *AIDS Care*. New York, Berghahn Books.

Goffman, E. (1959). *The presentation of self in everyday life*. London. Allen Lane.

Goleman, D. (1996). *Emotional Intelligence: Why it can matter more than IQ*. Bloomsbury, London. Routledge.

Hanisch C. (1969) http://www.carolhanisch.org/CHwritings/PIP.html accessed 11, 2011.

Harrison, A., N. Xaba, et al. (2001). *Understanding Safe Sex: Gender Narratives of HIV and Pregnancy Prevention by Rural South African School-Going Youth*. Reproductive health matters. New York, Nova Science Publishers.

Heathcote, D. and Bolton, G. (1995). *Drama for Learning: Matle of the Expert Approach to Education.* Postsmouth (NH). Heinemann

Heathcote, D. (1984)(ed. Johnson L. and O'Neill): *Collected Writings on Education and Drama,* South Africa. Hutchinson Publishing Group.

Hocking, T. (2010). A critical evaluation of the implementation of drama in education in the grade 10 FET theatre technology. MA thesis. Wits University.

Holland, J. & Parker, R. (1990). *Conceiving Sexuality: Approaches to Sex Research in Postmodern World.* New York. Routledge.

Hoosen, S. and Collins, A. (2004). Sex, sexuality and sickness: Discourses of gender and HIV/AIDS among KwaZulu-Natal women. *South African Journal of Psychology*.

Hunter, J., et al. (1992). Unpublished research by the Columbia University HIV center for clinical and behavioral studies.) http://www.youthprideri.org/Resources/Statistics/tabid/227/Default.aspx accessed, 9 2011

Kartell, C. G. and J. A. Chabilall (2005). HIV/AIDS in South Africa: A study of the socio-educational development of adolescents orphaned by AIDS in child-headed households. *International Journal of Adolescence and Youth*.

Kitzinger, S. (1989). *Talking with children: about things that matter.* New York. Pandora Press.

Kimmel, M. (1990*). Men and masculinities: a social, cultural, and historical encyclopedia.* Santa Barbara. Calif.

Khutsaone, M. (2007). A Group of adolescent girl's Perceptions of HIV/AIDS and the Impact of these perceptions on their Sexual Practices and Development. MA Thesis. Wits University.

Kroger, R. (1996) *Identity in adolescence: the balance between self and other.* London. Routledge.

Lerner & Spanier (1980). *Adolescent development: a life-span perspective*. New York. McGraw-Hill.

Malan, R. (1973) *Drama in Education and theatre for young People: Drama Teach*. South Africa. David Phillip.

McCaslin, N. (1975). *Children and Drama*. United States of America. David McKay Company.

McPhail, C. & Campbell, C. (2001). *'I think Condoms are good but, aaai!! I hate those things.' : Condom use among adolescents and young people in a Southern African Township.*

http://eprints.lse.ac.uk/3177/1/I_think_condoms_are_good_but_(LSERO).pdf accessed 11, 2011.

Michielsen, G. (2008). The Preparation Of The Future: Techniques Of Anticipation: *The Novels Of Theodor Fontane And Thomas Mann.* Bern. P. Lang.

Miller and Simon (1980). "*Understanding the language classroom* "/ edited by Simon Gieve and Inés K. Miller ; with a foreword by HIV/AIDS and the nervous system (electronic resource). Peter Portegies, Joseph R: Berger, Edinburgh, Elsevier.

Morgan, N. (2000). *AIDS orphans in Africa: Building an urban response*. Johannesburg. Centre for Policy Studies.

Morgan, N. & Saxon J. (1987). *Teaching Drama: A Mind of Many Wonders.* Cheltenham. Thornes.

Mtukwa, T. (2010). Catch them young: using Process Drama for children's rights education. MA Thesis. Wits University.

Mwalwanda, B. (2009). Towards the use of drama as a therapuetic tool to enhance emotional rehabilitation for people living with HIV/Aids: a case study of Paradiso HIV/Aids support organisation. MA thesis: Wits University.

Nebe, W. (1991). A Critical Analysis of the teaching technique Role Play, with particular reference to Educational Drama. MA Thesis. University of Cape Town.

Ng'anjo, (2010). South African National AIDS Council: *National Strategic plan for HIV, and AIDS, STIs and TB, 2012-2016.* Pretoria. South African National Council.

O'Neill, C. (1982). *Drama Structure: A Practical Handbook for Teachers*. London. Hutchinson.

O'Neill, C. (1995). *Making Sense of Drama: A guide to classroom practice.* Oxford. Heinemann.

O'Toole, J. (1992). *The Process of Drama: Negotiating Art and Meaning*. London. Routledge.

Parker, I. (2009). *Discourse and Social Psychology: Beyond Attitudes and Behaviour*. London. Sage.

Piaget, J. (1967). *Biology and Knowledge*. Chicago. University of Chicago Press.

Raffaelli, M., J. Pranke, et al. (1995). *Women and AIDS in developing countries*. New York. Plenum Press.

Rogers, C. (1983). *Freedom to learn*; with special contributions by Julie Ann Allender .Rogers, Carl R. (Carl Ransom), 1902- Columbus. Charles E. Merrill.

Sacks, V. (1996). *Women and AIDS: An analysis of media misrepresentations*. Unites States of America. Tuscon.

Sameroff, A. (1975). Early Influences on Development, Fact or Fantacy. *Approaches to Early Childhood Education.* Ed. Roopnarine, J. & Johnson, J. Seiten. Merrill Publishers.

