

THE NATURE OF A DRAMA-BASED PROGRAM
FOR YOUNG FIRST OFFENDERS
IN SOUTH AFRICA

TANIA VENTER

Articles presented for the completion for the degree

MAGISTER ARTIUM (SOCIAL WORK)

within

SCHOOL FOR PSYCHO-SOCIAL BEHAVIOURAL SCIENCES

at the

Potchefstroom Campus of the North-West University

Supervisor: Dr. A.A. Roux
Potchefstroom
November 2004

INSTRUCTIONS TO AUTHORS

The social work Practitioner-Researcher is an interdisciplinary journal devoted to the publication of research concerning the methods and practice of helping individuals, families, small groups, organizations and communities. The practice of professional helping is broadly interpreted to refer to the application of intentionally designed intervention programmes and processes to problems of societal and/or interpersonal importance, inclusive of the implementation and evaluation of social policies.

The journal serves as an outlet for the publication of original reports of quantitatively oriented evaluation studies: reports on the development of validation of new methods of assessment for in practice use: empirically based reviews of the practice literature that provide direct application to practice: qualitative inquiries that inform, practice and new developments in the field of organized research. All empirical research articles must conform to accepted standard of research. All empirical research articles must conform to accepted standards of scientific inquiry and meet relevant expectations related to validity or credibility, reliability or dependability and objectivity or conformability.

All reviews will be conducted using blind peer- review procedures. Authors can expect an editorial decision within three months of submission, manuscripts and an abstract should be submitted in triplicate to The Editor, The Social Work Practitioner-Researcher, P.O. Box 524, Auckland Park, 2006. Articles should be typewritten and double-spaced, with tables and figures on separate pages. Manuscripts should *follow the Publication Manuals of the American Psychological Association*, 4th edition. Abstracts are compulsory.

A copy of the final revised manuscript saved on an IBM-compatible disk and formatted in MS Word format should be included with the final revised hard copy, or e-mailed to warn@lw.rau.ac.za Authors submitting manuscripts to the journal should not simultaneously submit them to another journal, nor should manuscripts have been published elsewhere in substantially similar form or with substantially similar content. A publication fee is payable by authors before publication.

OPSOMMING

DIE AARD VAN 'N DRAMA-GEBASEERDE PROGRAM VIR JEUDIGE EERSTE OORTREDERS

Sleutel terme: Drama, jeugdige, oortreder, program, teater

Die toenemende verskynsel van jeugmisdaad wêreldwyd en ook in Suid-Afrika is 'n aanduiding van die omvangryke probleem en die taak wat hulpverleners in hierdie verband het. Dit is noodsaaklik dat daar in Suid-Afrika die nodige aandag geskenk sal word aan die jeudige wat 'n eerste oortreding begaan het. Verskeie intervensie metodes soos drama-gebaseerde intervensie bestaan vir hulpverlening aan die jeudige eerste oortreder.

'n Drama-gebaseerde intervensieprogram hou terapeutiese waarde vir die jong eerste oortreder in. Hierdie program kan gebruik maak van verskeie metodes vir intervensie soos dans, beweging en teater. Die keuse word egter deur die doelstelling van die program, die behoefte van die groepslede asook die agtergrond van die individu bepaal. Tydens hierdie studie is daar op 'n drama-gebaseerde intervensieprogram besluit.

Die doel met hierdie studie was om die aard van drama-gebaseerde intervensie te ondersoek. Die volgende doelwitte is gestel naamlik om:

- Deur middel van 'n literatuurontleding die verskeie intervensiemetodes te bestudeer. Deur middel van die literatuurontleding is daar gevind dat die betrokkenheid van die eerste jeugoortreder in enige kreatiewe aktiwiteit, het dikwels 'n blywende effek op die sosiale ontwikkeling van die eerste jeugoortreder wat 'n vermindering in anti-sosiale gedrag soos misdaad meebring. Tydens die studie was die navorser deurgaans bewus van die effektiwiteit van eksperimentele oefening wat gebaseer is op die sosiale leer-, rol- en kognitiewe-gedragsteorieë
- Om deur middel van die literatuurontleding en 'n empiriese ondersoek 'n drama-gebaseerde intervensieprogram vir jong eerste oortreders te ontwerp, te implementeer en evalueer. Hierdie program moes fokus op die vermindering en voorkoming van verdere oortredings deur die eerste jeugoortreders. Hierdie doelwit is bereik deurdat n program volgens riglyne van die GEESE teater vir

Suid-Afrikaanse omstandighede aangepas is, met 'n groep van sewe jeugoortreders geïmplimenter en evalueer is. Uit die navorsing het dit duidelik geblyk dat die mees effektiewe intervensieprogram vir eerste jeugoortreders meer eksperimenteel en gebaseer moet wees op kunste, eerder as 'n gestruktureerde doelwit-georiënteerde program. So n program skep geleentheid vir in-diepte ontdekking van die inner-self. Die program help ook die deelnemers om weerstand op te bou, deur hul beskermende faktore te versterk, risikofaktore te identifiseer en vaardighede te ontwikkel om faktore soos lae selfbeeld, gesinsverhoudinge, groepsdruk en armoede te hanteer.

SUMMARY

THE NATURE OF A DRAMA-BASED INTERVENTION FOR FIRST YOUNG OFFENDERS

Key terms: young first offender, experimental, drama-based, intervention

The increasing tendency of youth getting involved in crime, globally as well as in South Africa is an indication of the comprehensive problem and the duty that is resting upon professionals dealing with the youth. It is therefore important that in South Africa attention will be given to the young first offender. Various intervention methods such as drama-based intervention can be used as service delivery for the young first offender.

Drama based intervention hold various therapeutic values for the young first offender.

This program can make use of various methods for intervention such as, dance, movement and theatre. The objectives of the program, the need of the participants as well as the background of each individual participant are determining the choice of the intervention method. A drama-based intervention program was used for the study.

The aim of this study was to examine the nature of a drama-based intervention for young first offenders.

The aims were to:

- Through an intensive literature study the various intervention methods was studied. The finding of the literature study was that the involvement of the first young offender within any creative activity has a lasting effect on the social development of the client resulting in a decrease in anti-social behaviour such as crime. Experimental exercises that is based on social learning-; role- and cognitive-behavioural theory are very effective in working with young people
- To develop, implement and evaluate a drama-based intervention program through an intensive literature study and empirical research. This program needs to focus on the decreasing and prevention of recidivism with young first offenders. This goal was achieved as the program was developed according to guidelines of the GEESE theatre, which was adapted for South-African

circumstances. The program was implemented and evaluated with a group of seven young first offenders. The research showed that the most effective intervention program for young first offenders should be more experimental and based upon creative arts, rather than a structured goal-oriented program, creating opportunities for in-depth exploration of the inner self. The program would then also help the respondent to develop resiliency by building on protective factors, identifying risk factors and developing skills to manage factors such as low self esteem, family relations, peer pressure and poverty.

ACKNOWLEDGEMENTS

All the glory and thanks to my Heavenly Father whom gave me the ability to undertake and complete this research.

My sincere gratitude to everyone that contributed one way or the other in completing this study.

Special thanks to the following people:

- ❖ My family - for your patience, support and motivation
- ❖ My daughter - for the time you sacrifice
- ❖ Dr. Adrie Roux - for your support, motivation and guidance
- ❖ Ds. Gouws and family - for the proofreading and for all your support.
- ❖ Mrs D Brits - for proofreading

INDEX

TANIA VENTER.....	2
WITHIN	2
ACKNOWLEDGEMENTS.....	3
INDEX.....	I
SECTION 1.....	1
INTRODUCTION.....	1
1. PROBLEM FORMULATION.....	1
2. MOTIVATION FOR THE CHOICE OF THE STUDY	2
3. AIM OF THE STUDY	3
4. CENTRAL THEORETICAL ARGUMENT.....	3
5. DEMARCATION OF THE STUDY.....	3
6. DURATION OF THE STUDY	4
7. RESEARCH PROCEDURE.....	4
7.1 LITERATURE STUDY	4
8. EMPIRICAL RESEARCH.....	4
8.1 RESEARCH DESIGN	4
8.1.1 Exploratory design.....	4
8.1.2 Single system design.....	5
8.2 PARTICIPANTS	5
9. SURVEY PROCEDURE	5
9.1 PROGRAM	6
9.2 MEASURING INSTRUMENTS	6
9.3 DATA ANALYSIS.....	6
10. ETHICAL ASPECTS.....	6
11. SHORTCOMINGS OF THE RESEARCH.....	7
12. DEFINITIONS OF THE TERMS USED IN THE RESEARCH.....	7
13. PRESENTATION OF THE REPORT.....	8
13.1 SECTION 1	8
13.2 SECTION 2	8
13.3 SECTION 3	9
13.4 SECTION 4	9
13.5 SECTION 5	9
14. BIBLIOGRAPHY.....	9
SECTION 2.....	12
ARTICLE 1.....	12
THE NATURE OF DRAMA-BASED INTERVENTION FOR YOUNG FIRST OFFENDERS. 12	
OPSOMMING	12
1. INTRODUCTION.....	12
2. OBJECTIVE OF THE STUDY	13
3. RESEARCH METHODOLOGY.....	13
4. TERMINOLOGY	13
4.1 DRAMA	13

4.2	INTERVENTION	13
4.3	FIRST OFFENDER.....	13
5.	THE ADVANTAGES OF A DRAMA-BASED APPROACH.....	13
5.1	MORE PERSONAL.....	13
5.2	NOT RELIANT ON LITERACY AND VERBAL EXPRESSION	14
5.3	ACTIVE AND SPONTANEOUS.....	14
5.4	ADDRESSES THINKING, FEELING AND BEHAVIOUR.....	14
5.5	PRACTICAL AND IMMEDIATE.....	15
5.6	ENABLES PRACTICE.....	15
5.7	AN INSTINCTIVE APPROACH	16
6.	THE PROCESS IN DRAMA-BASED INTERVENTION	16
6.1	PHASE ONE: DRAMATIC PLAY.....	18
6.2	PHASE 2: SCENE WORK.....	21
6.3	PHASE THREE: ROLE-PLAY.....	22
6.4	PHASE FOUR: CULMINATING ENACTMENT.....	23
6.5	PHASE FIVE: DRAMATIC RITUAL.....	24
7.	THERAPEUTIC THEATRE.....	25
7.1	THEME IDENTIFICATION	25
7.2	REFLECTION OF THEMES.....	26
7.3	SCENARIO DESIGN.....	26
7.4	SCENARIO REALIZATION	27
7.5	REFLECTION/FEEDBACK	27
8.	EFFECTIVE USE OF DRAMA-BASED PROGRAMS WITH ADOLESCENTS.....	28
9.	GUIDELINES FOR STRUCTURING SESSIONS	32
9.1	DEGREE OF DISTANCE: ONE STEP REMOVED AND PERSONAL LEVEL WORK	32
9.2	LEVEL OF FOCUS	34
9.3	READINESS LEVEL.....	35
9.4	THE AREAS OF INVOLVEMENT.....	36
	FIGURE 1: GUIDELINES FOR STRUCTURING A DRAMA-BASED WORK.....	36
9.4.1	<i>Games and exercises</i>	37
9.4.2	<i>The interactive observer</i>	38
9.4.3	<i>Frozen pictures</i>	38
9.4.4	<i>Role-play</i>	39
10.	PLANNING A DRAMA-BASED PROGRAM.....	40
12.	BIBLIOGRAPHY.....	48
	SECTION 3.....	50
	ARTICLE 2.....	50
	OPSOMMING	50
1.	INTRODUCTION.....	50
2.	OBJECTIVE OF THE RESEARCH.....	51
3.1	RESEARCH DESIGN	52
3.1.1	<i>Exploratory design</i>	52
3.1.2	<i>Single system design</i>	52
3.2	PARTICIPANTS	53
3.2.1	<i>Selection of participants</i>	53
	FIGURE 4: GENDER.....	53
	FIGURE 5: LANGUAGE.....	54
3.2.2	<i>Preparation of the participants</i>	54
3.3	PREPARATIONS OF ADMINISTRATIVE ASPECTS.....	54
3.3.1	<i>Venue</i>	55
3.3.2	<i>Time and duration of the session</i>	55

3.3.3	Group size.....	56
3.3.4	Open or closed groups.....	56
4.	PROGRAM PLANNING.....	56
4.1	DESCRIPTION OF THE PROGRAM.....	57
4.1.1	Aims of the program.....	57
4.1.2	Objectives of the program.....	57
4.1.3	Criteria for participants.....	58
4.2	STRUCTURE OF THE PROGRAM.....	58
5.	THE PROGRAM.....	59
	TABLE 1: The program as implemented with the first offenders in Rustenburg.....	59
	Develop group dynamics and form relationships between participants.....	59
5.1	SESSION 1.....	61
5.1.1	Aim of the session.....	61
5.1.2	Program media.....	61
5.1.3	Observation of session.....	61
5.1.4	Recommendations.....	61
5.2	SESSION 2.....	62
5.2.1	Aim of the session.....	62
5.2.2	Program media.....	62
5.2.3	Observation of session.....	62
5.2.4	Recommendations.....	63
5.3	SESSION 3.....	63
5.3.1	Aim of the session.....	63
5.3.2	Program media.....	63
5.3.3	Observation of session.....	63
5.3.4	Recommendations.....	64
5.4	SESSION 4.....	64
5.4.1	Aim of the session.....	64
5.4.2	Program media.....	65
5.4.3	Observation of the session.....	65
5.4.4	Recommendations.....	65
5.5	SESSION 5.....	66
5.5.1	Aim of session.....	66
5.5.2	Program media.....	66
5.5.3	Observation of session.....	66
5.5.4	Recommendations.....	67
5.6	SESSION 6.....	67
5.6.1	Aim of session.....	67
5.6.2	Program media.....	67
5.6.3	Observation of session.....	67
5.6.4	Recommendations.....	68
5.7	SESSION 7.....	68
5.7.1	Aim of session.....	68
5.7.2	Program media.....	68
5.7.3	Observation of session.....	68
5.7.4	Recommendations.....	69
5.8	SESSION 8.....	69
5.8.1	Aim of session.....	69
5.8.2	Program media.....	69
5.8.3	Observation of session.....	69
5.8.4	Recommendations.....	70
6.	CONCLUSION.....	70
7.	BIBLIOGRAPHY.....	71
	SECTION 4.....	73
	ARTICLE 3.....	73

EVALUATION OF A DRAMA-BASED PROGRAMME FOR FIRST YOUNG OFFENDERS	73
OPSOMMING	73
1. INTRODUCTION	73
2. OBJECTIVE OF THE RESEARCH	74
3. RESEARCH METHODOLOGY	74
3.1 EXPLORATORY DESIGN	74
3.2 SINGLE SYSTEM DESIGN	74
4. PARTICIPANTS	75
5. EVALUATION	75
5.1 EVALUATION OF THE DRAMA-BASED PROGRAM FOR FIRST YOUNG OFFENDERS	77
TABLE 2: EVALUATION OF THE PROGRAM BY RESPONDENTS.....	78
5.2 EVALUATION OF THE GROUP MEMBERS	78
5.2.1 Profile overview	79
5.2.2 Findings of each individual respondent.....	80
Figure 7: Respondent 2.....	81
Figure 8: Respondent 3.....	82
Figure 9: Respondent 4.....	83
Figure 10: Respondent 5.....	84
Figure 11: Respondent 6.....	85
Figure 12: Respondent 7.....	86
5.3 SUMMARY OF THE GROWTH OF THE RESPONDENTS	87
TABLE 3: OUTCOMES OF A DRAMA-BASED PROGRAM.....	93
TABLE 4: PROPOSED DRAMA-BASED PROGRAM.....	94
Develop group dynamics and form relationships between participants.....	94
7. CONCLUSION	95
8. BIBLIOGRAPHY	96
SECTION 5	98
SUMMARY, CONCLUSION AND RECOMMENDATIONS	98
INTRODUCTION	98
1. SUMMARY	98
1.1 AIM OF THE RESEARCH.....	98
1.2 METHODS OF INVESTIGATION	98
1.2.1 Literature study.....	98
1.2.2 Survey procedure.....	98
2. CONCLUSION	99
2.1 AIM OF THE RESEARCH	99
2.2 METHODS OF RESEARCH	100
2.2.1 Literature study.....	100
2.2.2 Survey procedure.....	100
3. GUIDELINES FOR A DRAMA-BASED PROGRAM FOR FIRST YOUNG OFFENDERS	101
4. RECOMMENDATIONS	103
BIBLIOGRAPHY	105
ANNEXURE 1 THE SENIOR CILD INVENTORY OF PERSPECTIVE COLLEGE	110
REFERENCES	
TABLES	

<u>TABLE 1: THE PROGRAM AS IMPLEMENTED WITH THE FIRST OFFENDERS IN RUSTENBURG</u>	59
<u>TABLE 2: EVALUATION OF THE PROGRAM BY RESPONDENTS</u>	78
<u>TABLE 3: OUTCOMES OF A DRAMA-BASED PROGRAM</u>	93
<u>TABLE 4: PROPOSED DRAMA-BASED PROGRAM</u>	94

FIGURES

<u>FIGURE 1: GUIDELINES FOR STRUCTURING A DRAMA-BASED PROGRAM</u>	36
<u>FIGURE 2: ENERGY LEVEL OF A GROUP</u>	44
<u>FIGURE 3: PLANNING OF A SESSION</u>	45
<u>FIGURE 4: GENDER</u>	53
<u>FIGURE 5: LANGUAGE</u>	54
<u>FIGURE 6: FINDINGS OF RESPONDENT 1</u>	79
<u>FIGURE 7: FINDINGS OF RESPONDENT 2</u>	81
<u>FIGURE 8: FINDINGS OF RESPONDENT 3</u>	82
<u>FIGURE 9: FINDINGS OF RESPONDENT 4</u>	83
<u>FIGURE 10: FINDINGS OF RESPONDENT 5</u>	84
<u>FIGURE 11: FINDINGS OF RESPONDENT 6</u>	85
<u>FIGURE 12: FINDINGS OF RESPONDENT 7</u>	86

ANNEXURES

<u>ANNEXURE 1 THE SENIOR CHILD INVENTORY OF PERSPECTIVE COLLEGE</u>	110
<u>ANNEXURE 2: YOUR CHOICE EVALUATION QUESTIONNAIRE</u>	
<u>ANNEXURE 3: PIG (PROBLEM OF IMMEDIATE GRATIFICATION)</u>	
<u>ANNEXURE 4: HOTSPOTS IN MY NEIGHBOURHOOD</u>	
<u>ANNEXURE 5: GINNEVERE'S JOURNEY</u>	
<u>ANNEXURE 6: LEAVE IT! DO IT!</u>	
<u>ANNEXURE 7: THINKING REPORT FOR SELF</u>	

overall cost, be perceived more positively by parents and provide a more fertile context for behavioural change (Potas *et al.*, 1990: 70).

The National Crime Prevention Council (www.ojjdp.com) in their report entitled 'Promoting positive outcomes in youth twelve to eighteen years of age' suggested that risk factors are experiences in a young person life that increase the chances of a young being victimized or of developing one or more behavioural problems such as criminal activities. The main risk factors can be grouped into four domains: Risk factors presented in the young person, risk factors presented in the family and risk factors in the environment or wider community as well in schools. Domains are the context by which youth interact with their world.

Geese theatre is working in offender teams and related agencies throughout England, Scotland, Wales and Ireland. The company has gained a reputation for innovative work with offenders and youth at risk and since 1987 has worked in more than 150 custodial institutions and with 42 probation services. During this time the Geese theatre company (2003) has successfully worked with more than 82,000 offenders and 25,000 other individuals. The company is dedicated to the idea that theatre is a powerful and effective educational tool in working with offenders and youth at risk.

Adolescents need an approach where they can express themselves in their own language but within a safe, contained structure – and at the same time experience success and reward for their self-expression is warranted. Using creative methods of drama and theatre provides such an approach (Jennings, 1990: 40). Theatre and drama are concerned with thoughts, feelings, ideas and images being formulated and expressed through words and deeds, thus drama engages both the head and the heart. In other words learning through drama relies on the active involvement of our mind, body, feelings and spirit.

2. MOTIVATION FOR THE CHOICE OF THE STUDY

The motivation for the choice of the study developed firstly from the researcher's interest in young offenders, and the therapeutic value of drama and theatre. During the research study the researcher gained experience working with at-risk youth in the United Kingdom. The researcher also completed a Geese Theatre Workshop and an introduction course on Drama therapy.

The researcher became aware of the increasing number of young people getting involved in crime and it seems that not much success has been made with existing programs preventing recidivism.

The researcher is convinced that drama and theatre can be used as an effective tool working with young first offenders in preventing re-offending. The researcher decided to investigate various intervention methods being used with young first offenders and to formulate and implement a drama based program in order to evaluate the effectiveness of such a program.

3. AIM OF THE STUDY

The aim of the study is to determine the nature of a drama-based program for young first offenders in South Africa.

The objectives are the following:

- 3.1 Investigate through an intensive literature study the various intervention methods being implemented with young first offenders.
- 3.2 Design and implement a drama based diversion program through literature study and an empirical study, which focus on the reducing and preventing of re-offending with young first offenders.
- 3.3 Evaluate the effectiveness of a drama-based diversion program in reducing and preventing re-offending with young first offenders.

4. CENTRAL THEORETICAL ARGUMENT

Adolescents presenting offending behaviour, which are exposed to a drama-based program, are more likely to change behaviour patterns and will lead to reducing and preventing of re-offending.

5. DEMARCATION OF THE STUDY

The study was conducted in the Rustenburg-area, which includes: Boitekong, Phokeng, Paardekraal, Hartbeesfontein, Kanana, Zinniaville, Tlhabane.

First offenders between the ages of 12 to 17, who were referred by the prosecutor to NICRO for attending a diversion program, during August- to September 2003 where identified as a sample.

6. DURATION OF THE STUDY

During January 2001 the researcher started to obtain relevant literature. November 2001 to November 2002 the researcher completed drama therapy workshops in England. Also during this period youth offending officers of the youth offending teams (YOT's) were interviewed.

During February 2003 to August 2003 the researcher formulated a drama-based diversion program. The program was formulated based on guidelines of the Geese Theatre. The researcher had to adapt the program in order to meet the needs of the youth in South Africa. During this period the researcher identified measuring instruments, liaised with NICRO for participants and identified candidates for the research study. After this the program was implemented.

7. RESEARCH PROCEDURE

7.1 Literature study

Databases consulted are South African journals, Social Sciences Index, Academic Search Premier, and EBSCOhost, Dissertation Abstracts International.

Many sources on delinquency as well as drama therapy were available. However specific literatures on drama therapy with young first offenders, especially in relation to young first offenders in South Africa were limited.

Thematic points, which were studied:

- The causing and protective factors contributing to offending behaviour.
- The various intervention methods being used with young first offenders.
- The effectiveness of drama as a therapeutic tool working with dysfunctional adolescents.
- Also existing drama programs were studied as guidelines for formulating a drama, theatre-based diversion program for first offenders in South Africa.

8. EMPIRICAL RESEARCH

8.1 RESEARCH DESIGN

8.1.1 Exploratory design

In this research, the researcher used the exploratory design. According to Strydom (2002:214) and Grinnell & Williams (1990:150) the goal in exploratory studies is the exploration of a relatively unknown research area. Single system is experimental Strydom (2002:150) quasi-experimental.

The research field, which was studied, is not unknown, however due to increase in youth crime it is necessary to obtain more knowledge in order to prevent re-offending with first offenders.

8.1.2 Single system design

During this study the researcher used a single system design. According to Rubin and Babbie (1997:310) the goal is to study a subject/group on repeating intervals. This subject/group could include an individual, family, organization or community or group (Grinnell 1993: 95). During this research study the researcher selected a group of first young offenders as subject group.

8.2 PARTICIPANTS

A group of 10 adolescents between the ages of 12- 17 years, whom committed a first offence and had no previous criminal record, had been identified as participants for the group. These were all pre-trial referrals to NICRO.

Time was a restriction on the selecting of participants, as they had fixed court dates.

Language was also a restriction on the selecting of participants as two participants were unable to communicate either to the group facilitator or to the fieldworker and were re-referred.

9. SURVEY PROCEDURE

A survey is a systematic fact-gathering procedure in which a specific series of questions is asked, through written or oral questions, of a representative sample of the group being studied or of the entire population (Barker, 1997: 373).

The participants were subjected before the first group session to a pre-test. After the closure of the program the respondents were subjected to an after-test.

Every group session was conducted accordingly to the designed program. After the termination of the group the members were given the opportunity to evaluate the program through self-designed questionnaires.

The field notes of observation, diagnosis and planning were recorded in a report in order to obtain information that could contribute to the quantitative information.

9.1 PROGRAM

The program was formulated according to guidelines of the GEESE theatre (Baim, C Brookes, S. & Mountford, A. 2002)

The focus of the program was to prevent re-offending with young first offenders and used the cycle of change model to identify issues and factors, which could support young offenders not to re-offend. Skills training were also included within the program.

9.2 MEASURING INSTRUMENTS

According to Neuman (1997:30) the gathering of data for the research is divided into two categories, namely qualitative and quantitative. In this research the researcher used standardized measurement instruments.

The Senior Child Inventory of Perspective College (van der Berg, 2003) was used to measure the total functioning of the adolescents within their functioning milieu.

The researcher also structured a measurement instrument according to guidelines of GEESE theatre (Baim *et al.*, 2002) to measure the participants' attitude, perspective and beliefs towards crime. Most of the participants were capable of speaking and reading English, however fieldworkers were used to help those participants experiencing difficulty.

9.3 DATA ANALYSIS

The information of the Senior Child Inventory was processed by a computer program of Perspective College (van der Berg, 2003). The self-designed questionnaires, which included quantitative data, were processed by the researcher.

10. ETHICAL ASPECTS

Strydom (2002:75) describe ethics as a set of moral principles that is suggested by an individual or group, that is subsequently widely accepted and offers rules and behavioural expectations about the most correct conduct towards experimental subjects and respondents, employers, sponsors, researchers, assistants and students.

To ensure ethical aspects in this research, informed consent were obtained from the offenders' parents. Accurate and complete information about the aims of the research, the procedure of the study, possible advantages and disadvantages of being subjected to the program were given. The completion of the questionnaire was done anonymously and the individuals' identities were not disclosed. The information was

handled confidentially. Approval was given for this research by the Ethical committee of the North-West University, number 03k09.

11. SHORTCOMINGS OF THE RESEARCH

Participants where pre-trial referrals and the program was subjected to their court dates; this had an negative effect on the progress of the group as more time was needed to explore underlying issues that surfaced during the structured program.

The program was structured according to guidelines from existing programs and theatre companies; where as if the program was more experimental and based on creative arts there might have been more opportunity for in-depth exploration of the inner self.

The facilitator only conducted one pre-group contact. More contact with the participants on individual basis could have reduced the levels of anxiety and the participants would have been more familiar with the methods of work.

12. DEFINITIONS OF THE TERMS USED IN THE RESEARCH

• **Drama-based program**

Drama: A composition, in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It's commonly designed to be spoken and represented by actors on the stage (Wordiq, 2004).

Based: having a basis or having as a base supporting (Wordiq, 2004).

Program: a series of steps to be carried out or goals to be accomplished. A set of structured activities (Wordiq, 2004).

• **Prevention**

Prevention is a proactive process that empowers individuals and systems to meet the challenges of life events and transitions by creating and reinforcing conditions that promote healthy behaviors and lifestyles (Wordiq, 2004).

• **First offender**

First offender: Someone convicted for the first time (Wordiq, 2004).

Offender: a person who transgresses moral or civil law (Wordiq, 2004).

Convict: find or declare guilty (Wordiq, 2004).

- **Juvenile**

Is a word often used to describe a child under the age of 18 years who is involved with the criminal law (Hutchings *et al.*, 2000:160)

- **Diversion**

Diversion is the turning away of cases from the mainstream criminal justice system with or without conditions (Hutchings *et al.*, 2000:164).

- **Recidivism**

The recurring of previous behaviour, in case of juveniles, usually the reoccurrence of delinquent or other behaviour bringing them to the attention of the juvenile justice system. (Blanco, 1999:4).

- **Behaviour modification**

The use of rewards or punishment to reduce or eliminate problematic behaviour, or to teach individuals new responses (National youth network, 2004).

- **Intervention**

A clinical process facilitated by a trained professional whose objective is to interrupt the cycles of addiction in an individual (National youth network, 2004).

13. PRESENTATION OF THE REPORT

13.1 Section 1

A brief outline of the conducted research study is issued within this section, allowing the reader to understand the fundamental principles the research study is based upon, this includes the problem formulation, motivation for the choice of study, central hypothesis, the aims and objectives of the study as well as the research procedure that was followed whilst conducting the research study.

13.2 Section 2

This section is based upon a literature study; exploring existing material on relevant theories as a foundation for a program that would be most effective for first young offenders. Information regarding the advantages and the effectiveness of a drama-based program as a therapeutic intervention were explored and summarized within this chapter. Different phases of drama therapy and elements of therapeutic theatre were identified and discussed giving a broader understanding of the methods being used within a drama-based program. The researcher also provides a guideline for

planning, structuring and implementing a program/session for the first young offender using creative methods of drama and theatre.

13.3 Section 3

This section focuses on the methods of social research that has been used in order to conduct this research. The researcher undertook a study of relevant literature exploring the impact of logistical elements of the planning and implementation of the program and highlighting the elements that would contribute to the success of the research study. An outline, discussion, evaluation and recommendation of the designed program are incorporated within this chapter. The researcher evaluates and discusses each individual participant's progress within the group process and the risk factors identified during the pre-test.

13.4 Section 4

The researcher evaluates the research study and gives recommendations for further research studies and guidelines for structuring a drama-based program for young first offenders.

13.5 Section 5

This section presents a summary of the main findings, conclusions and recommendations

14. BIBLIOGRAPHY

BAIM, C., BROOKES, S. & MOUNTFORD, A. 2002. Geese theatre handbook drama with offenders and people at risk. LONDON: Waterside Press.

BLANCO, K.B. 1999. Louisiana Commission on law enforcement and administration of criminal justice. Juvenile Justice and Delinquency. www.cole.state.la.us (Access date: 30/05/2004).

BARKER 1997. The social work dictionary. Washington: NASW Press.

CENTER RESEARCH ON YOUTH AT RISK. What works in terms of crime. Resiliency and Protective Factors for youth at risk. www.stthomasy.ca/research/youth/risk.htm (Access date: 29/01/2002).

ELIASOV, N. & FRANK, C. 2000. Does diversion work. (Web: www.nicro.com) (Access date: 10/02/02).

GERSIE, A. 1996. *Dramatic approaches to brief therapy*: LONDON. Jessica Kingsley Publishers.

GRINNELL, R. M. 1993. *Social work research and evaluation*. Itasca: Peacock Publishers.

HUTCHINGS, S. JACOBS, A. & GILDENHUYS, J. 2000. *Social Welfare Law*. Pretoria. University of South Africa. Muckleneuk.

JENNINGS, S. 1990. *Handbook of drama therapy*: LONDON. Jessica Kingsley Publishers.

JONES, P. 1996. *Drama as therapy*. LONDON. Jessica Kingsley Publishers.

McKENDRICK, B. 1990. *Introduction to social work in South Africa*. Pretoria: HAUM Tertiary.

a) MUNTINGH, L.M. 2001. *Prosecution attitudes towards diversion*.

(Web www.nicro.com) (Date of access: 15/03/2002).

NATIONAL YOUTH NETWORK. 2001-2004. *Behaviour modification*. www.nationalyouth.com (Access date: 05/07/04).

NEUMAN, W.L. 1997. *Social Research methods: qualitative and quantitative approaches*. London. Allyn & Bacon.

PERSPEKTIEF COLLEGE. www.perspektief.com (Access date: 12/12/03).

POTAS, I, VINING, A. & WILSON, P, 1990. *Young people and crime*. Australian Institute of Cost and Prevention. Criminology Canberra.

RUBIN, A. & BABBIE, E. 1997. *Research methods for social work*. Pacific Grove: Brooks/Cole.

STRYDOM, H. 2000. *Maatskaplike Werk , Navorsing Potchefstroom PU vir CHO*. (Diktaat D172/94).

STRYDOM, H. 2002. *Ethical aspects of research in the social sciences and human professions*. (In De Vos, A.S., *and Ed Research at grass roots: for the social sciences and human service professions*. Pretoria: Van Schaik. p. 62-76.)

STRYDOM, H. 2002. Single-system design. (*In De Vos, A.S., and Ed Research at grass roots: for the social sciences and human service professions. Pretoria: Van Schaik. p. 150-164.*)

STRYDOM, H. 2002. Pilot study. (*In De Vos, A.S., and Ed Research at grass roots: for the social sciences and human service professions. Pretoria: Van Schaik. p. 210-221.*)

VAN DER BERG, H. 2003. Perspektief Training College. (Web: www.perspektief.co.za). (Access Date: 30/11/2003).

WATERSIDE PRESS. Quality publications. Independent publications on Criminal justice and penal affairs. Geese theatre. www.watersidepress.co.uk (Access date: 20/08/03).

WORDIQ. Dictionary. (Web: www.wordiq.com) (Access date: 05/07/04)

SECTION 2

ARTICLE 1

THE NATURE OF DRAMA-BASED INTERVENTION FOR YOUNG FIRST OFFENDERS

T Venter and A A Roux (School for Psychosocial Behavioural Sciences: Social Work Division, North-West University (Potchefstroom Campus)).

OPSOMMING

'n Drama-gebaseerde intervensie hou verskeie terapeutiese waardes in vir die jong eerste oortreder. Tydens die studie was die navorser deurgaans bewus van die effektiwiteit van eksperimentele oefening wat gebaseer is op die sosiale leer-, rol- en kognitiewe-gedragsteorieë. 'n Drama-gebaseerde program kan gebruik maak van verskeie metodes vir intervensie soos dans, beweging en teater. Die keuse word bepaal deur die doelstelling van die program, die behoefte van die groeplede, sowel as die agtergrond van die individue. Die metodes wat tydens die program gebruik word verseker dat die intervensie op die vlak van die kliënt is, dat dit verstaanbaar is en dat die klient instaat is om dit deel te maak van sy verwysingsraamwerk.

Die betrokkenheid in enige kreatiewe aktiwiteit het dikwels 'n blywende effek op die sosiale ontwikkeling van die kliënt. Die betrokkenheid kan die individue se self-waarde, hul respek en samewerking met ander sowel as self-determinasie verbeter, wat indirek die kliënt weerhou van kriminele aktiwiteite.

1. INTRODUCTION

Theatre and drama take place in many prisons, young offenders' institutions and other criminal justice settings. At its most straightforward, participants in arts activities can offer a young person a different perspective on life. For many young offenders this might be their first experience of a creative and supportive environment. The experience of writing and performing a piece of music or creating a production within a collaborative group can offer its own personal rewards, offering new and constructive ways of channelling energies. Through engaging in the arts, young people can make sense of difficult and complex human experiences and by gaining greater self-awareness and a change in attitudes and behaviours, lead to a reconnection with mainstream education, training and work (Centre for applied theatre research, 2003).

This involvement can improve participants' sense of self-involvement, participants' sense of self-worth, their respect for and co-operation with others, and their self-

determination. Drama can also be used in a pragmatic way to focus on offending behavior.

2. OBJECTIVE OF THE STUDY

To investigate through literature study the nature of drama-based intervention.

3. RESEARCH METHODOLOGY

A literature study was done. According to Strydom (2002:211) “The prospective researcher can only hope to undertake meaningful research if he is fully up to date with existing knowledge on his prospective subject”. The study focused on literature that specifically refers to drama-based intervention.

4. TERMINOLOGY

4.1 Drama

A composition, in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It's commonly designed to be spoken and represented by actors on the stage (Wordiq, 2004).

4.2 Intervention

A clinical process facilitated by a trained professional whose objective is to interrupt the cycles of addiction in an individual (National youth network, 2004).

4.3 First offender

First offender: Someone convicted for the first time

Offender: a person who transgresses moral or civil law

Convict: find or declare guilty

5. THE ADVANTAGES OF A DRAMA-BASED APPROACH

Drama-based methods harness the power of learning by doing in a uniquely powerful way. Because of this, these methods have significant advantages over discussion-based or instructional approaches. The memory of a discussion can easily be lost. The experience of doing is harder to forget, especially if the doing is closely related to one's own life experience. Some of the other advantages of drama-based methods are the following:

5.1 More personal

Drama can make learning for adolescents more immediate and personally meaningful.

In structured drama activities where we can take on roles representing other points of view and where we can also challenge characters who mirror back to us our own thoughts and beliefs, we in effect challenge our own thinking and beliefs in a first hand, living encounter. Because the adolescents make the discoveries themselves, and they are not instructed, they may be more willing to act upon their insights (Fordham, 2002:33).

Drama provides a test-bed for adolescents and first offenders to explore their best and worst impulses in a safe, laboratory context, in order to strike a better balance in the real world. During dramatization our senses, minds and bodies are involved in such a way that for that moment the experience is real. Our experiences are magnified; experiences that can function to broaden our perspective on life and expand who we are as human beings (Emanuh, 1994: xiv)

5.2 Not reliant on literacy and verbal expression

Drama does not rely on literacy, nor does it necessarily require verbal fluency. When non-verbal methods are used, drama helps those who are less confident to express themselves. Drama can also help people to become more articulate. It is therefore an inclusive approach, enabling an exploration of diverse cultural and ethnic experience and providing a safe setting in which to explore a kaleidoscope of possibilities. Being an active approach it can successfully engage some young people diagnosed with Attention Deficit and Hyperactivity (Fordham, 2002:33).

5.3 Active and spontaneous

Drama is a highly suitable approach for action-oriented individuals. In games and exercises for example participants actively practice the essential social skills of co-operation, trust, tolerance, self-control and problem solving among other essential skills. These are not merely discussed as abstract concepts, but are instead made tangible and immediate (Fordham, 2002: 34).

5.4 Addresses thinking, feeling and behaviour

Drama addresses the person as a whole and takes into account thoughts, feelings and behavior in equal measure. Programs that take into account mainly the thoughts and behavior of the offender, giving feelings only peripheral consideration, can miss out what for many offenders is the most important influence on their destructive behavior: their misunderstood, misdirected or uncontrolled feelings. Acknowledging feelings,

talking about it in a safe and contained way can bring enormous benefit to participants, enhancing their ability to positive feeling engendered by a successful experience within the group can also provide a strong motivating force for change (Fordham, 2002: 34).

Drama offers an outlet for the expression of intense and diverse emotions. Feared emotions can often be expressed with a sense of safety in the dramatic mode. This is partly because there are no real-life consequences to the expression, but also because drama affords a distance or separation from what is being enacted (Emanuah, 1994:32).

5.5 Practical and immediate

By physically reproducing experiences, participants can develop skills to interpret situations, interact with others; understand the emotional and intellectual responses of themselves and others, and adopt alternative behaviours:

Drama is also a highly practical and efficient tool for exploring destructive behaviour and practicing alternatives. Because drama evokes feelings, memories and internal connections in a powerful and immediate way, the participants are better able to access the thoughts and feelings associated with an event. Because the memory is more immediate, the practice of alternative solutions has more immediate importance (Baim *et al.*, 2002: xii).

There is a powerful relationship between the stage and the life act. Drama behaviours also impacts on the brain and body. The behaviour, roles and emotions portrayed in drama become part of one's repertoire, a repertoire that can be drawn upon in life situation (Emanuh, 1994:xiv)

5.6 Enables practice

Drama can be used to help the participant practice and test new skills and new roles, while at the same time practicing self-reflection. Whilst using theatre and drama as therapy the stage becomes the laboratory setting in which real life can be explored with safety and distance. It can encourage young people to believe in themselves, developing self-esteem and self-confidence. This enables group members to respect who they are and what they bring, it is not about ego's it is about participation, expression and communication (Clifford & Hermann, 1999:17).

5.7 An instinctive approach

Finally the use of drama-based methods taps into several basic human drives. Given the opportunity and the right setting, most of us welcome the chance to tell the story of our own lives, and to expand the range of our skills, our roles and our ability to cope with the challenges of life. Drama also harnesses the fundamental human ability to create and respond to stories. These can be stories addressing any aspect of human thought or conduct. They can reach profound levels and address universal themes such as the need in us all to feel worthwhile and to have a purpose in life (Fordham, 2002:35).

The use of drama as therapy fosters liberation, expansion and perspective. Drama therapy invites us to uncover and integrate dormant aspects of ourselves to stretch our conception of who we are and to experience our intrinsic connection with others (Emanuh, 1994:xviii).

6. THE PROCESS IN DRAMA-BASED INTERVENTION

Drama is experiential and may provide a deeper learning experience on both the cognitive and feelings levels. Drama therefore allows individuals to learn the essential life skills of developing spontaneous thought and action and dealing with changing circumstances. Drama can address a wide range of criminogenic factors, from self-esteem, the relationship between thoughts and feelings and behaviour testing alternative behaviour and challenging beliefs (Centre for applied theatre research, 2003). Drama therefore helps participants to identify destructive attitudes and actions; to understand their effect and to facilitate appropriate change (Baim *et.al*, 2002: xii).

In using drama in the therapeutic process it generates emotional insight as well as intellectual insight with participants and can therefore help participants to develop victim empathy (Centre for applied theatre research, 2003). Drama can therefore help engender a sense of others in those who are not aware of the consequences of their actions or in those who choose not to make such an acknowledgement. With youth offender's drama can be used to identify the underlying causes of recidivism. Drama is empowering because it involves decision-making through informed choice, it is imaginative and creative and it embodies a higher level of democracy than more rigid and formal learning situations which rely predominantly on leader input (Centre for

applied theatre research, 2003).

The exercises used in drama therapy are according to Jones (1996:8) taken from a wide range of methods and can be divided as the following:

- The use of created or scripted roles and characters, or playing oneself in a fictional reality, in order to explore life experiences.
- The use of materials such as objects, small toys and puppets to play out and work with problematic feelings, relationships or experiences.
- Use of the body in dramatic form through disguise, masking, mime or performance art to explore the self, image and relationship. The body is the instrument; it moves indoors and outdoors, bending, stretching, turning, twisting with a variety of efforts and qualities which convey the particular character and temperament of the person who moves, or the character he is attempting to portray, in turn enables him to relate and adapt to other people either in ordinary life or in make-belief. Not only is the whole body involved there is also thought and feeling, sensation and imagination behind even that small action (Wethered, 1993:17-18). Taking responsibility for one's movement actions involves taking responsibility for the self in action and the feelings one has in the process. This can result in a will to change. After acknowledging the feeling and expression like dance, some communication can develop within the inner world of the client and finally in the outer world from self to other (Payne, 1990:10).
- The use of script, stories, myths to evoke and act out themes, personal issues or archetypal material with a new exploration of problems.
- The creation of dramatic ritual to work through areas of life experiences.

According to Jones (1996:251) in creating dramatic ritual the facilitator can consider to use it as the reproduction of incomplete or problematic experiences from the client's past and reframing and reworking the experience. During the program for young offenders, the facilitator made use of ritual in exploring how the adolescents perceived themselves and how they believe others perceive them. The facilitator guided the ritual by telling a story. During the story the character had to undertake certain rituals in order to be shown the truths about him. Participants were able to relate to this character and were drawn in by the rituals. All participants were able to discover certain truths (how they see themselves), also how they believe others are

perceiving them, they were also able to identify the reasons for these perceptions. Ritual forms can also be used to create dramas to deal with client's material. This might involve the creation of an improvisation using ritual language to acknowledge a life event, which has been ignored.

The overall pattern of dramatic exercises is designed simultaneously to build the client's capacity to relate to others, to express feelings and to experience emotional mastery. Moving through different developmental stages in drama can assist in the development of new ways of relating to one and to others (Jones, 1996:8).

6.1 Phase one: Dramatic play

The first phase in drama therapy is play as this is a stage very instinctive and natural to the participant. Even from before birth drama has already started in the uterus when dramatic interactions take place between the mother and the unborn child. This appears to be the core of our early dramatic inheritance. Drama and theatre starting from birth and continuing until death are crucial to our survival in all spheres of living. In the past 100 years the theme of drama and theatre as necessary to healthy societies and to healthy individuals has re-emerged. Artistic expression and especially drama and theatre need to be an ever-present part of a person's development both as participant and as witness.