Sawicki, J. (1991).*Disciplining Foucault: Feminism, Power, and the Body*. New York. Routledge,

Seekings, J. (2008). *Class, race, and inequality in South Africa.* New Haven. Yale University Press.

Slade, P. (1954). *Child Drama*. London. Educational Drama Association.

Slugosky and Ginsberg (1989). *Piaget's theory of intellectual development.* Englewood Cliffs, N.J. Prentice-Hall.

Taylor, P. (2000). *The drama classroom: action, reflection, transformation.* London. Routledge.

Thurman, T. R., L. Snider, N. Boris, E. Kalisa, E. N. Mugarira, J. Ntaganira and L. Brown (2006b). Psychosocial support and marginalization of youth-headed households in Rwanda. *AIDS Care*. New York, Berghahn Books.

Tolman, D. (2002). *Dilemmas of Desire, Teenage Girls talking about Sexuality*. London. Harvard University Press.UNAIDS 2005 http://data.unaids.org/publications/irc-pub06/epi_update2005_en.pdf accessed July 2011 Accessed 11, 2011.

UNAIDS 2007 http://www.unaids.org/en/resources/publications/unaidspublications/2007/

UNAIDS. 2008 Fact Sheet: Key Facts by Region-2007 AIDS Epidemic Update. Electronic document,http://data.unaids.org/pub/EPISlides/2011/071118_epi_regional%20factsheet_en.pdf,accessed August 7, 2011.

UNAIDS 2009 http://www.unaids.org/en/dataanalysis/epidemiology/2009aidsepidemicupdate/ accessed 11, 2011.Bottom of Form

UNPFA 2003 http://www.unfpa.org/swp/2003/english/ch1/index.htm accessed 9, 2011

UNICEF (2003). *Africa's Orphaned Generations*. New York: UNICEF.

UNICEF (2004). *The Framework for the Protection, Care and Support of Orphans and Vulnerable Children Living in a World with HIV and AIDS.* New York: UNICEF.

UNICEF, USAID and UNAIDS (2004). *Children on the Brink: Updated estimates and recommendations for intervention*. Washington DC: USAID.

UNICEF (2005). *Guide to monitoring and evaluation of the national response for children orphaned and made vulnerable by HIV/AIDS* . New York: UNICEF

UN Resolutions 2009 http://www.nato.int/nato_static/assets/pdf/pdf_2011_09/20110927_110916-UNSCR-2009.pdf accessed 11, 2011.Van Dyk, A. (2005*). HIVAIDS care & counselling: a multidisciplinary approach*. Cape Town. Pearson Education.

Verriour, P. (1994). *In role: Teaching and Learning Dramatically*. Ottawa. Pippin.

Vygotsky, L. (1978). *Mind in Society: The Development of Higher Psychological Processes*. United States of America. Library of the Congress Cataloging in Publication Data.

Way, B. (1967). *Development through drama.* London. Longmans.

Wagner, B. (1999). *Drama as a learning medium*. Portland. Me. Calendar Islands Publishers.

Wenger, (2002). *Communities of practice: learning, meaning, and identity.* Cambridge. Cambridge University Press.

Wolcott, H. (1982*). Ethnography, A way of seeing*. USA. Altermira Press.

.**APPENDIX A: CONSENT FORM**

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Wits School of Arts, Division of Dramatic Arts

1st July 2011

RE: ACKNOWLEDGEMENT OF INFORMED CONSENT

I, am the at . In signing this consent form, I agree to volunteer in the MA Research Project being conducted by **Alinafe Sani-Chimwele (MA) in Dramatic Art Student (547207)** between **1st August 2011** and **30th October 2011.** The title of the research project is**: Exploring Sexual Identity among Female Adolescent Orphans in Relation to HIV/AIDS using Process Drama Techniques: A Case Study of Orphans at Sparrow Rainbow Village.**

I understand that the research being conducted relates to the Drama for Life Programme - a Capacity Development Program in HIV & Aids Education through Applied Drama and Theatre that is aimed to empower people and communities to take responsibility for the quality of their own lives. I also understand that Drama for Life is being hosted by the Division of Dramatic Art within Wits School of Arts.

On behalf of a the girls aged between 15- 18 years participating in the research, I grant authorization for the use of the above information with the full understanding that confidentiality will be preserved at all times. I understand that their full name or other identifying information

will never be disclosed or referenced in any way in any written or verbal context. I understand that transcripts and paper will be secured in the privacy of the Wits Library.

I also understand that excerpts from written transcripts and any other form of information shared with the researcher will be studied and may be quoted in Long Essays / Research Reports and in future papers, journals, articles and books that will be written by the researcher.

I understand that their participation is entirely voluntary and that they may withdraw their permission to participate in this study without explanation or penalty.

I grant permission to use one of the following:

……their first name only

……Only a pseudonym

…… ……

Signature Date

APPENDIX B: RULES and EXPECTATIONS

1) There should respect for each other's views and opinions.
2) People should not make fun of each other.
3) We should listen when one person is talking.
4) We should all participate in all of the activities.
5) There is no right or wrong answer.
6) We should all have fun and enjoy ourselves.
7) We are going to learn about puberty.
8) We will discuss HIV/AIDS
9) To learn more about sex and relationships.
10) Whatever is spoken about and revealed in the workshop should not be spoken of to other people who did not participate in the workshop.