Even from as early as infancy it can be observed how the infant begins his journey of self-exploration and expression of his self through the body. Jennings (1990:14) describes the growing child's introduction to the dramatic process, which she or he will be involved in as a normal part of living. From birth to a year old the child is involved in a variety of explorations of the senses. It can make sounds and rhythms, it can make marks and it can imitate. This is the time of growing awareness of the expressive potential of possessing a body that Jennings (1990:14) calls the embodiment stage. Once the infant is finger painting and playing with toys and objects outside itself it is moving from the embodiment stage of experience to the projective stage. Dramatic play then develops through situational dramatic events from real life, stories and fairy tales. Consequently the child moves into the most explicitly dramatic play, as the infant starts to take on roles through playing. By doing this we familiarize ourselves with new roles that we need to fulfil in life. As we are enacting these roles it creates an opportunity to test the reaction of others.

The first phase of drama therapy lays the groundwork or foundation that can support the work that is to follow. In movement, dance and drama we have a medium through which absorption can be experienced, playfulness indulged, fantasy given rein without becoming too diffuse, and emotions played out without any loss of face. Here the child in us can find a place where it can breathe, grow and find itself, where we can relate to this child in ourselves and lead it gently by the hand to join up with our mature selves (Wethered, 1993:45).

A non-threatening, playful environment is established. Processes include creative dramatics, improvisation, playful interactive exercises, and structured theatre games. Many of the techniques are physically active and most are socially interactive. According to O' Neill and Lambert (1990:24) this kind of dramatic activity is usually spontaneous and in open-ended form. The responsibility for maintaining the make-believe and developing the action rests entirely with the group and although the teacher may support what the class is doing, intervention may not be appropriate. Because participants have been given the opportunity to 'play', the dramatic situation may come alive for the pupils and they may begin to believe in and commit themselves to the activity. It may be necessary for them to go through this phase before being able to accept challenge in the further work.

During this phase individual and group skills are developed, these skills in turn promote self-confidence and self-esteem, along with an awareness of and appreciation for the qualities of co-participants. The researcher experienced in working with adolescents that they are constantly in conflict to find their own identity and to establish a relationship between their body and individual identity. Adolescents are torn between expectations that are being set by society, their peer groups and to find the meaning of their true self and expressing it accordingly. They experience a time of internal chaos and emotionality that demands exploration of the true self but also external expression and acknowledgement. The emotions of adolescents are primarily concerned with what they appear to be in the eyes of others as compared with what they feel they are. Due to this the dramatic play can be experienced as very challenging to individuals as they are constantly aware of the other group members and would refer to: "what would my friends say if they see me doing this"? Therefore it is very important that adolescents are not put onto the centre stage within this phase, but rather focus more on group activities and give the group tasks to

complete. It would reduce resistance and feelings of anxiety. Later the individual would become more relaxed and willing to accept challenges.

The danger of this stage is role confusion. If they cannot settle to their own identity they identify with the heroes of cliques and crowds. As result of identifying with the wrong role models the adolescent will become stuck on the journey or become trapped within a repetitive cycle.

The researcher believes that the internal chaos is a result of a lot of changes and challenges the adolescent is being faced with, without providing them with a survival toolkit. They are experiencing a disturbing discrepancy between outer projections and inner feelings. The body they have just become familiarized with is suddenly changing and the way they perceive themselves and the way others perceive them is drastically changing

This phase is based on a health model. The strengths and healthy parts of the client are elected; in keeping with the humanistic paradigm (Emunah, 1994:34-35) qualities such as expressiveness, playfulness, creativity, spontaneity, humour and aliveness are nurtured. These qualities develop the clients' ego-strength, enabling them to tolerate the more regressive work, involving often painful self-examination later in the treatment series.

During this phase trust begins to develop – trust in one's own capacities, trust between group members, and trust in the therapist. Acceptance of self and others, a growing connectedness between group members and group cohesion are central features of a successful group process (Emunah, 1994:35). It was observed during the program that as participants get more familiarized with the methods of working, and receiving positive reinforcement from the group and the facilitator, individuals are able to start trusting the group, group process and the facilitator with their inner thoughts, feelings and behaviors (responses). Participants also start to trust themselves in exploring in participating within the group process and accepting challenges.

According to Emunah (1994:34) dramatic play is the most influential conceptual source of Phase One generated spontaneity and facilitates relationship and interaction. Participants play out personally or socially significant themes symbolically, creatively and collaboratively. Familiar themes and issues are also left behind as participants enter the world of the imagination. By observing and participating in the client's

dramatic play the therapist gains a deeper understanding of underlying issues and themes. Informed therapeutic interventions can thus be made later in the treatment series.

6.2 Phase 2: Scene work

This kind of activity can make considerable demands on the participants, for, in addition to the social skills needed to enable each young offender to function effectively as a member of a group, they will also be required to exercise a wide range of drama skills (O' Neill & Lambert, 1995:25).

Phase two progresses from the spontaneous improvised play and structured dramatic games in phase one to sustained dramatic scenes, composed of developed roles and characters. The primary dramatic process in this phase is generally improvised (although some drama therapists use existing scripts), although the link to dramatic play remains present, the conceptual source at the heart of phase two is theatre. The aspect of drama central to phase two is the notion that acting gives permission to be different. This human property theatre, allows man to observe himself in action, in activity. The self-knowledge thus acquired allows him to be the subject (the one who observes) of another subject (the one who acts). It allows him to imagine variation of his action, to study alternatives. Man can see himself in the act of seeing, in the act of acting, in the act of feeling, the act of thinking. Feel himself feeling, think him thinking (Jackson, 1995:13). According to Emunah (1994:37) diverse scenes and roles afford clients the opportunity to experience and exhibit new sides of them. Within the dramatic context latent aspects of the self can emerge and suppressed emotions can be expressed. Wished for qualities or characteristics can be tried on and embodied. The shadow part of the person can be tolerated and given voice via the sanctioned theatrical role. The critical point of awareness for the therapist at this stage is to ensure the freedom that promotes self-expression and role-expansion. By the middle of phase two clients naturally began to comment on or to discuss their enactments. Often there are manifestations of surprise at the emotion displayed in the scene or the type of character played.

The end of phase two is marked not only by the responses of the actors but also by those of the audience. Clients watching the scenes begin to express associations they had to the scene and feelings or memories that were evoked. According to Jenkins

(1996:20-21) dramatic engagement involves the taking on of a role in the presence of another. It cannot be done alone, there must be an 'other' who receives, witnesses and provides the containment necessary for the self to act, that is to take action in role. The actor, wearing the role is authorized by the audience to 'stand in' for their feelings, to portray them through the role. The actor by the very portrayal of those feelings authorizes the experience of the members of the audience via the character. Both actor and audience are part of the same world, that of human experience. Both, from their different positions, affirm the commonality of that human experience to one another.

During the program with the young offenders it was observed that participants acknowledged and associated with feelings, thoughts and behaviour portrayed by other participants either during one step removed level – creating a character or personal level work – moving towards psychodrama.

6.3 Phase three: Role-play

The shifting of the dramatizations from the imaginary to the actual marks this phase. Clients are now ready to use the dramatic medium to explore situations in their own lives. Current re-enactments, conflicts, and relationships are presented and examined. The thin line separating drama and real life is particularly apparent at this point. The scenes, based on real life, seem so real. Yet the fact that they are fictional enactments rather than real life occurrences is of critical significance in terms of therapeutic possibilities. The stage become a laboratory setting in which real life can be explored and experimented with in safety. Central to phase three is the notion of drama as rehearsal for life (Emanuh, 1994:39).

The primary dramatic process in phase three is role-play. Role-play and role theory are the most influential conceptual sources of this phase. According to Corey (2002:408) "There are emotional, cognitive, and behavioural components in role playing". Through dramatization and ensuing discussion, clients gain a clearer view of the roles they play in life and the patterns that emerge in their interactions. Moments of real life are magnified and elucidated under the illuminating lights of the theatrical stage. This stage goal is ultimately to enable an individual or a group to move on into new life, widely speaking, to be 'en-rolled' into a fuller existence where more choice is possible. The idea of absorption can be related to the taking on of the

role, the “being another’ (Jenkins, 1996:10)

In drama therapy the concepts of projection and introjection’s are particularly relevant for they relate directly to the therapeutic effectiveness of role work. The process of dramatic role-playing involves a kind of dialogue between two parts of the personality – what is being sent out, or projected, is then able to be brought back in and re-assimilated through the process of introjections (Jenkins, 1996:34).

Clients simultaneously act and watch themselves in action, a feat difficult to accomplish on a regular basis in real life. The measure of distance from reality afforded by drama stimulated the functioning of self-observing. Clients play not only themselves but also other people in their lives. Taking on the role of another person in ones life relating to one-self enables one to encompass and assimilate the multitude of roles and facets of self that are manifested in relation to others. Work in phase three often occurs on a behavioural level. Dramatization and discussion help clients not only vent feelings and practice new behaviours but understand and change underlying dynamics (Corey, 2002:408; Emanuh, 1994:140).

Role-play exposes attitudes and feelings in such a way which is both positive and safe; positive because they are acknowledged as a legitimate area for discussion and analysis and also because role-play itself provides an opportunity to control those feelings and emotions (Toseland & Rivas, 2001:120-121).

According to O’ Neill & Lambert (1990:141) when the group members are working in role they do not merely imitate observed behaviour, but combine many details in an imaginative ways. In order to do this they must draw on their own knowledge and experience in order to select appropriate behaviour for the role. Through engaging in active role-play pupils become increasingly capable of co-operation and social interaction. They learn to observe reality and may acquire new concepts through the drama as well as building on the experiences and knowledge of the group. Most important at this stage clients experience themselves not only as actors, but as directors, playwrights, audiences and critics of their own life dramas.

6.4 Phase four: Culminating enactment

According to Jones (1996:118) drama therapy at certain stages involves a direct dramatic representation of reality: for example in a role-play of a specific life event, or the improvisation of an experience. The examination of roles, relationships and

conflicts in current life situations gradually leads clients to a deeper level of introspection. The increased level of consciousness regarding role and life patterns achieved in phase three facilitates entry into the unconscious. Phase four is marked by the shift from concrete, present day issues to more core issues in one's life. The past comes closer to the surface, and unconscious material becomes more accessible. Memories, dreams, associations, and images shed light onto unresolved issues, recurrent themes, ongoing struggles. The primary conceptual source of phase four is psychodrama and the primary dramatic processes are psycho dramatic. There is an increased focus on the individual within the group. The inner life of protagonists are, dramatically explored and their stories relived (Emanuh, 1994:41).

By the middle of phase four, clients are enacting what is called culminating scenes. The culminating scenes are elaborations, deeper explorations of themes that have emerged or patterns that have been exposed during the preceding phases.

Although the culminating scenes resemble psycho-dramatic scenes, they have two unique features. First, the scenes are performed only at a point at which clients have already developed proficiency in drama, as well as a high level of trust in the group. Second the content of the scenes is emergent growing out of the process thus far. The features enable a degree of depth subtlety and complexity, which is often not possible when one begins a treatment series with psychodrama. The scenes are enacted with a particular sense of authenticity and process intense power on a theatrical as well as a therapeutic level. In performance-oriented drama-therapy groups, the final performance particularly of autobiographical plays, are usually composed of culminating scenes (Emanuh, 1994:41)

6.5 Phase five: dramatic ritual

According to Emanuh (1994:43) it is therapeutic to use ritual at the closing of the series. Dramatic ritual helps clients review the series, evaluate progress, give each other feedback, experience the rewards of accomplishment, and express both the sadness and joy of completion. In some work the expression or creation of the ritual in the therapeutic work results in a change to the feelings or area to which the dramatic ritual refers. This is due to the use of the form to express materials. The experience of the created ritual can also be a means of containing and reaching a different relationship to the problem or issue. Here the emphasis is upon the dramatic

ritual as a way of expressing and resolving the material or issue (Jones, 1996:261).

The facilitator usually opens and closes the groups with young offenders with a warrior's dance. The ritual includes: participants enter a sacred circle, smoking a peace pipe and painting their body and face with war paint. After each individual had an opportunity to complete the ritual, the group starts a war dance, moving in a circle, using stamping and repeated movements; each group is allowed to develop their own unique dance. The facilitator also suggests that the group use sound during the dance. When the ritual is first introduced to the groups, participants feel uneasy and anxious about the exercise, however after the completion of the group process, the ritual is repeated with much more energy and power, as they feel equipped and empowered to enter the battle between them and their risk factors.

7. THERAPEUTIC THEATRE

Therapeutic theatre consists of a series of stages such as theme identification, a reflection on themes, scenario design, scenario realization and reflection/feedback. Theatre can be viewed as an extension of dramatic play. The distinction between role and self is more explicit in theatre than in dramatic play. Within theatre role and scene development are being emphasized (Emanuh, 1994:9). In theatre the intention is to promote an experience, which engage the attention of the audience on both thinking and feeling level. In the group setting the facilitator will use similar tools to set up the same experience (O'Neill & Lambert, 1995:137).

7.1 Theme identification

According to Emanuh (1994:251) the people in therapeutic theatre settings have never appeared on stage before. Nor have they been visible offstage. Their lives have been hidden from public domain and their stories have been kept a secret, at times even from themselves. On stage, they come out with their private identities and histories.

At the beginning of a piece of work a relevant theme would be established. This theme needed to have the potential to be improvised within working with an individual it could be identified by consideration to the clients' case history through the recounting of autobiographical details. In a group context the theme could arise out of group discussion. Individuals would discuss the details of their lives and situations and from this a theme would be identified. In this way material from clients' lives was gathered together (Jones, 1996:59).

According to O'Neill and Lambert (1995:137) the facilitator needs to provide a precise focus for the action, one which will pinpoint the problem, topic or issue in a concrete way by indicating:

- The kind of roles or attitudes which the pupils will be asked to represent
- The particular situation in which they are placed
- The task, which will initiate the drama.

A collection of ideas for dramatization would then be brought together and selected from. Some of the forms for playing out and exploring the theme include fantasy games, the enactment of incidents, folk-tales based performance, specific situations such as problems at work, hospital scenes and political themes. A theme and format would be chosen which the majority of the group felt to be the most relevant to their current needs.

7.2 Reflection of themes

Once the theme had been established it was thoroughly examined and debated. Within a group a general discussion of the theme would occur. Therapists and clients alike discussed and explored the key aspects of the theme. Other means of reflection could be used in addition to verbal discussion like group members might paint or draw a picture in relation to the theme. (Jones, 1996:59).

7.3 Scenario design

The next task involved the creation of a scenario, which entails a structure giving a shape to the theme. A scene is established, though this does not involve a specific script. It takes the form of a brief outline to act as a focus and springboard for improvisation Jones (1996:60). The group might prepare a short scene encapsulating their particular viewpoint on a chosen topic or theme. The ideas, which are expressed in dramatic form, will give the facilitator some sort of idea of the existing grasp of the theme (O'Neill & Lambert, 1995:25).

Within a group this occurred by considering the needs of each role in relation to the needs and potential of the participants. The process involved a high degree of self- and peer assessment and discussion. Within individual therapy both client and therapist would be involved in enactment. A scenario design would include the theme, key word, details about roles and the characteristic behaviours attached to the roles, a short series of basic situations or scenes to be focused upon and the location

or locations (Jones, 1996:60). Various aspects of a theme can be illustrated in a number of different scenes in order to build a fuller picture of a particular way of life.

7.4 Scenario realization

Both Jones (1996:60) and Emanuh (1994:8) are highlighting the Stanislavskian approach which are emphasizing emotional expression and release during the use of theatre. For Stanislavski acting was an emotional and psychological process. The actor was to find and expose the 'inner truth' of the character by reaching for a part of himself that identified with the character. During the preparation for a performance the emphasis is placed upon the use of the five senses in developing an imaginative context for playing. In other words it is based upon the 'magic if' in which the actor projected himself into the character's life circumstances, in order to stretch the characters imagination and identification. Through an improvisation process in the rehearsal stage, the actors recall experiences in their own lives that evoke emotions similar to emotions required in the character. The scene then gets enacted. During this stage materials such as masks and costumes can be used, or the work can take place with a defined space in a room using only some chairs to sit on (Jones, 1996:60).

During the program with the youth offenders the facilitator made use of a few improvisation warm-ups, this seemed to be difficult for the participants, as they have no past experience in drama. Participants were unsure what was expected from them. However after the warm-ups the facilitator guided the group to create a character. Whilst creating the character the participants were asked to identify thoughts and feelings this character might have experienced within a given situation. During these discussions and later improvisation of this character in offence-related scenarios the facilitator observed that the participants rely on their own experiences within this improvisation. These exercises were done on a one-step removed level, which allowed participants to participate without feeling exposed and vulnerable.

7.5 Reflection/feedback

The aim of the reflection section was to help each player or young offender discuss his or her whole emotional experience during the work. Each person discusses how he or she feels whilst in role. Particular attention was paid to the levels of emotion and the behaviors manifested by individuals within each scene. The belief was that issues from the life of the person could become connected to the enactment they were

success and reward for their self-expression is warranted. Drama therapy provides such an approach (Jennings, 1992:35). The dramatic mode becomes a container within which the trauma of adolescence can safely be explored and mastered. Theatre and drama therapy are concerned with thoughts, feelings, ideas and images being formulated and expressed through words and deeds, thus drama engages both the head and the heart. In other words learning through drama relies on the active involvement of our mind, body feelings and spirit (Clifford & Herrmann, 1999:16). Drama is a non-traditional means of engaging young people in learning and skills development and may be more suitable to the learning styles of excluded young people.

A drama-based program for young offenders according to the research done by Blagg (Centre for applied theatre research, 2003) can have the following advantages:

- Drama initiates affect. It helps young offenders to gain access to emotions they may not readily recognize within themselves.
- Drama asks young offenders to express themselves in different ways, ways that don't necessarily instigate defence mechanisms. It is within the drama of the role-play or in the response to a game that we are able to gain access to hidden thoughts and feelings that may be uncomfortable for a young person or difficult for them to talk about.
- Drama can help young offenders see things from a different perspective. Drama opens up the participants 'eyes' broadening their views, realization and insight in a given situation or issue.
- Drama techniques can help break through cognitive and affective blocks in other words drama does not rely solely on the written word as a way of teaching and learning and is therefore extremely important as a way to make ideas, concepts, skills and processes understandable and memorable to young people who may have difficulty with literacy and numeric skills. Included in the group was two participants experiencing difficulty with literacy and numeric skills. The facilitator experiences this quite challenging, as the program was pre- formulated and made use of exercises involving writing and drawing. Reflection was also very difficult for them as they were unable to relate any of the exercises to their own experiences and lives.

- Drama also challenges preconceptions and develops insight into human situations and dilemmas.
- It helps young people to transform their view of themselves, giving them other ways of looking at life and at their own behaviour. Many drama therapy techniques help adolescents identify and express the way they believe others perceive them and the way they perceive themselves or feel inside. During the exploration of self-perceptions, adolescents receive immediate feedback from their peers. We can thus say that we can test our behaviour and explore different aspects of our identity before playing it for real; a fact on which our basic socialization depends (Jennings, 1992:14). Drama empowers adolescents to accept challenges and changes and enables them to channel emotions and energy more creatively. By gaining a sense to their own power and self-worth they are able to see the control they can have over their own lives and to recognize the choice that are available to them and the past choices they have made. Drama is appropriate for offenders because its subject area is human behaviour. It is a territory within which the primary issues for offenders such as offending behaviour; drugs and alcohol misuse can be addressed.
- It enables them to develop a sense of connection to others. Destructive and irresponsible behaviour would not only damage the group enterprise but would also be seen and felt to be damaging by the other members of the group. All participants felt an obligation towards one another in participation within the group process, motivating and supporting one another. On two incidents the group experienced a member's behaviour as irresponsible and negative towards the group. The group then took it on themselves in discussing this in a very non-judgmental manner with this particular member.
- Drama can teach specific skills such as social analysis, problem solving, decision-making and communication skills. The program was used to teach the participants certain skills and enabling them to function to their optimal potential. The program was used as a safe setting where participants could practice these skills, getting familiar and confident before they had to implement it in the 'outside world'.

- Drama can enhance cognitive skills and can therefore complement enhanced thinking program. Within the problem of immediate gratification the facilitator focused on cognitive skills. This enables the participants to be able to identify their thoughts and feelings within this given situation and allowing them to make informed decisions based on a thinking report. Identifying the pros and cons of specific behaviour, developing self-talk and self-control skills.
- Drama gives a positive outlet for energies and gives participants the opportunity to be involved in something special – it gives them the ‘buzz’ that others get from performing.
- Drama develops concentration.
- Drama provides opportunities for self-expression and the release of tension. The expression of feeling is obviously critical at a time when one is bombarded by strong and conflicting emotions. Acting out offers an outlet for a wide range of emotions at the same time requiring distance or separation from these emotions. The attainment of a sense of mastery over emotion is a primary psychic task of adolescence. The interplay and balance between expression and containments are central components of drama therapy (Emunah, 1994:9). Expression become associated with creativity rather than with volatile acting out. Adolescents learn that they can be actors rather than reactors. The secondary processes inherent in creativity in which inner material is synthesized with a rational structuring and organization help the adolescent regain internal equilibrium (Emunah, 1994:10). The heightening of the aesthetic component to dramatic work also facilitates expression and communication. Feelings that cannot be easily articulated are nevertheless powerful communication both to others and to self via an artistic form. The externalization of an internal experience allows it to be better understood and assimilated.
- Drama helps promote victim empathy by enabling an offender to see events from a different perspective. Drama as therapy develops young people's personal, social and political being. Through bringing our mind, body and spirit to the play we gain insight into ourselves (personal). Through working with other group members to create a play within the discipline of theatre, we develop skills to relate to people and build relationships based on trust, support, honesty and

understanding (social) (Clifford & Herman, 1999:16-17). A lot of work has been done in developing empathy for the victims as adolescents sometimes are unable to 'put themselves in somebody else's shoes. During the reflection of the session participants were 'shocked' in realizing the effect their behaviour had on their primary and secondary victims. All participants had a need for some kind of restoration. The facilitator directed it into an exercise of making a written or verbal apology.

- Drama provides the opportunity for individuals to stretch themselves and perhaps exceed their own expectations
- Drama enables emotional sharing, which can lead to friendship and positive social relations.

9. GUIDELINES FOR STRUCTURING SESSIONS

Drama depends for its development on the contribution of the group, as there may be difficulties in planning work very far in advance. A tightly structured session can prevent participants from exploring material in ways they find it relevant. In structuring drama-based sessions, it is very important to identify the needs of the participants, the level of their numeracy and literacy skills and their willingness to participate. It is crucial that the facilitator is flexible within the session, being led by the needs and level of the group, making sure that the facilitator is not building on her own agenda but focusing on what the group is bringing to the session.

According to Baim *et al.*, (2002) the following can help a facilitator to ensure that the session is based upon the level and needs of the group:

9.1 Degree of distance: one step removed and personal level work

One step removed means that the content is not a direct recreation of the life events of anyone present. The content can be based on purely hypothetical events or on real events reported, for example in the news, newspaper. The work can be addressed directly or through metaphor. Generally speaking working at one step removed is safer than the personal level of work because the distance allows participants to acknowledge their connections to the material at a pace they can regulate themselves. It is important to bear in mind that there is a continuum of closeness versus distance in one step removed scenes. Certain one step removed scenes will closely reflect the life experience of the participants and others will be more distant.

This would make participants feel more at ease as there is no focus on their life stories, but it is quite similar and relevant to his/her life or story. They participate with much more intensity as it doesn't isolate or overwhelm them.

Working at one step removed also has the advantage that everyone's interpretation is equally valid. Everyone has the same information about the fictional characters and events. Processing these scenes the participants unconsciously draw from their own experiences, thoughts and feelings, without being vulnerable, in fear of rejection, criticism.

The facilitator observed that the participants led their guard down whilst working on a universal theme based on a created character. This is due to the fact that participants feel safe in expressing their own thoughts and feelings, beliefs without the fear of being condemned or judged or being exposed as being anti-social or dysfunctional patterns. It also gives more flexibility to the work, as it is not based on one individual's experience. It enables the story to expand into any given direction due to the inputs of all participants. This is also an opportunity for participants to practice and feel comfortable with self-expression and disclosing of information, which is crucial for later use in the program.

Personal level means that the discussion or drama activity focuses on direct personal connection and disclosure. At this level the participant may discuss her personal thought processes, behavior patterns, life experiences and personal beliefs (Baim *et.al*, 2002: 30).

Personal level work focus mostly on the individual within a group that might cause feelings of anxiety and resistance as the individual feels vulnerable and exposed. During the program the facilitator shifted the focus to more personal level work during the offence reconstruction session. The facilitator however lessened the focus in giving the individual the role as director of his reconstruction; leaving the individual passive in watching the re-enactment, but actively involved in processing the scenes and reworking scenes for the purpose of dealing with issues and identifying risk-, protective factors, skills and strategies needed in order to build resiliency within his personal circumstances.

9.2 Level of focus

One of the keys to groups is to deepen the focus to a level that is productive and meaningful. In order to establish focus within a group, the facilitator can use comments such as “let’s focus on the feelings of resentment you’ve just expressed”. The facilitator can also use activities that include: posters and charts, drawings, listing or sentence completion.

During the session focus can be held on:

- Focus on a topic; is the topic relevant to the purpose of the group?
- Focus on a person; does focusing on one person serve the purpose of the group? Is the person benefiting from having the focus? Are issues of time equity being addressed?

The facilitator should always consider the aim of the group before deepening it to a very personal, intense level. In general, groups work best starting with low focus activities, gradually moving toward higher focus work in moderate stages. The facilitator can gradually deepen the focus by means of asking thought provoking and challenging questions; asking members to share at a more personal level. Working with a member in a more intense manner or conducting an intense exercise that gets in touch with deep personal issues.

Within a therapeutic setting it is important to consider the level of focus on the individual. This will influence the experience of the group process for the individual.

According to Baim *et al.* (2002:31) the following levels of focus can be used within a therapeutic setting:

Low focus means that the whole group is not looking at any particular group member for longer than a brief moment. It may also mean that participants are working in pairs or small groups.

Medium focus means that there may be a large number of people looking at a particular group member, but shares focus with a number of others, for example while showing a small group frozen picture.

High focus indicates that all or most of the group are looking specifically at one group member for more than a fleeting moment.

We also need to consider whether the focus is passing, meaning that it briefly passes from one person to the next.

The facilitator should shift the focus when the focus has been too long on an individual:

- It does not fit the purpose of the group
- To re-energize the group session
- The facilitator needs to draw another member into the group
- The facilitator wants/needs to move on to a new issue/topic.

9.3 Readiness level

By using readiness levels as a reference point can help the facilitator to run sessions that are neither too easy nor too threatening, but rather provide an optimum challenge for participants. The readiness levels are as follows (Baim *et al.*, 2002:31-32).

- Readiness of the facilitator

Taking into account the training, preparation, physical and mental health of the facilitator. The facilitator needs to be aware of his personal position in relation to the issues and the support of his colleagues.

- Readiness of the participant

It is important to take into consideration whether the participant is ready to become the focus point of the group. The facilitator needs to be sure that it is the right time and that the participant will be able to assimilate the work. A crucial question the facilitator needs to ask is whether the participant is motivated to work? Not all individuals are suited for group work and it would do more harm to the individual as well as to the group and group process (Baim *et.al*, A. 2002: 30).

- Readiness of the other group members

Is the group able to handle this without becoming overly anxious? The readiness of the group is also influenced by the contract we have with them. The contract, whether written or verbal, is the agreement we have with the group regarding what kind of work we will ask them to do. This contract may have been set individually with the participants during their assessment for the group, or it may be established during the

group itself, as part of rule setting (Baim *et.al*, 2002: 30).

- The readiness of the agency

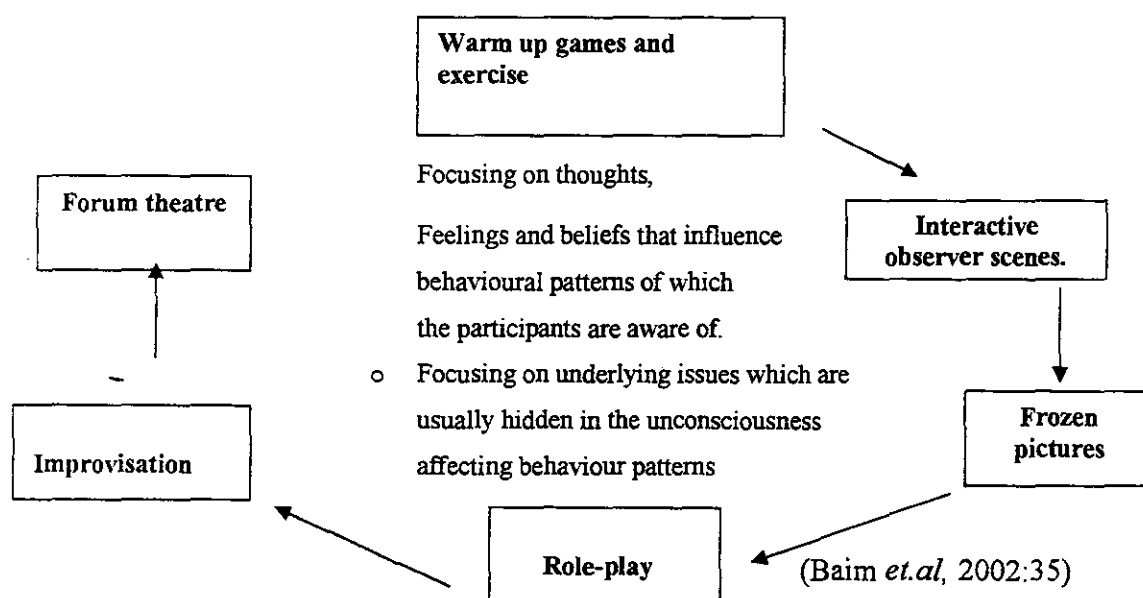
Whatever form of contract we work to must correspond with the general expectations of the agency we are working within. The agency should be ready to support our use of drama and experiential methods. If the facilitator does not have the support of the agency her/ his work can easily be misinterpreted, and the value of the work will be lost for the participants, communities and the agency (Baim *et.al*, 2002: 30).

9.4 The areas of involvement.

The purpose of social group work is to bring about some kind of change in its group members through the medium of group interaction. Those who select group activities are concerned with selecting experiences or ways of interacting most likely to bring about the type of change needed by the individual members and which meet the overall group goals (Phillips, 2001: 87).

There is a general chronological progression. Group will gradually begin with games and exercises, or interactive observer scenes, and later move on to frozen pictures/role-plays/ forum theatre. The following diagram (Fig.1) was adapted from the Geese Theatre in order to meet the needs of the young first offenders in South Africa (Baim *et.al*, 2002:35) providing guidelines for the facilitator to structure a drama-based group.

FIGURE 1: GUIDELINES FOR STRUCTURING A DRAMA-BASED WORK



making. The reflection time offered the opportunity for clients to make spontaneous connections between the scenario and their own lives. The idea was that memories would emerge and the therapist could assist this process by interpretation and comment (Jones, 1996:60) According to O'Neill and Lambert (1995:143-144) reflection seems that the experience in itself is neither productive nor unproductive. It is how you reflect on it that makes it significant. Reflection does not need to take up the form of discussion; it is possible to include reflection as part of the dramatic context so that participants can discover what the experience means to them during the course of the drama. Reflection within drama is likely to be more powerful than end-session discussions, since it allows individuals and group insight to be articulated as part of the context.

8. EFFECTIVE USE OF DRAMA-BASED PROGRAMS WITH ADOLESCENTS

Participation in arts activities can offer a young person a different perspective on life. For many young offenders this may be their first experience of a creative and supportive environment. The experience of writing and performing a piece of music or creating a film within a collaborative group can offer its own personal rewards, offering new and constructive ways of channelling energies. According to the research of the Centre for applied theatre (2003) it found that through engaging in the arts young people can make sense of difficult and complex human experiences and by gaining greater self-awareness and a change in attitudes and behaviours it leads to a reconnection with mainstream education, training and work.

Adolescents are acting most of the times. They are constantly switching between thinking, performing and acting or reacting. Intense transferences occur in real-life relationships. Some young people are self-absorbed and have fantasies of omnipotence. They treat others as extensions of themselves and not as people in their own right. It is very important for such an adolescent to have access to a therapy where putting yourself in someone else's shoes is an integral part of the whole process. Drama generates 'emotional insight' as well as 'intellectual insight' and can therefore help young people to develop victim empathy (Centre for applied theatre research, 2003).

Adolescents need an approach of therapy where they can express themselves in their own language but within a safe, contained structure –and at the same time experience

9.4.1 Games and exercises

These activities are likely to be brief in duration, and may include a specific task or goal. The facilitator, whose instructions should be clear and concise, will introduce the games and exercises (O' Neill & Lambert, 1995:23)

Geese theatre makes a distinction between general games and exercises and more offence-related exercises. General games are meant for group building, energizers, confidence, and general interpersonal skills. Offence- related exercises are meant to focus on offending behaviour and related themes. This type of involvement should feel familiar to the participants, as it is most important of team sports or schools games, though with the specific aim related to the group process or an offending behaviour theme. Processing games give the participants opportunity to draw connections and talk about thoughts and feelings during the exercise. According to O'Neill & Lambert (1995:23) the exercise- form may present difficulties, particularly at an early stage in the work. These difficulties may include:

- The lack of sufficient social and dramatic skills to maintain the make-believe for each other and to complete the task.
- An inability to maintain appropriate language or role,
- A tendency to work in stereotype and to avoid challenge or serious engagement with task.

During the program the facilitator made use of a great number of games and exercises. Warm-up exercises were used such as building group cohesion, as an energizer and to divert the group's focus to a related issue. The facilitator also made use of a great number of offence-related exercises specifically focusing on offence-related issues. In the early stage of the program it was difficult for the participants to open up and allow their creativity to expand, however as they become accustomed to the games and exercises they were able to enjoy and to relate the games and exercises to related issues. It was then observed that adolescents found it easier to explore and discuss this from the starting point of an exercise. This might be as games and exercises reduced the level of anxiety and were dealing with resistance in a non-directive manner.

9.4.2 The interactive observer

At the most basic level, the term interactive observer simply describes a group member who actively comments on and responds to a dramatic character or situation. (Baim *et al.*, 2002:32)

When using interactive observer techniques, we devise dramatic characters and situations in order to promote challenging debate about relevant themes. These characters and situations are always one step removed and are presented in one or two ways:

- Participants on stage in techniques such as the two-person exercise and narrated scenes. One or two participants may be asked to represent the onstage role, but they will not be asked to dramatize the role. During an interactive observer scene, in general group members will be instructed to just stand still or perform a series of simple actions, while the facilitator and the rest of the group generate the dramatic content and debate the pros and cons of the scene.
- Worker on stage using role techniques, the workers present the scenes and characters themselves, inviting the rest of the group to interact with the character they present. This gives the workers total control over the action and allows them to shift the focus and emphasis as the need arises. According to O'Neill & Lambert (1995:139) teaching in role can serve as an excellent strategy for initiating whole-group activities where pupils work through a situation without planning the outcomes in advance. The role present challenges which cannot be evaded, although pupils may at first take steps to do so. The drama is made out of their thoughts, feelings and actions offered direct and spontaneous response to these challenges. The particular force of this teaching strategy lies in the qualities of immediacy and spontaneity, which it can generate.

9.4.3 Frozen pictures

Also known as sculpts are static images of real or imagined situations and characters. They can be realistic or highly stylised and metaphorical. When creating frozen pictures, participants are encouraged to enter into the mind and feelings of characters they present.

The facilitator can use a frozen picture to focus on any theme, when used in conjunction with the processing techniques. Frozen picture serve as the simplest way

to get group members actively involved in dramatic situations (Baim *et al.*, 2002:33)

During the program most of the work being done was started with a frozen picture. It gave the participants opportunity to work within a safe mode without feeling exposed or vulnerable, on a particular issue, participants were asked to build around a character, identifying his thoughts, feelings and behaviour within a given situation. From there the facilitator guided the frozen pictures into role-plays, and forum theatre shifting the focus to more personal level work.

9.4.4 Role-play

Often role-plays are difficult to introduce in a group, as the members or the facilitator feel uncomfortable with it. As with all creative exercises it is important not to impose on them and to give the members a choice about participating. Drama can provide a good way of engaging clients at the complainant level of motivation who feel that the therapist or the group do not really appreciate the depth of their problem and who would welcome group time and attention to express this. By encouraging clients to 'act out' the miracle or preferred solution, witnessed by the supportive audience of the group, solutions can become more concrete, realistic and better rehearsed. Using role-play the participant can, among things:

- Illustrate a typical problem he faces and how he copes with it.
- Improve his self-awareness, challenge his own thinking and increase his empathy for others.
- Explore alternative solutions to difficult situations.
- Practice and test new skills (Baim *et al.*, 2002:150-181)

According to Sharry (2001:140-141) drama can be introduced as a way of moving from problem to solution talk with the following steps:

Client is invited to take centre stage

A participant is invited to take centre stage in the group and to 'act out' the problem and solution in front of the group. This is best done in an informal way.

Clients act out problem in drama

The participant describes a 'core scene' in the problem and acts it out with the help of the group. With the help of the facilitator the client then directs the scene and observes what happens.

Exploration and change

The facilitator then invites a number of changes to the drama, the most important of these being role reversal. If the client is standing outside the drama, he/she will be invited to change roles with one of the actors and to enter into the drama.

Clients act out the solution

The clients are invited to describe the solution and how she/he would like it to be reversed. If needed the group can be invited to share ideas and brainstorm solutions. The client then gets the group to act out the solution, and with the coaching of the facilitator, takes on the different roles to ensure the solution is richly and fully described.

Review

A critical end to the exercise is review. The client is encouraged to sum up the experience and to say which ideas she/he is taking forward. Other group members are invited to comment, both by giving constructive feedback to the client and by identifying what they have personally learnt from the drama sequence.

10. PLANNING A DRAMA-BASED PROGRAM

In drama-based intervention there are some factors to bear in mind whilst planning a session. The factors are the following:

- 10.1 What is the theme of the session and which exercises will best address this theme?
- 10.2 How much focus does each exercise place upon individuals in the group?
- 10.3 How does the session plan take into account the readiness levels of the participants?
- 10.4 Should the facilitator run the exercises at one step removed, or more personal?

10.5 Is the facilitator confident that they know their script for introducing the exercise?

10.5.1 What feelings are facilitators like social workers bringing to the session?

When planning for creative drama work, a facilitator should first endeavour to find a suitable setting for the group. This need not be luxurious, it is helpful to have sufficient space, light and some fresh air. Because drama involves an element of physical activity, it is sometimes considered impossible to attempt it without a large working space, however a vast, echoing hall can hinder the development of quiet thoughtful enquiry (O'Neill & Lambert, 1995:144). A structured, safe environment gives an opportunity to participate in the movement dialogue with the leader or others. The facilitator needs to make sure that the group can use the safe environment during the session time. Interruptions can be very disturbing to any group work. The facilitator should check whether there are any obstacles in the space that can be removed and ensure that the space remains consistent over time, both in its internal decoration and in its availability to promote added security for the groups (Payne, 1990:58).

Preparation for drama sessions requires considerable forethought. It is necessary to decide upon an overall framework for work with the group so that it develops sequentially and ideas are linked from session to session. According to (O'Neill & Lambert, 1995:135) and Jennings (1986:22) a facilitator can ask himself the following question in order to determine the main objectives of his program:

Aims

- What are the aims for this particular session?
- How will the aims and goals be established, will the facilitator fix them or will it be negotiable?
- How does these relate to the long term aims and objectives for the group?

What kinds of learning can the facilitator realistically hope to promote for the pupils, in terms of the issues and implications arising from the drama and in terms of their competence in operating the drama form? Will it focus on creativity, task or insight?

Approaches

- What is the best way to approach the content of the lesson?
- What issues are involved?
- Which of these will I select as the initial focus for the drama?
- How can I translate this into practical activity – as pair work, small-group scenes, teacher-directed role-play, whole group living through drama?
- Which of these ways of working will be appropriate to the needs of the group and will help them to identify with the situation?
- What function will I perform within the drama, instructor, commentator, advisor, chairman, and initiator of the drama in role?
- How can I make my negotiations as economical as possible?
- How much do I need to explain in advance, and why?

Defining boundaries

- What controls will I need to provide for this group – limiting the working-space, defining the rules, taking the major share of the responsibility, setting small and clearly defined tasks, restricting physical activity?
- What satisfaction is each task likely to provide?
- Will the task gain the participants commitment?
- Are the demands sufficient to challenge them but not to over-tax their social and dramatic skills?
- What risks will the participants be asked to take?
- What safeguards can I build into the work in order to help them to cope with these?
- What are the areas of risk for me?
- What are my levels of tolerance in terms of noise, physical activity, sharing responsibility, working spontaneously, the proximity of colleagues, interruption?
- Will the group need a gradual introduction to the drama, or should they engage in practical work immediately?

- Should the room be rearranged to establish an appropriate atmosphere for the context of the drama?

Responding to developments

- What adjustments must I make to my original plans if the lesson does not proceed as I had envisaged?
- What fresh strategies can I introduce in order to focus the activity?
- What kinds of questions will help to direct the participants' thinking and deepen their commitment?
- What fresh challenges should the participants be faced with?
- What will I need to alter or reduce the demands I am making on the participants?
- What unforeseen learning areas are being opened up?
- Am I prepared to abandon the learning areas I hoped to achieve and pursue different ones?
- What kind of dramatic structure will help participants to explore these new areas?
- Are my original aims still relevant?
- How will I get the class to reflect upon their work?
- Will it be appropriate to encourage reflection through discussion or through other modes of expression?
- How will I assess the learning, which may have taken place?

Whilst planning the group the facilitator had to determine the main objective for starting this group in the first place. Even though there are existing programs available for the youth offenders, the researcher identifies a void within these programs. The researcher identify that there was a need for alternative methods of working with the youth offenders. The facilitator had to carefully consider the overall aims of the group and whether the objectives of the various sessions will contribute to the overall achieving of these goals (Jacobs *et al.*, 2002:49). According to Koppett (2002:29), choosing activities for drama-based intervention is of utmost importance. The facilitator must be clear about why he or she is employing an activity. In choosing activities "...weigh the pay-off against the price" (Kopett, 2002:29).

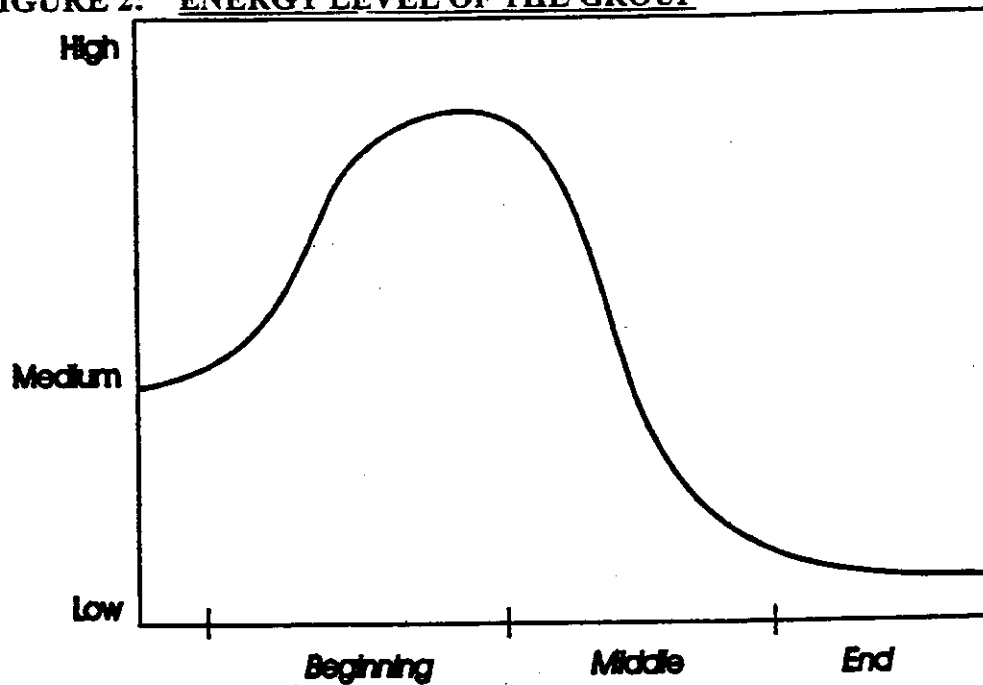
Preparation for drama sessions requires considerable forethought. It is necessary to decide upon an overall framework for work with the group so that it develops sequentially and ideas are linked from session to session.

The great advantage of structure is that, within it, there can be flexibility. Each group is like a living, growing organism, which responds to its members and its leader who are also living, changing organisms. A facilitator develops the capacity to respond to the needs and mood of the group through his or her own spontaneity and creativity. The development of a session can be seen as a creative energy cycle moving on from the nurturing in the warm-up to energizing in the introduction of the theme, to the climax where the theme is developed in the middle of the session, through closure where a warm-down finishes the session. Warm-ups are generally longer in the early sessions than later on in the group-life, but in any event normally do not last more than one-quarter of the total session time.

Similarly the warm-down stage should not last more than the final quarter of the session; group members here should be encouraged to leave as individuals separating from the group. The main work takes place in the middle of the session, where the leader will have selected activities, which will help to develop the group themes. These middle stages should take up about half the session time. Introduction of the themes focuses the attention and the development stage involves participants in deeper stimulation. According to the energy cycle as shown in Figure 2, this indicates that the group begins and ends with a lower energy level than that found in the middle of a session (Payne, 1990:33-34).

FIGURE 2: ENERGY LEVEL OF THE GROUP

FIGURE 2: ENERGY LEVEL OF THE GROUP



The following diagram in Figure 3 illustrates how a session can be planned. Within the time span adequate time must be allowed for warming-up or opening activities for development which involves the main work of the session and for a satisfactory and relaxed winding up – or closure (Jennings, 1986:23) the development of a session will vary in length, depending on the phase of development of the group.

FIGURE 3: PLANNING OF THE SESSION

TOTAL SESSION TIME		
$\frac{1}{4}$	$\frac{1}{2}$	$\frac{1}{4}$
Warm ups /starters	Creation	Integration
Stimulus	Exploration	Feedback
Preparation	Enactment	Reflection
Focus	Re-enactment	Individuation
	Transformation	
Opening	Development	Closure

(Jennings, 1986:15)

Warm-ups are generally longer in the early sessions than later on in the group-life, but in any event normally do not last more than one-quarter of the total session time (Payne, 1990:33-34). Even before the session begins, the facilitator needs time to warm-up and focus in other words to get emotionally and mentally prepared for action. Vitality and a sense of purpose must be conveyed to the group when they first arrive. They should be greeted with an air of warmth and confidence, for some may be feeling nervous, anxious or even antagonistic. Time should not be wasted before embarking on the appropriate warm-up or starter activities. This opening phase, which should last not more than a $\frac{1}{4}$ of the session time, involves stimulation and preparation for the development phase, and begins to focus attention on the area of work to be covered.

For the final quarter-of the session, more restful exercises are chosen through which the group can make a gradual transition from the focus of the session back to the focus of everyday activities. Material and feelings, which have been put into focus, must now be re-owned (re-integration). New insights are absorbed and group members are encouraged to reflect on what has taken place rather only to relay on feedback from others (reflection). Techniques of distancing and relaxing may be employed in order to help members to reconstruct themselves as separate individuals

who relate to, but are not fused with the group (individuation). Finally when the session is brought to a close (on time, and gently but firmly) each member should be in a frame of mind, which enables him/her to leave as an individual in a relaxed manner (Jennings, 1986: 1-29).

The main work takes place in the middle of the session, where the leader will have selected activities, which will help to develop the group themes. These middle stages should take up about half the session time. Introduction of the themes focuses the attention and the development stage involves participants in deeper stimulation (Payne, 1990:33-34). The development phase should span not more than half of the total session time. Within the space of perhaps $\frac{3}{4}$ hour, the group may be active in creating a story, mask or scene; in exploring feelings, a theme or a topic (improvisation); in either exploratory or goal-specific role play (enactment); or in re-enacting an experience which may be either invented or real, myth or fantasy.

Whilst planning the group the facilitator had to determine the main objective for starting this group in the first place, as there are programs available for the youth offenders. It seems as if there was a need for alternative methods of working with the youth offenders. The facilitator had to carefully consider the overall aims of the group and whether the objectives of the various sessions will contribute to achieving these goals. The facilitator also needed to ensure that the program activities were age-appropriate and relating to the objectives of the program. During the planning of the session the facilitator had to keep in mind the skills and the experience the facilitator possess within this field.

11. CONCLUSION

Adolescents learn social skills and behaviour through observing significant people. The different phases of drama and elements of theatre can be utilized as a therapeutic intervention, on different levels of focus working with the young first offender. General focuses focus on: universal issues resulting in criminal activities such as boredom and substance abuse. Personal focuses focus on: the underlying issues that are the core reason why a participant becomes involved in criminal activities.

A drama-based group setting provides a space where these issues, hence general or personal, can be dealt with in a safe and effective way. During the developmental stage of the adolescents it is observed that the adolescents are acting out most of the

times, therefore it is important that the program are structured according to the need and level of the client group. A drama-based group program provide a setting where adolescents can 'act out' their internal and external turmoil through dramatic play as they are able to release stresses and conflicts and observing others' responses and consequences of that behaviour. It provides opportunity for the participant to explore and develop their own workable alternatives, empowering the participant to come up with their own solutions and strategies in future problematic situations/scenarios.

As the overall aim of the program is to facilitate change for this particular client group the facilitator needs to ensure that the program are on the level of the participants and is based upon the needs of the participants and not reflecting the motives of the facilitator. Ensuring that the group is effective the facilitator needs to assess the participants participation and the ability of the participants to express themselves, the ability to function within a group setting and their willingness to learn and commitment to change before planning the program.

12. BIBLIOGRAPHY

BAIM, C, BROOKES, S. & MOUNTFORD, A. 2002. A Geese Theatre Handbook. London: Jessica Kingsley Publications.

CENTER FOR APPLIED THEATRE RESEARCH. September 2003. The impact of Blagg on challenging and reducing offending by young people. An Evaluation of a drama-based offending behaviour workshop. (Web: www.blagg.com). (Access date: 10/04/04)

CLIFFORD, S. & HERRMANN, A. 1999. Making a leap, theatre of empowerment. London: Jessica Kingsley Ltd.

COREY, G. 2000. Theory and practice of group counselling. Canada: Brooks/Cole.

EMANUH, R. 1994. Acting for real; Drama therapy process, technique and performance. New York: Brunner/Mazel

FORDHAM, C. 2002. Drama based group work with young people. *Probation Work Journal*, 49(1): March.

JACOBS, E.E., Masson, R.L. & Harvill, R.L. 2002. Group counselling. Canada: Brooks/Cole.

- JACKSON, A. 1995. *Augusto Boal; The rainbow of desire. The Baol method of theatre and therapy.* London: Routledge.
- JENKINS, M. 1996. *The Play's the things, exploring text in drama and therapy.* London: Routledge.
- JENNINGS, S. 1986. *Creative drama in Group work.* London: Winslow Press.
- JENNINGS, S. 1990. *Drama therapy with Families, Groups and Individuals: Waiting in the Wings.* London: Jessica Kingsley Publishers
- JENNINGS, S. 1992. *Drama therapy theory and practice 2.* New York: Routledge.
- JONES, P. 1996. *Drama as therapy: Theatre as Living.* New York: Routledge.
- KOPETT, K. 2002. *Training using drama. Successful development techniques from theatre & improvisation.* London: Kogan Page.
- O'NEILL, C. & LAMBERT, A. 1995. *Drama Structures; A practical handbook for teachers.* Cheltenham YD: Stanley Thornes Ltd.
- PAYNE, H. 1990. *Creative movement and Dance in group work.* Southampton, England: Winslow Press.
- PHILLIPS, J. 2001. *Group work in Social Care, Planning and Setting up groups.* London: Jessica Kingsley Publishers.
- SHARRY, J. 2001. *Solution focused Group work.* London: SAGE Publication Ltd.
- STRYDOM, H. 2002. *The pilot study.* (*In De Vos, A.S., Strydom, H., Fouche, C.B. & Delport, C.S.L., eds. Research at grass roots for the social sciences and human service profession. Pretoria: Van Schaik Publishers. p. 210-221.*)
- TOSELAND, R.W. & RIVAS, R.F. 2001. *An introduction to group work practice.* London: Allyn and Bacon.
- WETHERED, A.G. 1993. *Movement and drama in therapy. A holistic approach.* London: Jessica Kingsley Publishers.
- WORDIQ. Dictionary. (Web: www.wordiq.com) (Access date: 05/07/04)

SECTION 3

ARTICLE 2

A DRAMA-BASED PROGRAMME FOR FIRST YOUNG OFFENDERS

T Venter and A A Roux (School for Psychosocial Behavioural Sciences: Social Work Division, Potchefstroom Campus of the North- West University).

OPSOMMING

Alternatiewe intervensiemetodes vir jong eerste oortreders is n relatiewe nuwe veld waaroor min literatuur beskikbaar is. Die navorser het beoog om in die artikel die fundamentele elemente soos bv. administratiewe beplanning; seleksie en voorbereiding van deelnemers; programbeplanning en strukturering, wat 'n bepalende invloed het op die effektiwiteit van die intervensie met die jong eerste oortreder, uit te lig. Die program wat geïmplementeer is gedurende die navorsingstudie word weergegee in die vorm van 'n raamwerk, gevolg met 'n gedetailleerde bespreking van elke groep sessie.

1. INTRODUCTION

A juvenile is legally defined as any young person under the age of 18 years and older than 7 years. According to the law however, the *doli incapax* of juveniles is set at 14 years and hence only juveniles 14-18 years can be formally prosecuted (Eliasov & Frank, 2000:26).

According to the Department of Correctional Services (Eliasov & Frank, 2000: 5) the incidence of youth related crime has tripled since 1995. The average age of youth who are committing crime also seems to be dropping from 22 years in 1998 to 17 years in 1990. Most juvenile crimes are economic in nature (48%) rather than aggressive (32%), while an estimated 15% of youth are arrested for sexual crimes and 1.9% for drug-related offences (Eliasov & Frank, 2000:5). In spite of the growing recognition of children's rights, an increasing number of youth in South Africa seem to be turning to crime in response to poverty, unemployment, overcrowding, political change, gangsterism and community violence.

In the 2000/1 financial year NICRO handled 13 785 diversion cases in South Africa's nine provinces (Muntingh, 2001:8). Adolescents that had been identified as at-risk of offending needs to be exposed to early intervention in order to prevent persistent

offending. However, a quarter of a century later on, not much progress seems to have been made on the path to functional prevention of further offending behaviour or for adolescents whom are at-risk of offending. Nonetheless, at the intellectual level at least the preference for prevention in criminal justice now seems logical. In contrast to a focus on treatment a prevention focus for juvenile justice interventions is perceived to minimise negative labelling, have a lower per capita and overall cost, be perceived more positively by parents and provide a more fertile context for behavioural change (Potas *et. al.*, 1990: 70).

Geese theatre company is working in offender teams and related agencies throughout England, Scotland, Wales and Ireland. The company has gained a reputation for innovative work with offenders and youth at risk and since 1987 has worked in more than 150 custodial institutions and with 42 probation services. During this time Geese theatre has successfully worked with more than 82,000 offenders and 25,000 other individuals. The Geese theatre company (2001) is dedicated to the idea that theatre is a powerful and effective educational tool in working with offenders and youth at risk .

Adolescents need an approach where they can express themselves in their own language but within a safe, contained structure – and at the same time experience success and reward for their self-expression is warranted. Using creative methods of drama and theatre provides such an approach (Jennings, 1990: 40). Theatre and drama are concerned with thoughts, feelings, ideas and images being formulated and expressed through words and deeds, thus drama engages both the head and the heart. In other words learning through drama relies on the active involvement of our mind, body, feelings and spirit.

The program has been designed according to guidelines of the Geese Theatre program (Baim *et.al.*, 2002: 19-215) for juvenile offenders in the UK.

In this article attention will be given to the implementation of a drama-based programme for first young offenders in Rustenburg North West Province.

2. OBJECTIVE OF THE RESEARCH

- To implement a drama-based programme, consisting of creative methods of drama and theatre for reducing re-offending with young first offenders.

3.1 RESEARCH DESIGN

3.1.1 Exploratory design

According to Grinnell and Williams (1990:150) the goal in exploratory studies is the exploration of a relatively unknown research area. The research field, which were studied, is not unknown, however due to increase in youth crime it is necessary to obtain more knowledge in order to prevent re-offending with first offenders.

The researcher identified a void in the intervention methods being used for prevention of recidivism with first time offenders. This has been discussed with the supervisor, Dr. A.A. Roux of the Potchefstroom Campus of the North – West University and permission was given to implement a drama-based group with identified first offenders. NICRO supported the initiative by supporting and selection of first offenders being referred to the organization. Parents or guardians were also asked to complete a consent form, giving permission for the adolescents to participate within the group program. Approval was given for this research by the Ethical committee of the North-West University, number **03k09**.

3.1.2 Single system design

According to Rubin and Babbie (1997:310) the goal is to study a subject/group on repeating intervals. Single-subject design methodology includes the specification and measurement of variables that indicate the client's problems, the systematic recording of the extent and severity of the problems before the social worker offers interventions, the systematic recording of the extent of the problems during and after the treatment or intervention; the use of designs, graphic procedures, pattern analysis, or statistical analysis; and a conception of levels of knowledge and necessary evidence to make inferences about the attainment of knowledge levels. In its simplest expression, the complete basic model involves three successive phases: (1) baseline, (2) intervention, and (3) follow-up. In each phase, the researcher takes repeated measurements of variables that indicate the client's problems or needs at specified intervals over time (Strydom, 2002:152).

3.2 PARTICIPANTS

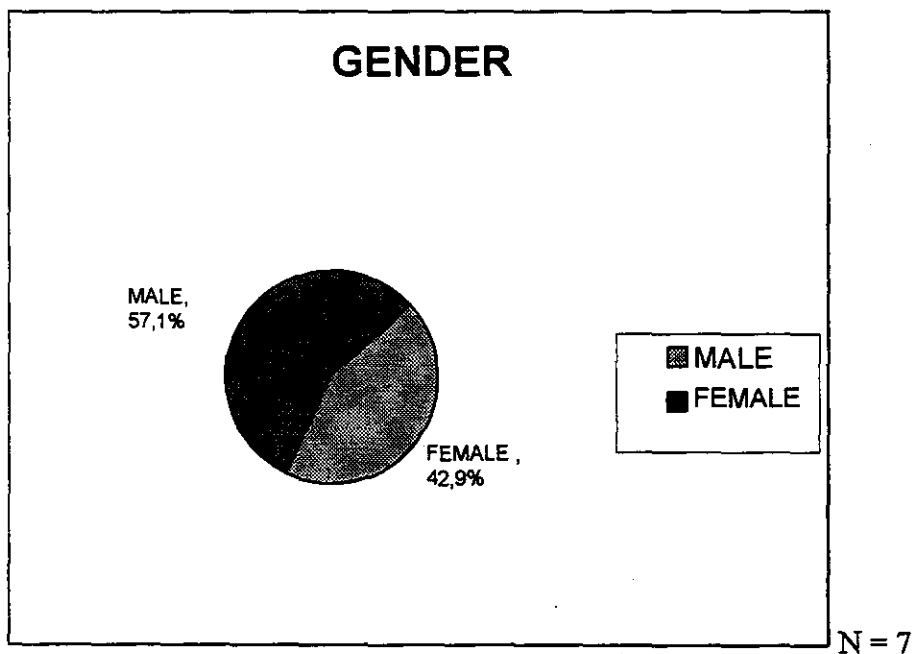
3.2.1 Selection of participants

The selection of participants can only be done through the social worker, or through the client himself (Pentz, 1995:120). The researcher with co-operation of the Director and Diversion worker of NICRO selected ten participants. Language was a restriction and three participants were unable to communicate either to the researcher or the fieldworker. They were referred. Seven participants took part in the research.

Different factors were taken into consideration during the selection such as: age, generalized problems, moral reasoning, intelligence, gender and the ability to cope with structure and ego strength. During adolescences it is important that the age is homogeneous (Corey & Corey, 2002:284; Skidmore et al., 1994:81)

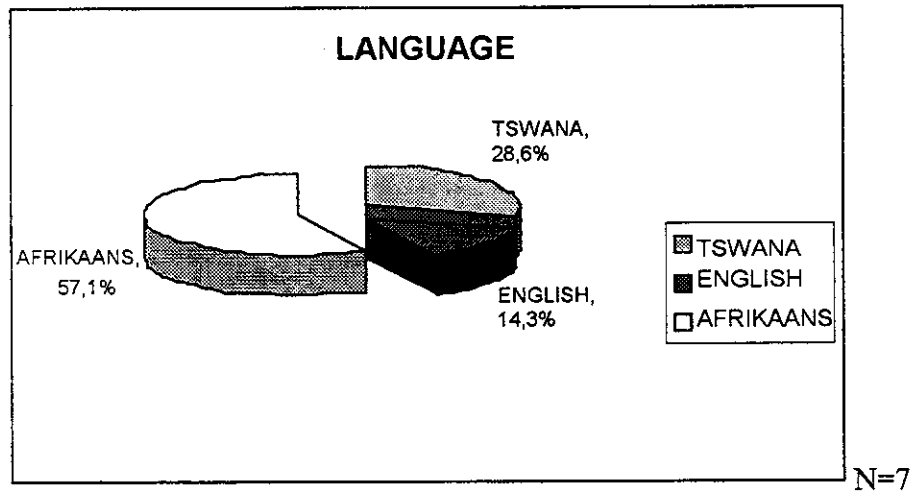
Within the research group the ages of the group members differed between 12-16 years. All the participants were pre-trial referrals to NICRO for a first offence. The group's composition included both males and females, there was a difference within race, however the participants were able to relate to each other.

FIGURE 4: GENDER



The group included three females (42,9%) and four (57,1%) males.

FIGURE 5: LANGUAGE



The language of the group varied. Two (28,6%) participants was Tswana speaking, one (14,3%) participant was English speaking and four (57,1%) participants were Afrikaans speaking.

3.2.2 Preparation of the participants

According to Henry (1992:50) it is very important that all potential participants will be prepared for the group process. The primary aim is to determine the potential participants' level of motivation, to discuss the aim of the group, and to introduce the methods and procedures that is going to be used during the program. Before any group can be established the group members need to be engaged and involved. If a group is not well attended by reasonably well-motivated participants from the beginning, the whole group suffers from erratic and poor attendance of participants (Sharry, 2001:67).

The participants of the group was prepared during the introduction session, whereby the participants and their parents were present. The researcher explained to the potential participants and their parents what will be expected from each individual. The methods and procedures were introduced to the group. All questions and uncertainties were discussed during this session. Practical arrangements were also made with the participants and the parents.

3.3 PREPARATIONS OF ADMINISTRATIVE ASPECTS

For the successful implementation of a group program it is imperial that the social worker will also incorporate preparation of the administrative aspects within her

planning, such as; venue, duration, interval and number of session, open or closed group, group size and functional resources.

3.3.1 Venue

As drama involves an element of physical activity, it is sometimes considered impossible to attempt it without a large working space. However a vast, echoing hall can hinder the development of quiet thoughtful enquiry. What might be more important than the size of the venue is the way in which the space is used to reinforce the context of the drama. The atmosphere created by any given setting will influence the emotional state of the group (Gazda *et al.*, 2001:286-287).

The group sessions were held at the job creation hall at the CMR at Rustenburg. The venue was in a walking distance of the town's taxi rank and therefore very reachable. The venue had sufficient space for all exercises to be implemented. The venue was also very private with no noise or any disruptions during the sessions.

3.3.2 Time and duration of the session

The time of the group session should according to Skidmore *et al.* (1994:84) and Zastrow (2001:271-272) be planned in concurrence of the participants' wishes and needs. The meeting period is probably based on variables such as convenience for the leader, scheduling constraints or a rough estimate of what needs to be accomplished (Phillips, 2001:107). An average length of a session should in general be about one to one and a half hours, as there is a general consensus that after two hours a point of diminishing is reached and the group becomes tired and inefficient (Phillips, 2001:106). However one should experiment with the length of a session with the group as an intensive workshop speeds up the therapeutic process because of the acceleration of the self-disclosure, affective involvement and group cohesion.

All participants were attending school and in the process of writing yearend examinations, therefore it was decided to hold the sessions on Saturdays. It was decided that due to the fact that it was near the festive seasons and many participants were planning family holidays and that the appearing dates in court are soon after the festive season that the session will start at 9.00am to 14.00pm with adequate breaks in between.

3.3.3 Group size

One helpful way to determine group size is to consider how much the group will attempt to formally educate the members, as opposed to an emphasis on using the interpersonal relationships for learning. Decisions about how much guidance is necessary or how extensively the members' interactions will be used for learning, will dictate, at least partially, the size of the group. A smaller group is necessary because processing the interpersonal actions will require more time while a larger number of people naturally means there are more relationships to process (Zastrow, 2001:13-14).

During this research seven participants were taking part in the program. The group was very manageable and the attendances of the participants were excellent. Even though the group experienced a strong feeling of belonging within the group and motivated and supported each other, it was observed that sub groups were formed within the group.

3.3.4 Open or closed groups

According to Phillips (2001:108) if a group is ongoing, and may exist for years but with a changing membership, then there is not a possibility of it being a closed group. A closed group provides an opportunity to increase the compatibility of members by selecting new members once the personality balance within the group has been established. However a group which is intended to have a short life, and whose group and individual goals are thought to be best achieved through fairly intense and stable relationships within the group will probably decide to form a closed group. This would ensure continuity of membership and group development and encourage feelings of trust and security through which group goals might be achieved.

Due to the fact that this group was focused on intervention, and that interaction within the group and a feeling of belonging was required in order for the group to reach its overall aim, it was a closed group with only seven selected participants.

4. PROGRAM PLANNING

The nature of the program must be geared to the cultural, developmental and environmental needs and common problems that bring the participants together. Most important however the choice of program and how it's successfully implemented is determined by the workers capacity for inspiration, imagination, improvisation and

skill (Brandler & Roman, 1999:165). According to Phillips (2001:87) those who select group activities are concerned with selecting experiences or ways of interacting most likely to bring about the type of change needed by the individual members and which meet overall group goals. Group organizers have to make judgements about what activities a particular group will engage in which will be most likely to achieve the goals for the group.

The focus of the program was to prevent re-offending with young first offenders by exposing participants to a drama-based program. The programme for this group in Rustenburg, South Africa was formulated according to guidelines of the GEESE Theatre Company (2001). Even though the researcher formulated a pre-program, the program changed during the duration of the program, as it is important to address what is being 'put on the table' by the participants, within the framework in order to reach the overall aim of the program.

4.1 Description of the program

The program has been designed according to guidelines of Geese Theatre. The researcher used games and exercises of Geese Theatre within the program.

4.1.1 Aims of the program

- Early intervention for first offender to reduce and prevent (re) – offending behaviour.
- Divert young people from the criminal justice system, in order to prevent labelling and stigmatising first youth offenders as delinquent.
- To help the young person to have a better understanding of their lives and issues and factors that have an impact on their lives.
- To empower them to express themselves and reach their potential as individuals.
- To empower them to make choices that would result in a positive outcome within their every day life.

4.1.2 Objectives of the program

- Group building and setting of group rules.
- To identify and explore the internal and external factors that cause a risk for getting involved in offending.
- Raise awareness of the Problem of Immediate Gratification and developing strategies for coping with impulsive behaviour.
- Developing empathy for primary and secondary victims.

- Developing empathy for primary and secondary victims.
- Develop strategies to manage conflict situations and assertiveness, focussing on peer pressure.
- Offence Reconstruction, taking responsibility for their action and exploring alternatives out of offending.
- Explore how offending has changed perceptions about themselves and other significant peoples' perceptions of them.

4.1.3 Criteria for participants

Criteria for the participants for the program as implemented were:

- Adolescents between the age of 12 –17.
- Arrested for their first offence.
- Has no criminal record.
- All participants were pre-trial referrals.

4.2 Structure of the program

The content of the program is an experimental, cognitive-behavioural approach whilst using creative methods of drama and theatre

The program was run over a period of 8 weeks. The session was conducted over 8 sessions. The duration of a session was approximately one and a half to two hours.

The contents of the program are designed to focus on (Youth justice board, 2001):

➤ Behavioural modification

Consistently rewarding socially acceptable behaviour and ensuring consequences for unacceptable behaviour

➤ Social skills training

Teaching new skills for dealing with other people in different settings

➤ Problem solving

To improve problem awareness, ability to foresee likely consequences of antisocial behaviour and ability to work out and negotiate more acceptable solutions

➤ **Anger management/ Conflict resolution**

To improve self-regulation and the ability to relax

➤ **Moral reasoning**

Tackling immature understanding of moral issues, including the effects of crime on victims

5. THE PROGRAM

The program was formulated based on guidelines of the Geese Theatre Company (2001).

TABLE 1: The program as implemented with the first offenders in Rustenburg

No of session	Duration of session	Aim of session	Activities and resources used for session
1	One session	<ul style="list-style-type: none"> ➤ To introduce participants to each other ➤ To outline the purpose of the Your Choice programme ➤ To establish ground rules ➤ To complete a pre-group evaluation questionnaire 	Introduction Name Game Any one who Group painting Flag Game Group rules Evaluation Questionnaires
2	One session	<p>Develop group dynamics and form relationships between participants</p> <ul style="list-style-type: none"> ➤ To teach participants basic concepts of cognitive behavioural work ➤ To teach a way for participants to give feedback to each other. ➤ To raise awareness of the cognitive affective and behavioural process. 	Dangerous places Group juggling Frozen image – a film 3 pictures scene What are you doing What are you feeling Giving and receiving feedback Thoughts and feelings make behaviour beliefs
3	Two sessions	<ul style="list-style-type: none"> ➤ To explore issues, which may influence offending behaviour, such as peer pressure, boredom, low self-esteem and exploring what influence thoughts, feelings, attitude and beliefs 	Bombs and shields Frozen pictures Creating a character Offence cycle Group discussion

		has within these factors.	
4	Two sessions	➤ To raise awareness of Immediate Gratification and to develop strategies to put the decision to change into action.	Zip Zap Bop Grandmother footsteps PIG, leave it do it PIG map PIG phrases Pig Fighting Relaxation Create a cartoon, offence reconstruction. Group discussion
5	One session	➤ Developing empathy for primary and secondary victim	Shoe swapping The way I see it Offenders story, victim story Cost to my victim The effect of crime on my victim The effect of crime on my secondary victims, family, friends, community.
6	One session	➤ Developing strategies to manage anger, assertiveness focussing on peer pressure	Introducing the pump Deflating the pump Yes circle Staying balanced Frozen pictures Group discussions
7	One session	➤ Self-concept enhancement.	Word tickle Story work Perception of me Self talk
8	One session	➤ Termination of group	Closing ritual Completing the post-evaluation questionnaires.

The detailed discussion of the implemented program, regarding the contents of the session, observation and recommendations will follow.

5.1 SESSION 1

5.1.1 Aim of the session

- To introduce participants to each other.
- To outline the purpose of the programme.
- To establish ground rules.
- To complete a pre-group evaluation questionnaire.

5.1.2 Program media

The introduction games and exercises were used as a way to get everybody to know each other on a fun and low-focused method. A group discussion was held on the participants' fears and expectations of the program. This helped the facilitator to get a feel of what emotions the participants might experience and what their perceptions were of the programme.

The participants themselves set group rules, as it is them that have to adhere to the rules, this were discussed so that they all understand their roles and responsibility within the group process. Each participant completed The Senior Child Inventory Questionnaire.

5.1.3 Observation of session

The participants were observed as being anxious and stressed on arrival. Not much time was spent on introduction before the first exercise was introduced. After the first exercise there was a noticeable relaxation amongst participants. The rest of the session was focussed on group building, also determining the expectations and the fears of the participants regarding attending the program. The general feedback was that they feared that the program will be facilitated by a police officer and that it would be mostly theory. They were all very keen for the experimental exercises being introduced by the facilitator. During the session the participants also formulated rules to which all members were obliged to adhere to at all times.

5.1.4 Recommendations

As the first session's focus is mainly on getting to know each other, group building and understanding the aims of the program, no formal topic should be discussed during the first session. It is very important that the participants feel welcome and

safe as their anxiety levels are high and the first session is very stressful due to the unknown factor. Playing soft calming music, greeting each participant on arrival, having a refreshment table with some drinks and snacks, could do this.

Participants need to understand that their contribution to the group is very important for the progress of the group and for their individual progress. The facilitator should encourage participants to challenge themselves to participate and that they would not be asked to do something the facilitator would not do herself.

5.2 SESSION 2

5.2.1 Aim of the session

- Develop group dynamics and form relationships between participants.
- To teach participants basic concepts of cognitive behavioural work.
- To teach a way for participants to give feedback to each other.
- To raise awareness of the cognitive affective and behavioural process.

5.2.2 Program media

During this session a number of drama- based exercises and games were introduced focussing on the aim of the session, supporting the experimental learning perspective of the program.

5.2.3 Observation of session

Further exercises were introduced to build relationships between participants. Participants were surprised to find that they have so much in common with the other participants even if there were differences in culture and gender. The concept of cognitive behavioural work was a new concept to the participants, however it was introduced on such a level that it was easy understood by all participants.

Most exercises focussed on enabling participants to give feedback to each other regarding their feelings and opinions during reflection and feedback. It is difficult for participants to express themselves without letting themselves being vulnerable. In processing the frozen pictures the participants found it quite challenging to differentiate between what is a thought and what is a feeling. Further exercises were introduced whereby the participants could witness how thoughts and feelings influences behaviour.

Due to time the session had to be ended before the participants were able to relate the concept to their own lives.

5.2.4 Recommendations

The concept of cognitive behavioural work is a difficult concept for adolescents to understand and should be introduced on the level of the client group. As it is difficult for adolescents to express themselves without feeling vulnerable it is advisable to use one-step remove focus, creating character to which participants can relate to without disclosing personal information.

It is very important that the participants come to term with the concept. Thoughts and feelings make behaviour, as this is the fundamental basis of the program. Adequate time should be spent on participants being able to differentiate between what is a thought and what is a feeling, also to be able to give feedback to each other.

5.3 SESSION 3

5.3.1 Aim of the session

- To explore issues, which may influence offending behaviour, and exploring what influence thoughts, feelings, attitude and beliefs has within these factors.

5.3.2 Program media

During this session a number of drama- based exercises and games were introduced focusing on the aim of the session, supporting the experimental learning perspective of the program. Frozen pictures were introduced whereby participants had the experience of a real life event, triggering real thoughts and feelings. Discussions within the group were held to give opportunity for participants to reflect on what has been done, and to be able to relate this personally.

5.3.3 Observation of session

Participants felt more comfortable during this session. This could be as they were familiar with each other and the methods of working within this program. Drama-based games and exercises were introduced focussing on the aim of the session; allowing participants to identify what they feel could be causal factors for getting involved in crime. Participants were very able to identify factors, such as peer pressure, lack of money, unable to control myself, low self-esteem.

Participants were asked to create a frozen picture where these factors influenced adolescents to commit crime. After each scene was played through, it was processed through various methods i.e. opening up discussion, inner voice from the audience, inner voice from the character, interviewing in role, role rotation and role reversal.

One step removed focus was used by allowing the group to create a character that would also be attending the group, this again took the focus of them individually. After introducing the 'new member' to the group, the offence cycle was introduced which is divided into four steps namely the lead up, just before, during and the after. The group was asked to create a story where this particular character has committed crime. This should have been presented within the four stages. The aim of the exercise was for participants to explore how casual factors contribute to offending but also what thoughts and feelings are present within each stage resulting to the action.

5.3.4 Recommendations

When introducing an exercise or game it is imperial that the facilitator knows the instructions beforehand, otherwise it will create confusion and the exercise and games will not reach its goals. When working on frozen pictures, encourage adolescents to start improvising the scenes and not to use a lot of time discussing the events, as when they are actually playing it through it will trigger real emotions and thoughts relating to the events, helping participants to create the nearest to real life events as possible. Remind the participants that dialogue is not of importance and that they should focus on actions/movements, which would tell the story.

Whilst processing the scenes, encourage all participants to give feedback, as there is not a right or wrong answer. The facilitator should carefully listen to all responses and select responses that represent the group as a whole. The facilitator should be wary not to overload the group with too many exercises and games as enough time should be given for participants to reflect on the exercises in order to relate it personally.

5.4 SESSION 4

5.4.1 Aim of the session

- To raise awareness of Immediate Gratification and to develop strategies to put the decision of change into action.

5.4.2 Program media

Drama- based exercises and games were introduced focussing on the aim of the session, supporting the experimental learning perspective of the program. Pictures illustrating the concept of the PIG (problem of immediate gratification) and the LEAVE IT DO IT meter within our head were used to make it more practical for the participants.

Participants were asked to draw a map of their neighbourhood to move the focus to a more personal level, to help the participants to identify factors, places within their own environment that has a negative influence on their behaviour. Discussions within the group were held to give opportunity for participants to reflect on what has been done, and to be able to relate the exercises personally.

5.4.3 Observation of the session

The session focus was on understanding the problem of immediate gratification; this was done by means of introducing the PIG. A picture illustrating how a character has the thought of leave it, do it, was presented to the group. The participants were very able to identify in what kind of situations one gets this kind of thinking. The level of focus changed to personal, as participants were asked to draw a PIG map of their neighbourhood of 'hotspots' where they get these kind of thinking. The participants were able to identify the hotspots within their communities. They were also asked to identify what kind of phrases the PIG gives for them to engage in negative behaviour. After they identified phrases a dual was set up between the PIG and participants. The PIG used negative phrases while the participants used positive phrases. The strategy to beat the PIG was to substitute the negative phrases of the pig with positive phrases, which motivated the participant to abstain from crime. This was observed as being very difficult for the participants as this exercise is high focussed. Thereafter a relaxation exercise was introduced to get the participants 'centred'. Group discussion followed giving opportunity for participants to reflect upon the exercise, participants experienced fighting the PIG as being very difficult as it seems as if the PIG's phrases were much more likeable and giving you a go ahead to do the wrong thing.

5.4.4 Recommendations

This is a high focussed session, and should be introduced at a one step removed level, gradually moving towards a personal level. The facilitator should be sure of the

readiness level of the group before moving the focus to a personal level. Be sure whether the participants are ready disclosing personal information. More time should be spent on developing strategies to prohibit phrases/thoughts that influence negative behaviour. The facilitator must only provide guidelines as every participant have unique thoughts/phrases and should develop individual strategies to stop such thoughts/phrases.

5.5 SESSION 5

5.5.1 Aim of session

➤ Participants to develop empathy for their primary and secondary victims.

5.5.2 Program media

Drama- based exercises and games were introduced focussing on the aim of the session, supporting the experimental learning perspective of the program. Role-play helped the participants to actually experience what the victim was thinking and feeling. Group discussions gave opportunity for participants to reflect on the exercises and scenes allowing them to relate to it personally.

5.5.3 Observation of session

The focus of the session was for the participants to develop empathy for their primary and secondary victims, participants were introduced to experiencing a situation from different perspectives by means of practical drama based exercises. After reflecting upon the exercise the participants were able to explore viewing situations and problems from different perspectives. The level of focus moved to a personal level, as each participant were asked to tell their story from their victims' point of view. Participants found it challenging to stand in the shoes of their victims. The facilitator guided the participants through the exercise by allowing the victim to ask the perpetrator questions and allowing the perpetrator answering questions. For most of the participants it was a revelation to how their actions affected the lives of other people. The secondary victim category was identified as well as the effect of the crime on their functioning. Various methods of reparations were explored. The participants named the following means of reparation: apologising to the victim, compensate the victim for their losses i.e. financial compensation but also proving through their actions that behaviour patterns have changed. Not only were the emotional and physical implications explored but also the financial implications.

Participants were each asked to complete a cost of crime sheet. Participants were surprised of the amount their actions were costing their primary and secondary victims. During the closure of the group the participants were given an opportunity to write an apology and to make an apology to their victims. Most participants experienced this as positive as they felt a burden was lifted from their shoulders.

5.5.4 Recommendations

This session is high focussed and the facilitator must be certain that the participants are ready for this level of work. The group must feel safe, trusting each other and the facilitator. The facilitator needs to make clear that it is not about bragging the details of the offence, but that the focus of the session is on the experiences of the victim.

Participants could easily be consumed by guilt feelings. Allow enough time for participants to identify means of reparation and to plan the implementation of reparation. During the closure of the session make sure that there are not any unresolved feelings present with any participant.

5.6 SESSION 6

5.6.1 Aim of session

- Empowering participants with skills to manage their anger, to do deal with peer pressure and be more assertive.

5.6.2 Program media

The drama-based games guided the participants to focus on the relevant topic and illustrate it very practically to the participants. Drama-based exercises such as narrative scenes, forum role-play were used for the participants to practise the skills of assertiveness and strategies to deflate a pump. The thermometer helps the participants to visualise the levels of anger and what causes the thermometer to really shoot up into the red. Group discussions gave opportunity for participants to reflect on the exercises and scenes allowing them to relate to it personally.

5.6.3 Observation of session

Drama-based games like “yes circle” and “saint and sinners”, focused the group on ways they usually respond to anger. This allowed the participants to become aware of their personal responses within conflict situations. The facilitator introduced the skill to manage anger with introducing the pump-exercises. Participants were able to grasp the concept of a knock, wind up and a pump. From these concepts frozen pictures

were developed exploring what kind of knock, wind-ups and pumps do participants experience within their lives.

The facilitator guided the participants to develop strategies to deflate the pump, by illustrating the skill of assertiveness and to narrative scenes focussing on the toolkit. Participants experienced this as extremely challenging to manage their anger as they mostly act on impulses. During the narrative scenes the participants practise implementing the toolkit, participants expressed that it helped them to stop and think before they come to a stage where they have no control over their emotions.

5.6.4 Recommendations

To explore and develop ways to manage anger constructively is very broad and enough time should be allowed to practise the skill. The narrative scenes should be of such quality that the participants experience real life and emotions within a contained area. It ought to be emphasised that no violent responses are allowed and the facilitator should guide the participants to an alternative creative vent for these emotions. More than one session should be spent on this topic. If the facilitator identifies the need for intense workshops about conflict resolution and anger management, a workshop should be planned outside the group that only focuses on these topics.

5.7 SESSION 7

5.7.1 Aim of session

➤ To build and strengthen the participants self-esteem

5.7.2 Program media

Story work was used to guide the participants within a world of self-discovery.

Drawings were initiated to help participants to put down on paper what they visualize in order to reflect upon. Group discussions gave the participants the opportunity to reflect upon discoveries and sharing of thoughts and feelings.

5.7.3 Observation of session

The level of the focus of this session was high focussed, as most activities were individual activities. The facilitator used story work to guide the participants into self-discovery. Participants were anxious when they were asked to draw what they see. The anxiety levels declined when they were reassured that the activities is not about the art but just enabling them to put down on paper what they were visualizing

to give them an opportunity to reflect. Some of the participants requested to write down what they are visualising. This was allowed as individuals might express themselves better with words than drawing. Participants were however encouraged not only to write down the words but a narrative description of what they were visualizing. Participants were astounded to see how their perceptions of themselves before and after committing an offence have changed. It was very challenging for participants to identify positive qualities of themselves. They easily focussed on negative qualities identified by themselves and what they believe significant people identify within them. The session was closed before reaching all the objectives of the session, due to time.

5.7.4 Recommendations

This session needs adequate time as a high percentage of adolescents has identified self-esteem problems. The facilitator needs to look at the readiness level of the individual as well as the group, as this is very high focus personal level work.

Warm up exercises is very important within this session, as a lot of the work requires the participant to visualize. Without appropriate warm-up exercises it might be difficult for the participants to complete this task. Movement, dance and music would also be very affective in working with adolescents, as the body, self image and ego are inter-related. This exercise would give adolescents the opportunity to explore their bodies and become more comfortable within it, building on self-esteem and ego strength.

5.8 SESSION 8

5.8.1 Aim of session

➤ Termination of the group process

5.8.2 Program media

Group discussions gave the participants the opportunity to reflect upon their thoughts and feelings about the group process. A ritual gave closure for the participants and integrated the process of the group as a whole.

5.8.3 Observation of session

General discussion was held about the group process. Participants were given the opportunity to reflect upon the eight sessions. Most feedback was very positive. Negative feedback was mostly that the participants were not ready to terminate the

group process and felt that there were issues that they needed to explore further. It was explained to the group that due to the festive season and their early court dates in the New Year would prevent the extension of the group process. For purposes of research, the participants were asked to complete post-testing questionnaires. The group was closed with a ritual, integrating the group process as a whole.

5.8.4 Recommendations

During the closing session, the facilitator should give the group adequate time in reflecting upon the group process, verbalising the impact it had on their lives, and how they see the way forward for themselves. Ritual is a very powerful tool to close a group as it integrates the group process as a whole and allows the group members to leave the group as an individual.

6. CONCLUSION

The aim of the research study was to determine the most effective intervention method that can be used with young first offenders. Within this article the researcher implemented and evaluated the effect of a drama-based diversion program, consisting of creative methods of drama and theatre for reducing re-offending with the young first offenders.

The researcher found that the planning of the program takes more time than the actual program self. The administrative aspects such as: time, venue, duration of the program, whether it is an open or closed group also have an influence on the effectiveness of the program. It also seems that to involve the client group in decisions regarding some administrative aspects contribute to their willingness to commit and participate within the process. An experimental group as such, involving young first offenders needs to be conducted within a closed group, as this particular client group is not able to easily develop trust within the facilitator and other participants.

Within the first implemented program the researcher formulated the program goals according to Cognitive-Behavioural Modification principles. However the researcher found that in using a drama-based program it would work best if the program is planned outcome-based resulting in more flexibility within the program and providing opportunity for youth initiatives.

7. BIBLIOGRAPHY

BAIM, C., BROOKES, S. & MOUNTFORD, A. 2002. A Geese Theatre Handbook. London: Jessica Kingsley Publications

BRANDLER, S. & ROMAN, 1999. Group work, skills and strategies for effective interventions, Second Edition. Binghamton, New York: The Haworth Press.

BUSH, MULLIS & MULLIS, 1995. Evaluation: An Afterthought or an Integral Part of Program Development. Florida: Florida State University. Vol. 33 No. 2. (Web: www.joe.org). (Access date: 20/03/04)

COREY, M.S. & COREY, G. 2002. Groups process and practice. London: Brooks/Cole Company.

ELIASOV, N. & FRANK, C. 2000. Does diversion work. (Web: www.nicro.com) (Access date: 10/02/02)

GAZDA, G.M., GINTER, E.J. & HORNE, A.M. 2001. Group counselling and group psychotherapy: theory and application. London: Allyn and Bacon.

Geese Theatre Company. Waterside Press. Quality Publication, Independent publications on criminal justice and penal affairs. (Web: www.watersidepress.com) (Access date: 20/02/03).

GRINNELL, R. M. & WILLIAMS. 1990. Research in social work: a primer. Itasca: Peacock Publishers.

HENRY, S. 1992. Group skills in social work. A four dimensional approach. Pacific Grove, California: Brooks/Cole Publishing Company.

JENNINGS, S. 1990. Drama therapy with Families, Groups and Individuals: Waiting in the Wings. London: Jessica Kingsley Publishers

MUNTINGH, L.M. 2001. Prosecution attitudes towards diversion. (Web www.nicro.com) (Date of access: 15/03/2002).

MUNTINGH, L.M. 2001. The effectiveness of diversion programmes- a longitudinal evaluation of cases. (Web www.nicro.com) (Date of access: 15/03/2002).

PENTZ, A. E. 1995. Die toepassing van maatskaplike groepwerk ter verbetering van die maatskaplike funksionering van die vrou in sub-ekonomiese omstandighede. Potchefstroom: PU vir CHO. (Verhandeling – M.A. (MW))

- PHILLIPS, J. 2001. Group work in Social Care, Planning and Setting up groups. London: Jessica Kingsley Publishers.
- POTAS, I, VINING, A. & WILSON, P, 1990. Young people and crime. Australian Institute of Cost and Prevention. Criminology Canberra
- RUBIN, A. & BABBIE, E. 1997. Research methods for social work. Pacific Grove: Brooks/Cole.
- SKIDMORE, R.A., THACKERAY, M.G. & FARLEY, O.W. 1994. Introduction to social work. Englewood Cliffs: Prentice Hall.
- SHARRY, J. 2001. Solution focused Group work. London: SAGE Publication Ltd.
- STRYDOM, H. 2002. Single-system design. (*In* De Vos, A.S., Strydom, H., Fouché, C.B. & Delport, C.S.L. 2002. Research at grass roots for the social sciences and human service professions. Pretoria: Van Schaiks. p 150-164.)
- TOSELAND, R.W & RIVAS, R.F. 1995. An Introduction to group work practice. United States of America: A division of Paramount Publishers.
- TOSELAND, R.W. & RIVAS, R.F. 2001. An introduction to group work practice. London: Allyn and Bacon.
- Youth Justice Board. 2001. Catching them early. (Web: www.ojjdp.com) (Access date: 04/03/02)
- ZASTROW, C. 2001. Social work with groups: using the class as a group leadership laboratory. Canada: Brooks/Cole.

SECTION 4

ARTICLE 3

EVALUATION OF A DRAMA-BASED PROGRAMME FOR FIRST YOUNG OFFENDERS

T Venter and A A Roux (School for Psychosocial Behavioural Sciences: Social Work Division, Potchefstroom Campus of the North-West University).

OPSOMMING

Om die effek van 'n teaterterapieprogram vir eerste jeugoortreders te evalueer is die 'Senior Child Inventory' skaal van Perspektief Kollege gebruik. Meting het by twee geleenthede plaasgevind, tydens die eerste byeenkoms en na die afsluiting van die laaste byeenkoms. Die resultate verkry uit hierdie evaluering het getoon dat die deelnemers verskillend gereageer het op die intervensie. Die effek van die program op die individu was bepaal deur die intensiteit van die risiko faktore; respondente se bewustheid van risiko en beskermende faktore binne hul verwysingsraamwerk asook hul houding teenoor verandering. Die strukturering van die program en die metodes wat gebruik is, het ook 'n bepalende invloed op die effektiwiteit van die intervensieproses gehad.

1. INTRODUCTION

Crime and violence is endemic to both primary and secondary schools. During a survey conducted by the Institute of Criminology in Cape Town between February and June 1998 it was evident of twenty schools in South Africa, that theft of property and possession of weapons were a major problem in all schools. Drug abuse was a serious cause of concern in 90% of the schools, bullying and intimidation was reported in over 75% of schools, assault in 60% of the schools, gangsterism in 50% and rape in seven of the 12 secondary schools (Eliasov & Frank, 2000:7).

Adolescents need an approach where they can express themselves in their own language but within a safe, contained structure – and at the same time experience success and reward for their self-expression is warranted. Using creative methods of drama and theatre provides such an approach (Jennings, 1990: 40). Theatre and drama are concerned with thoughts, feelings, ideas and images being formulated and expressed through words and deeds, thus drama engages both the head and the heart. In other words learning through drama relies on the active involvement of our mind,

body, feelings and spirit. Measurement plays an important role in evaluation of the effect of drama-based programmes.

Evaluation can be an important tool in improving the quality of a prevention/therapeutic program if it is integrated into the fabric of the program rather than added on after the fact. To be as effective as possible in the development and implementation of successful programs, professionals should be aware that the evaluation procedure starts at the beginning of a program's development. Theory-driven evaluation means an emphasis on the development and utilization of a more intricate framework that describes the basis of the program. This type of evaluation offers an opportunity to assess what is right with a program and allows these findings to be generalized to other programs. Measures must be developed to assess not only what goes into a program and what comes out, but also what happened in the process. A program is not complete nor fully implemented until the process has been evaluated from beginning to end (Bush *et al.*, 1995).

2. OBJECTIVE OF THE RESEARCH

The objective of the study was to evaluate the effect of a drama-based programme, consisting of creative methods of drama and theatre, on reducing re-offending with young first offenders.

3. RESEARCH METHODOLOGY

3.1 EXPLORATORY DESIGN

According to Grinnell and Williams (1990:150) the goal in exploratory studies is the exploration of a relatively unknown research area. The research field, which was studied, is not unknown, however due to increase in youth crime, it is necessary to obtain more knowledge in order to prevent re-offending with first offenders.

3.2 SINGLE SYSTEM DESIGN

According to Rubin and Babbie (1997:310) the goal is to study a subject/group on repeating intervals. Single-subject design methodology includes the specification and measurement of variables that indicate the client's problems, the systematic recording of the extent and severity of the problems before the social worker offers interventions. It includes the systematic recording of the extent of the problems during and after the treatment or intervention; the use of designs, graphic procedures, pattern analysis, or statistical analysis; and a conception of levels of knowledge and necessary evidence to make inferences about the attainment of knowledge levels. In

its simplest expression, the complete basic model involves three successive phases: (1) baseline, (2) intervention, and (3) follow-up. In each phase, the researcher takes repeated measurements of variables that indicate the client's problems or needs at specified intervals over time (Strydom, 2002:152). In this research the researcher took two measurements namely baseline before the first session and after the last session.

A program has been designed accordingly to guidelines of the Geese Theatre Program for juvenile offenders. This program has been evaluated according to The Senior Child Inventory of Perspective College (van der Berg, 2003). Measuring took place on three occasions namely baseline, middle and after the last meeting. The researcher also structured a measurement instrument to measure the programme.

4. PARTICIPANTS

The researcher in co-operation with the Director and Diversion worker of NICRO selected ten participants. Language was a restriction and three participants were unable to communicate either to the researcher or the fieldworker. They were referred. Seven participants took part in the research. Within the research group the ages of the group members differed between 12-16 years. All the participants were pre-trial referrals to NICRO for a first offence. The group's composition included both males and females, there was a difference within race, however the participants were able to relate to each other.

The group included three females (42,9%) and four males (57,1%). The language of the group varied. Two participants (28,6%) was Tswana speaking, one participant (14,3%) was English speaking and four participants (57,1%) were Afrikaans speaking.

5. EVALUATION

According to Toseland and Rivas (2001:401) evaluation is "...the process of obtaining information about effects of a single intervention or the effect of the total group experience". There are many reasons for conducting evaluations. Some benefits of evaluation for group workers are according to Toseland and Rivas (2001:402) the following:

- "Evaluations can satisfy workers' curiosity and professional concerns about the effects of specific interventions they perform while working with a group".

- “Evaluations can demonstrate the usefulness of a specific group or a specific group work method to an agency, a funding source, or society”.
- “Workers can assess the progress of group members and see whether the group is accomplishing agreed-on purposes”.
- “Evaluations allow group members and others who may be affected to express their satisfactions and dissatisfactions with a group”.

An evaluation can be an important tool in improving the quality of the prevention/therapeutic program if it is integrated into the fabric of the program rather than added on after the fact. To be as effective as possible in the development and implementation of successful programs, professionals should be aware that the evaluation procedure starts at the beginning of a program’s development. Theory-driven evaluation means an emphasis on the development and utilization of a more intricate framework that describes the basis of the program. This type of evaluation offers an opportunity to assess what is right with a program and allows these findings to be generalized to other programs. Measures must be developed to assess not only what goes into a program and what comes out, but also what happened in the process. A program is not complete nor fully implemented until the process has been evaluated from beginning to end (Bush *et al.*, 1995).

Evaluating a program according to the America for the arts organization (2003) has the following benefits:

- **Program clarification.** A well-planned evaluation requires you to clarify your assumptions about the links between your target population, program activities, and expected immediate, intermediate, and long-term outcomes. This clarification process should help you and your key program stakeholders to keep your “eyes on the prize” throughout the program’s duration by focusing your attention on the link between your program activities and its intended outcomes.
- **Program monitoring.** Tracking the number and type of activities you offer, the number and type of participants involved, and your activity related expenses can help you monitor how close you are to achieving your service goals.
- **Program justification.** Promising results from a well-planned evaluation can be used to justify program expenditures, maintain the commitment of existing funding sources, and leverage additional resources from the community.

- **Program improvement.** The information that you collect will help you determine which program operation strategies are most effective and identify areas where improvement is needed.
- **Addition of knowledge to the field.** Information on program outcomes and “best practices” can be shared with your peers, other communities, government agencies, and other audiences in order to help promote effective practices and programs, as well as useful evaluation methods.

5.1 Evaluation of the drama-based program for first young offenders

The program discussed in article two was evaluated based on whether the objectives were reached and the affect it had on the participants. Most objectives were reached during the process of the program, however not enough time were available for in-depth exploring and developing of skills such as anger management and self-concept enhancement.

TABLE 2: EVALUATION OF THE PROGRAM BY RESPONDENTS

Questions	Remarks
What would you remember from the group?	<ul style="list-style-type: none"> ❖ Friendliness of participants ❖ You have to control your thoughts before you act. ❖ You need to ask for support when you want to change behaviour ❖ To be assertive ❖ To be honest to yourself and to others and to be truthful ❖ The Drama exercises.
What goals have you set for yourself after the termination of the program?	<ul style="list-style-type: none"> ❖ To discuss with friends that crime does not pay ❖ To be assertive ❖ To stop to think whether something is right or wrong, and to use my strategies to say no to things that is wrong for me ❖ Nothing
What about this group was enjoyable?	<ul style="list-style-type: none"> ❖ The participation of the members ❖ That members supported and motivated each other ❖ Everything about it ❖ The drama exercises
Identify negative aspects of the program?	<ul style="list-style-type: none"> ❖ Nothing ❖ That it was on Saturdays ❖ Participants who was absent ❖ Participants who disturbed the process of the group.
Is participation within the group process important?	<ul style="list-style-type: none"> ❖ Very
What were the positive elements of the program for you?	<ul style="list-style-type: none"> ❖ It was fun ❖ Educational ❖ The program helped me to change ❖ That working within a Group is very positive. ❖ Drama exercises.
Were the topics relevant and realistic?	<ul style="list-style-type: none"> ❖ Very
Was the duration of the group process adequate?	<ul style="list-style-type: none"> ❖ No
Any topics that needed to be explored more during the program?	<ul style="list-style-type: none"> ❖ Family/family relations ❖ Suicide ❖ More on peer pressure
What was your experience of the drama exercises?	<ul style="list-style-type: none"> ❖ Fun ❖ Interesting ❖ Given new perspective on a particular subject ❖ Educational

5.2 Evaluation of the group members

According to Sharry (2001:116) the benefit of ongoing evaluation of the individual group members are threefold. By its very nature it is collaborative and invites clients to be partners in the therapeutic process. By being focused on change and goals it helps the therapy to be brief targeted on the goals and the well-being of the client, first. It allows for problems and difficulties to be highlighted early and enables the

therapist to take action to review progress collaboratively with the clients who are struggling and to 'do something different'

5.2.1 Profile overview

Scores, according to the Perspective training college (van der Berg, 2003) in the major areas of personal functioning are shown below. Scores range from 0 to 100. Specific information on each of these key areas is shown in the following reports.

Positive functioning areas: A score of less than 60% shows need for improvement; a score between 60% and 64% indicates a warning area that needs attention and a score above 64% is in the recommended range.

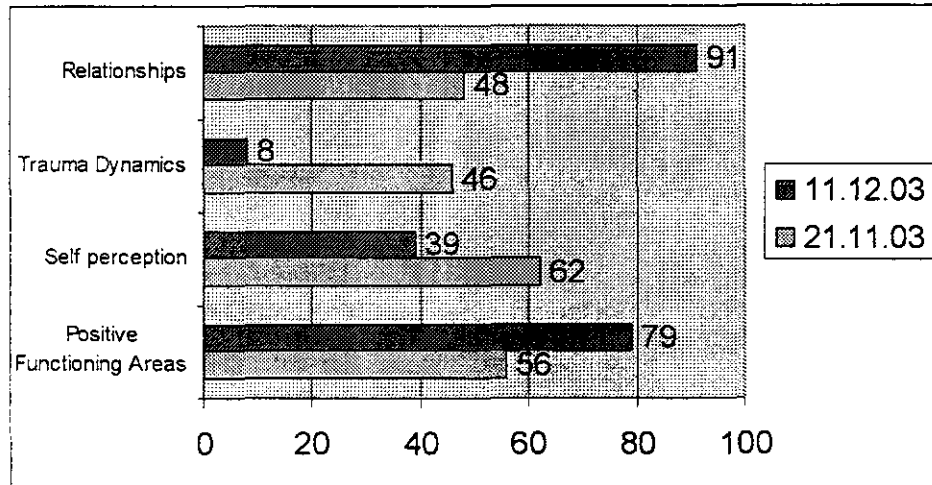
Self-perception: A score above 40% shows need for improvement; a score between 36% and 40% indicates a warning area that needs attention and a score of less than 36% is in the recommended range.

Trauma dynamics: A score above 40% shows need for improvement; a score between 36% and 40% indicates a warning area that needs attention and a score of less than 36% is in the recommended range.

Personal relationships: A score of less than 60% shows need for improvement, a score between 60% and 64% indicates a warning area that needs attention and a score above 64% is in the recommended range.

5.2.2 Findings of each individual respondent

Figure 6: Respondent 1



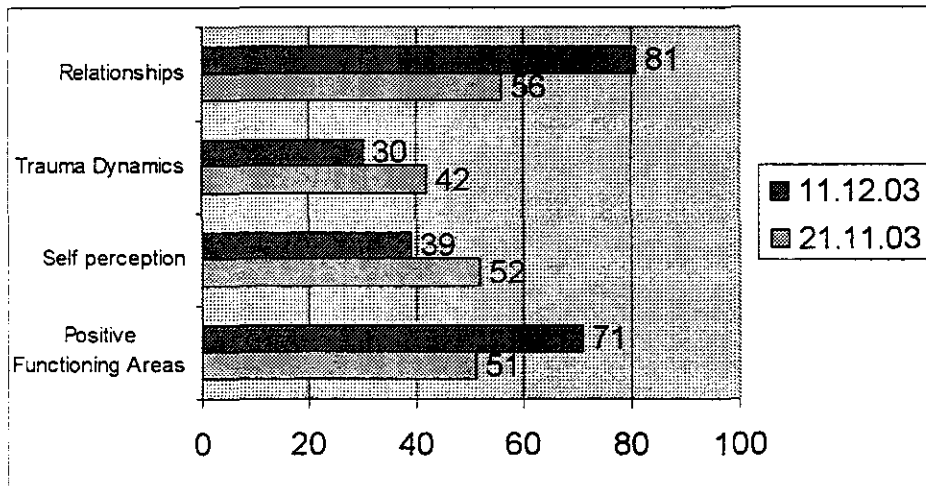
Positive Functioning Areas: The pre-test score was 56% and the post-test score was 79%, indicating optimal positive functioning. The respondent experiences her circumstances positively and gains satisfaction and personal rewards from life. The respondent is able to handle circumstances constructively and maximize opportunities for her own personal development.

Self-Perception: The pre-test score was 62% and the post-test score was 39%. The participant is making good progress. There has been a great improvement on all the indicators especially on anxiety, feelings of guilt, lack of self-worth and lack of assertiveness.

Trauma Dynamics: The pre-test score was 46% and the post-test score was 8% indicating that the respondent is making good progress. The participant experiences her circumstances positively and gains satisfaction and personal rewards from life.

Relationships: The pre-test score was 48 % and the post-test score was 91% indicating optimal personal relationships. The respondent experiences personal relationship positively and gains satisfaction and personal rewards from their personal relationships.

Figure 7: Respondent 2



Positive Functioning Areas: The pre-test score was 51% and the post-test score was 71%, indicating minimal positive functioning. The respondent experience a lack of positive functioning and it influences the respondent's happiness significantly.

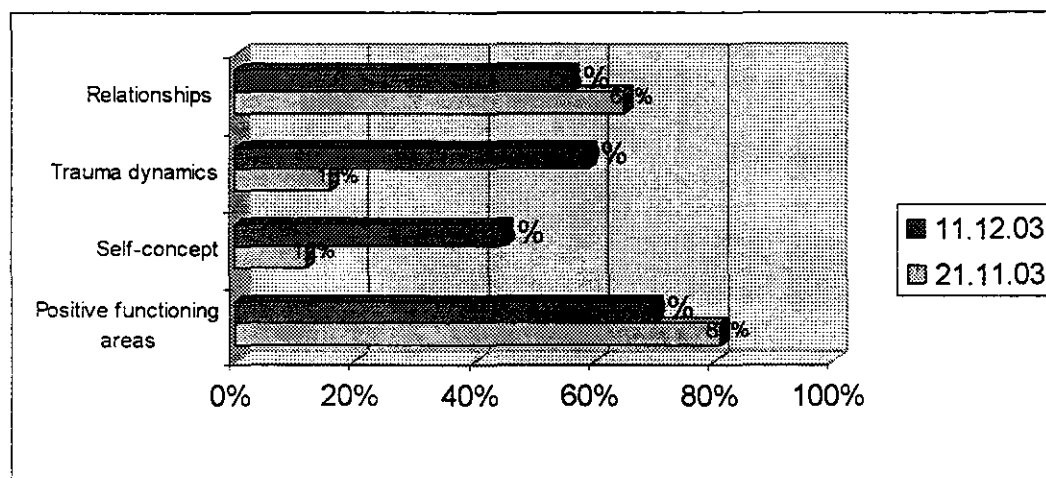
Self perception: The pre-test score was 52 % and the post-test score was 39 % There is a need for improvement. Assertiveness and feelings of guilt were areas of improvement. However the participant levels of anxiety, lack of self-worth, feelings of isolation, responsibility for others shown to decline.

Trauma Dynamics: The pre-test score was 42% and the post-test score was 30%, indicating over-activated trauma dynamics. It seems as if the respondent experience a lack of positive functioning. It also seems as if the respondent experiences herself as different from other children. The respondent also feels that whatever she does do not matter and her inner experiences are negative. The following emotions form part of her inner feelings such as rejection, downheartedness, uselessness, powerlessness, isolation and senselessness.

Relationships: The pre-test score was 56% and the post-test score was 81% indicating minimal personal relationships. The respondent's overall experience of relationships is rather negative and influences her functioning significantly. The respondent's relationship with her family is lacking in elements such as love, respect and pride. Issues arising within the family relations are unresolved conflicts, disrespect, shame and neglect. The respondent is able to maintain positive

relationships with friends. Here aspects such as openness, respect and a spirit of cooperation and support were present in these relationships.

Figure 8: Respondent 3



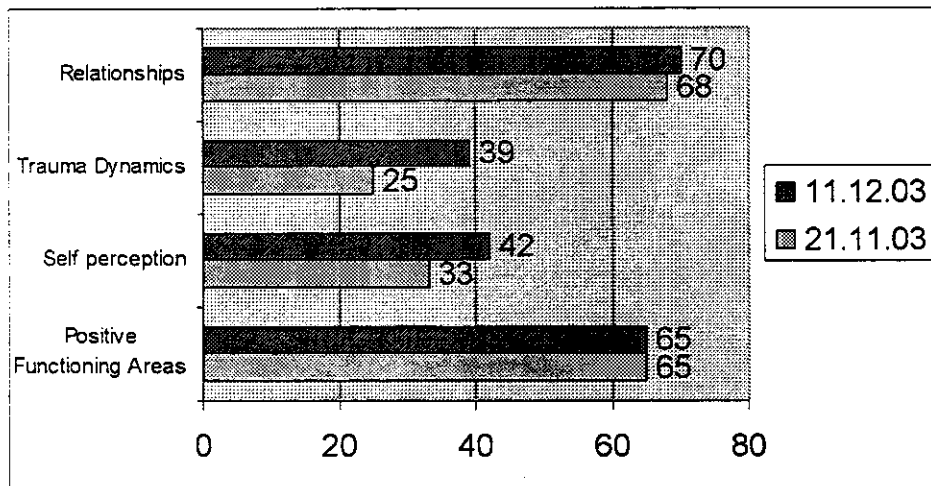
Positive functioning areas: The pre-test score was 81% and the post-test score was 70%, indicating that there is a need for improvement. The respondent experiences a lack of positive functioning. The respondent is lacking in feelings of satisfaction. The participant has positive perspective of the future.

Self-concept: The pre-test score was 12% and the post-test score was 45%, indicating that there is room for improvement. The respondent seems to act with a lack of assertiveness. The respondent finds it difficult to reveal his feelings to others and likes being on his own. It seems as if the participant feels threatened by his circumstances and is afraid of the future. He is also afraid of failure and rejection. The respondent takes blame for everything that is going wrong and is controlled by guilt feelings.

Trauma dynamics: The pre-test score was 16% and the post-test score was 59% indicating that there is a need for improvement. The respondent experiences himself as being different from other children. He also has a negative body image and do not feel good about himself. The participant also experiences his circumstances with frustration and has feelings such as anger, frustration, irritation, impatience, bitterness and suspicion.

Relationships: The pre-test score was 65% and the post-test score was 56%. The respondent's experience of relationships is rather negative and influences the participant significantly. The respondent's relationships is lacking in the following elements such as love, respect and pride.

Figure 9: Respondent 4



Positive functioning areas: The pre-test score was 65% and the post-test score was 65% indicating optimal positive functioning. The respondent experiences his circumstances positively and gain satisfaction and personal rewards from life.

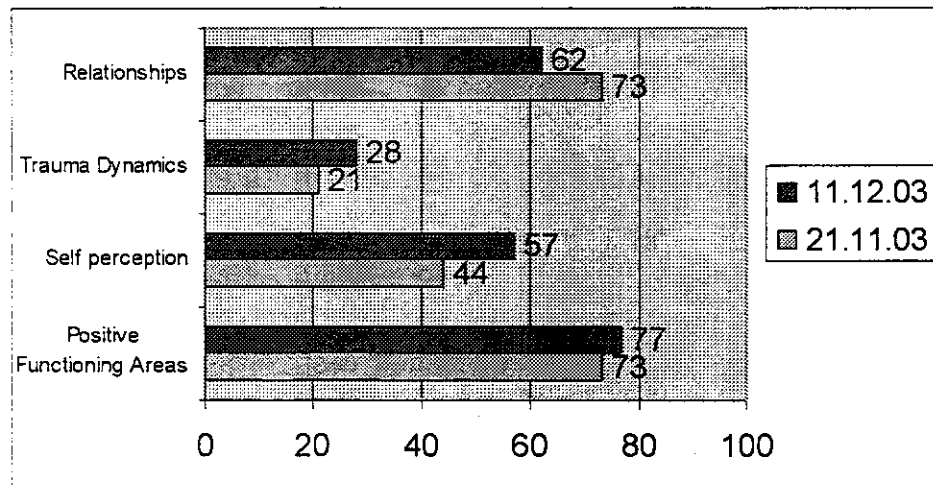
Self perception: The pre-test score was 33% and the post-test score was 42% indicating good progress made by the respondent. There was a general improvement on all indicators especially in areas such as anxiety and lack of self-worth. It seems as if the respondent develops a strong feeling of responsibility for the happiness of others, and trying to keep them out of trouble.

Trauma dynamics: The pre-test score was 25% and the post-test score was 39% indicating a good progress made by the respondent. It seems as if the respondent is experiencing his circumstances more positively and gains satisfaction and personal rewards from life. The respondent experiences school as unpleasant and gets easily in trouble at school. The respondent finds it difficult to trust other people.

Relationships: The pre-test score was 68% and the post-test score was 70%, indicating a positive experience in relationships. However in the area of relationships with primary caregivers and family members there is need for improvement. The

respondent has negative experiences and is lacking in the following elements love, pride and respect.

Figure 10: Respondent 5



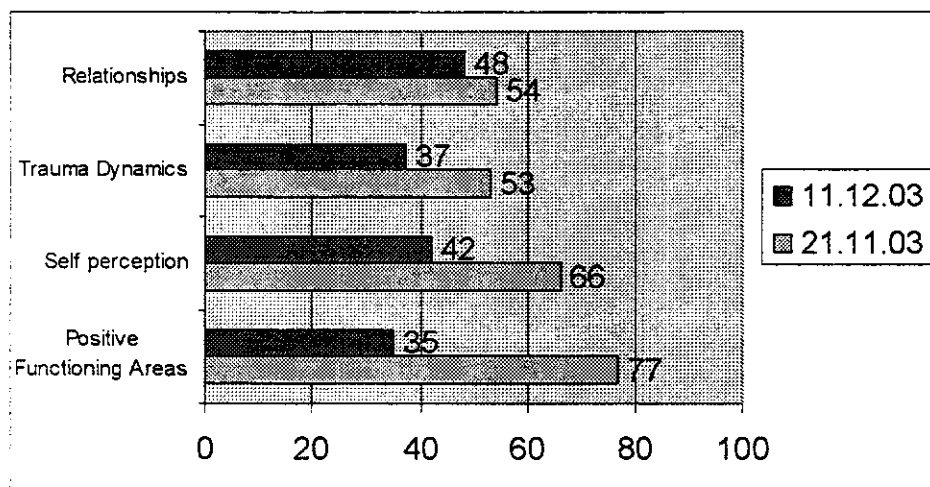
Positive functioning areas: The pre-test score was 73% and the post-test score was 77% indicating optimal positive functioning.

Self-perception: The pre-test score was 44% and the post-test score was 57% indicating that the respondent is making good progress. Even though there is still room for improvement in some areas, overall progress was made in all areas. Areas in which the most progress have made were in the areas where feelings of isolation, lack of self-worth and assertiveness were experienced.

Trauma dynamics: The pre-test score was 21% and the post-test score was 28% indicating that the respondent has been making progress. The respondent made good progress in the area of stigma, more positive attitude towards adults and developing a better body image. She also experiences problems at school more positively.

Relationships: The pre-test score was 63% and the post-test score was 73% indicating that there are still unresolved issues within this area. The relationship between the respondent and her father lacks essential qualities such as: love, respect and pride in contrast with the relationship with the mother where all the essential qualities are present. Best areas identified are the relationships with friends and other family members.

Figure 11: Respondent 6



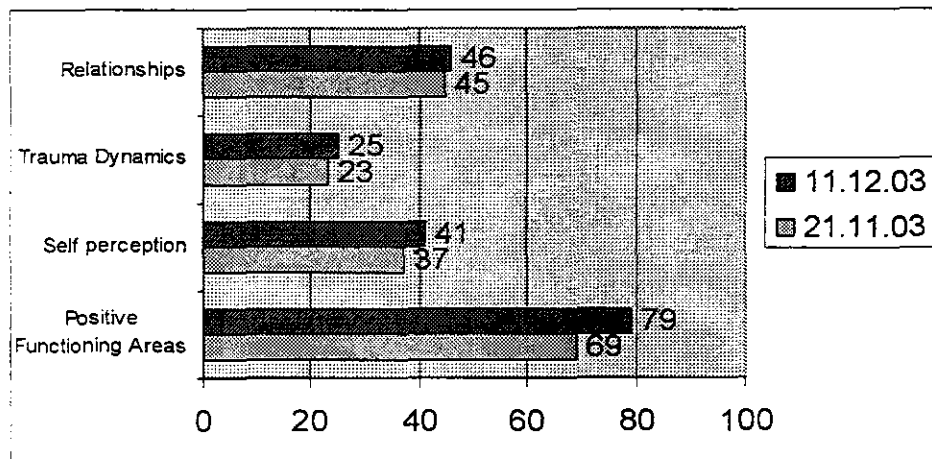
Positive functioning: The pre-test score was 77% and the post-test score was 35% indicating optimal positive functioning. The respondent has the following important qualities such as: satisfaction, happiness, friendliness, and peace of mind. The respondent is hopeful and optimistic about the future.

Self-perception: The pre-test score was 66% and the post-test score was 42% indicating there is need for improvement. There is a decline in all areas, especially in the areas of anxiety, responsibility for others and guilt feelings.

Trauma dynamics: The pre-test score was 53% and the post-test score was 37%. There is a definite room for improvement. Improvements have taken place in the following areas such as: frustration, helplessness, and attitude towards adults, stigma, and body image as well as how the participant perceives problems at school.

Relationships: The pre-test score was 54% and the post-test score was 48%. Improvement has been shown. Relationships with parents and family are relative negative and are lacking on the essential elements such as: love, respect and pride.

Figure 12: Respondent 7



Positive functioning: The pre-test score was 69% and the post-test score was 79% indicating progress being made by the respondent. The respondent made progress in developing qualities such as: goal setting, self-motivation and a desire to grow, taking responsibility for actions. There is still room for improvement in the areas such as: satisfaction, happiness, friendliness and peace of mind.

Self-perception: The pre-test score was 37% and the post-test score was 41% indicating that good progress has been made. Good progress was made in the functioning areas. Areas in which there is still space for improvement are anxiety, isolation, and responsibility of others.

Trauma dynamics: The pre-test score was 23% and the post-test score was 25%. The scores indicates that the respondent is making good progress. The respondent finds it easy to remember things, also feels that what he is doing matters, as it is a way to control the environmental forces in life. The respondent's inner experiences are positive. The respondent experiences himself as similar to other children and finds it easy to trust others.

Relationships: The pre-test score was 45% and the post-test score was 46% indicating a slight progress being made by the respondent. Areas that need improvement are the respondent's relationship with his mother and other family members. The respondent has good strong relationships with the father and friends.

5.3 Summary of the growth of the respondents

- **Respondent 1**

During the beginning of the group it was experienced that the respondent was resistant in making a commitment towards the program. The respondent did not accept responsibility for her action and did not want to attend the program. However during the duration of the program she realized that her choices and actions had consequences and therefore became very committed in attending and participating within the program. She was able to engage positively in general group discussion without prompting. It was observed that the respondent managed to develop positive relationships within the group, but also to re-evaluate her existing relationships outside of the group and determining her true motive for befriending them, determining what qualities she requires within a friend. She was able to express ideas well and maintained concentration throughout the program. She showed a great deal of consideration for other group members including the group facilitator. During the program, the respondent obtained the ability to consider and reflect upon her own responses and feelings during the sessions. During the victim empathy session the respondent managed to put herself in 'somebody else's shoes' in order to understand how 'others' feel and experience things. She experienced this exercise as an eye-opener as she did not always realize how other people experience life. According to Toseland and Rivas (2001:18) treatment groups provide vicarious learning opportunities and peer feedback that cannot be replicated through individual treatment.

During group discussion the respondent listened to others' opinions and points of view and was able to relate it to herself and her situation. She was also able to learn from others' experiences. This was a 90% experimental group and during the whole process she was willing to participate in all activities. She was willing to learn new behaviours and social skills and was also able to identify those skills she needed to change anti-social behaviour patterns.

Strong leader's characteristics came forth during the sessions. In the program there was also an element of personal focused work and homework was also given. The respondent was open to share her story with the other group members, indicating that

her level of anxiety for rejection and failure has declined and that the respondent is more willing to trust others.

After the completion of the personal focused work the respondent was able to understand the consequences of her action and to think through alternatives resulting in a positive outcome.

- **Respondent 2**

The most prominent risk factors within the respondent's life are family relations, negative peer association and poor self-perception. The respondent has good perseverance skills which enables her to set goals for herself and motivating herself in achieving even more challenging tasks. The respondent's overall functioning is being influenced by her low satisfaction with her relationships and circumstances. On the onset of the group the respondent was observed to be able to express herself and committed to the group process. She was able to engage positively in general group discussion without prompting. She expressed ideas well and maintained concentration throughout the program. During the progress of the group the respondent challenged the other group members and facilitator to be real and realistic. The respondent had the ability to consider and reflect upon her own responses and feelings during the sessions, she finds it very difficult to put herself in 'somebody else's shoes' in order to understand how 'others' feels and experience things. It was observed that the respondent tended to get strangled up in her emotions and finds it challenging to look at a situation from another perspective (Corey & Corey, 2002: 113).

The respondent manages to listen to others' opinions and points of view. However, it is uncertain whether she was able to learn from others' experiences as she experiences her situation as different from the others. This was a 90% experimental group and during the whole process the respondent was willing to participate in all activities. She was willing to learn new behaviours and social skills and was also able to identify those skills she needed to change anti-social behaviour patterns. However the respondent felt that she is unable to change her inner being, her behaviour and her circumstances. During the progression of the group the respondent became very depressed and feelings of alienation and anxiety came to the surface.

After the completion of the program the respondent was able to understand the consequences of her actions and to think through alternatives resulting in a positive outcome. It was challenging for her to put these alternatives into action as her feelings generally overpowered her thoughts resulting in her responding before she is able to think it through. The respondent was capable to understand the impact her crime had on the secondary victim i.e. family, however it was very challenging to develop empathy for her primary victim (Corey & Corey, 2002: 113-114).

It has been observed during the progress of the group that family environment, relations and self-esteem remains a high risk factor for delinquent behaviour. It was therefore recommended that she needed to pursue positive peer relations, intensive family counselling and creative educational activities after school in order to prevent recidivism.

- **Respondent 3**

The most prominent risk factors within the respondent's life was identified as family relationships, low-self perception and low academic achievement (truancy). During the onset of the program the participant had various defense mechanisms i.e. denial, resistance, 'cool' attitude. However, as the group progressed the respondents 'obvious' feelings of satisfaction with his world declined, the respondent experienced feelings of frustration and helplessness. Taking in consideration the family relationship and current circumstances the respondent became very vulnerable and exposed. The group setting provided support and motivation, helping the respondent develop trust and security within relationships in a safe setting. The program also guided the respondent to form positive relationships with his wider family network, building protective factors, which can support him outside of the group setting.

The program provided space for the participant to explore certain issues, without his defence mechanism, which is influencing his life. The respondent discovered that he is unique and does not have to comply with the norm. Assertiveness was practiced within the group setting, however during evaluation the respondent was not certain whether he would be able to maintain this skill in the outside world. The respondent developed a positive future perspective and was able to formulate a realistic approach towards his circumstances and future.

- **Respondent 4**

The respondent found it difficult to engage in general group discussion, due to learning difficulties. Risk factors within this respondent's life were noted as: learning difficulties, family relations, low self-perception and negative peer association. During the program it was quite challenging for the respondent to concentrate during the session even though it was very practical. He was unable to relate exercises to real life experiences. He showed a great deal of consideration for other group members including the group facilitator. The program exposed the respondent to a positive encounter with an adult resulting in a more positive attitude towards adults. During the program the respondent found it extremely challenging to consider and reflect upon his own responses and feelings during the sessions. This can be due to feelings of fear for rejection and failure, and that the respondent perceived himself as different from the rest of the group.

During group discussion the respondent listened to others' opinions and points of view. It is uncertain as to whether he was able to relate it to himself and his situation and whether he learned from the others' experiences, as he did not give feedback during discussions.

After the completion of the personal focused work, it was clear that the respondent was unable to divide fiction from facts. He managed to understand the consequences of his actions, however he found it extremely difficult to think through alternatives resulting in a positive outcome. The respondent came to understand the effects his crime had on the secondary victim i.e. family, however he found it challenging to understand the effect on his primary victim as he was fabricating facts in the personal focus work. In regards to the effect the program had on the respondent, it could be considered that the program material provided an opportunity for the participant to explore certain areas within himself and his circumstances and opened up a lot of 'closed doors', leaving the respondent very vulnerable and adaptable for any suggested positive functioning.

- **Respondent 5**

Risk factors that have been noted with the respondent are: negative peer association which can be due to the respondent's low self perception, lack of community involvement and utilizing of resources. It has been observed that the respondent

focuses more on the negative elements within her circumstances and therefore is not very optimistic about the future. The respondent does not feel that she has any control over negative environmental forces within her life. The respondent made excellent progress in her most prevalent risk factor namely self-perception. The levels of anxiety, guilt feelings and feelings of isolation declined as the respondent experienced acceptance and positive reinforcement for her participation within the group process. The respondent managed to explore issues around assertiveness and being responsible for the actions and happiness of others. The respondent was quite able to deal with peer pressure within the group setting. The respondent slightly still felt responsible for others' actions and happiness however, the respondent did not continue to accept blame for everything that goes wrong, but is able to take responsibility for her actions. The respondent's experience within her school environment improved due to her positive experience with adults during the group process. Her overall body image improved and the respondent did not feel as much different from other peers as before the group. The program motivated and encouraged the respondent that her contribution and participation were of value and needed. This encouraged the respondent in exploring previous feelings of helplessness and powerlessness. The respondent obtained a strong protective factor within her family setting. It was observed that issues around the father aroused. Unfortunately due to the time constraint and level of intensity of the program, family matters were not in-depth explored with the respondents.

- **Respondent 6**

Learning difficulties, low self-perception and negative peer association can be noted as the most prominent risk factors within this respondent's life. It is quite difficult to evaluate this respondent due to the following factors:

- During the completion of the questionnaires the respondent was assisted by a family member, which could have influenced the results.
- It is also unclear whether the respondent had any insight within the questionnaire.
- During the duration of the program the facilitator experienced challenges in maintaining the respondents concentration and motivation of participation.

- Even though this group was 90% experimental, the respondent found it extremely difficult to relate exercises to his own life and circumstances, giving feedback on his thoughts and feelings regarding a certain issue.

The respondent made progress on being more assertive and was able to deal with a pressure situation within the group setting. In regards to the effect the program had on the respondent, it could be considered that the program material empowered the participant to explore certain areas within himself and his circumstances and opened up a lot of 'closed doors' leaving the respondent very vulnerable and adaptable for any suggested positive functioning (Anderson, 1997:39-40).

- **Respondent 7**

The respondent made overall good progress during the program. Negative peer association and self-perception were the most prominent risk factors within the respondent's life. The respondent improved on assertiveness, self talk and self control. The respondent explored reasons for having insecurities within relationship, developing towards trusting people and not feeling as alienated from positive peers and adult relationships. The respondent was on the onset of the program reserved and was generally more observing than participating. As the group progressed, it was observed that the respondent challenged himself in exploring issues and scenarios that is relating to his life. The group experience provided an opportunity for the respondent to express himself and not feeling as alienated and different from others. According to Anderson (1997:40) the group empowered group members in "Positive perceptions of personal worth, efficacy, and one's sense of autonomy, which manifest themselves as achievement of self-determined goals through the use of personal resource and skill". The program provided space for the respondent to participating within the program on his own time, which resulted in reduced levels of anxiety and fear of failure and rejection. The respondent developed a sense of inner motivation and value for his contribution. The program also exposed the respondent to a positive encounter with an adult, improving his general views about adults. There was also an improvement with his relationship with his father. Unfortunately due to the time constraints and the level of intensity of the program family matters were not explored in-depth.

6. PROPOSED PROGRAM FOR FIRST YOUNG OFFENDERS

The focus of the program was the adolescents' criminal behaviour, and developing strategies in order to prevent recidivism. However, it seems as if first offenders' motivation for getting involved in crime differs from delinquent youth. Criminal activity is only a symptom of a deep-rooted problem experienced by the first offender. The program should focus more on building resiliency by building on protective factors, identifying risk factors and developing skills to manage factors such as low-self esteem, family relations, peer pressure and poverty.

After the consideration of recommendations, general observations and experiences during the research study the researcher suggests a program, which includes the following elements:

TABLE 3: OUTCOMES OF A DRAMA-BASED PROGRAM

Immediate outcomes	Intermediate outcomes
<ul style="list-style-type: none"> • Development and improving of art skills and program related skills (i.e. conflict resolution, communication and creative problem solving, cooperating with others. • Recognition for new competencies 	<ul style="list-style-type: none"> • General improved attitude for the future ability to formulate a life plan. • General improved attitude for the school, resulting in better performance and attendance of school. • Healthier attitude about substance abuse • Increased positive peer association, dealing with peer pressure • Increased association with adults • Reduced alienation from others due to improved self-esteem and improved self-efficacy • Increased interest in healthy activities by being involved in community activities, holiday programs • Increased empathy for victims.

TABLE 4: PROPOSED DRAMA-BASED PROGRAM

Session	Number of sessions spent reaching aims.	Aim of the session	Activities and resources used for session
1	One session	<ul style="list-style-type: none"> ❖ To introduce participants to each other ❖ To outline the purpose of the Your Choice programme ❖ To establish ground rules ❖ To complete a pre-group evaluation questionnaire 	<p>Introduction Name Game Any one who game Group painting Flag Game Group rules</p> <p>Evaluation Questionnaires</p>
2	Two sessions	<p>Develop group dynamics and form relationships between participants</p> <p>To teach participants basic concepts of cognitive behavioural work To teach a way for participants to give feedback to each other. To raise awareness of the cognitive affective and behavioural process Introducing various mediums of Performing and creative arts.</p>	<p>Dangerous places Group juggling Frozen image – a film 3 pictures scene What are you doing What are you feeling Giving and receiving feedback Thoughts and feelings make behaviour beliefs</p>
3	Three sessions	<p>To explore issues, which may influence offending behaviour, such as peer pressure, boredom, low self-esteem and exploring what influence thoughts, feelings, attitude and beliefs have within these factors</p>	<p>Bombs and shields Frozen pictures Creating a character Offence cycle Group discussion Give an opportunity for participants to choose the arts medium they wish to work with.</p>

4	Eight sessions	<p>Development and improving of art skills and program-related skills</p> <p>Exploring and developing skills and strategies in order to built resiliency, and empower individuals to function to their optimal potential</p>	<p>Warm up exercises</p> <p>Identifying a group theme</p> <p>Performing arts -Drama, script work, improvisation -Dance and movement and drumming</p> <p>Visual arts - Sculpting -Painting -Filming /photography</p> <p>Role-play Forum role play Group-discussions Reflection</p>
5	Two sessions	<p>Finalizing the end-product (production) Reflection upon the group process Termination of the group process</p>	<p>Warm up exercises Rehearsal of production Finalizing of logistical information re: production Group discussion Reflection Closing ritual</p>

7. CONCLUSION

The researcher experienced that in order for this intervention to be effective, the researcher needs to constantly evaluate individual progress the group progress as well as the tools/methods that is being used within the intervention process. Evaluation creates an opportunity where the facilitator can measure whether the intervention is meeting the needs of the clients and allows the facilitator to redirect the intervention process ensuring that the intervention is client focused.

Studying the impact of the program on the participants, two different scenarios emerged: 1. Some respondents made overall good progress after intervention took place. This can be attributed to the level of risk factors as well as the awareness of risk and protective factors within their lives and their attitude towards change; 2. Some respondents deteriorated in most of the categorised variables. These particular respondents attended the program with an attitude of denial and resistance towards change. It was observed that the program guided these respondents to explore hidden issues and emotions within their lives, opening a can of worms for many. The program did not allow an in-depth exploration of these feelings and issues resulting in unresolved issues leaving some of the respondents without answers.

Taking this in consideration the researcher came to the conclusion that the most effective intervention program for young first offenders should be more experimental and based upon creative arts, rather than a structured goal-oriented program, creating opportunities for in-depth exploration of the inner self. The program would then also help the respondent to develop resiliency by building on protective factors, identifying risk factors and developing skills to manage factors such as low-self esteem, family relations, peer pressure and poverty.

8. BIBLIOGRAPHY

ANDERSON, J. 1997. Social work with groups. A process model. New York : Longman.

AMERICANS FOR THE ARTS. 2003. Arts programs for youth at risk. (Web: www.americansforthearts.org). (Access date: 09/08/04).

BUSH, MULLIS & MULLIS, 1995. Evaluation: An Afterthought or an Integral Part of Program Development. Florida: Florida State University. Vol. 33 No. 2. (Web: www.joe.org). (Access date: 20/03/04)

COREY, M.S. & COREY, G. 2002. Groups process and practice. Canada : Brooks/Cole.

ELIASOV, N. & FRANK, C. 2000. Does diversion work. (Web: www.nicro.com). (Access date: 10/02/02)

GRINNELL, R. M. & WILLIAMS, M. 1990. Research in social work: a primer. Itasca: Peacock Publishers.

- JENNINGS, S. 1990. Drama therapy with Families, Groups and Individuals: Waiting in the Wings. London: Jessica Kingsley Publishers
- RUBIN, A. & BABBIE, E. 1997. Research methods for social work. Pacific Grove: Brooks/Cole.
- SHARRY, J. 2001. Solution focused Group work. London: SAGE Publication Ltd.
- STRYDOM, H. 2002. Single-system design. (*In De Vos, A.S., Strydom, H., Fouché, C.B. & Delport, C.S.L. 2002. Research at grass roots for the social sciences and human service professions. Pretoria: Van Schaiks. p 150-164.*)
- TOSELAND, R.W. & RIVAS, R.F. 2001. An introduction to group work practice. London: Allyn and Bacon.
- VAN DER BERG, H. 2003. Perspektief Training College. (Web: www.perspektief.co.za). (Access Date: 30/11/2003).

SECTION 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

INTRODUCTION

Research was conducted to investigate the role of a drama-based program for young first offenders. After the investigation guidelines for a drama-based program for young first offenders in South Africa were formulated.

Section 5 outlines a brief summary, conclusion and recommendations of this research.

1. SUMMARY

1.1 Aim of the research

The aim of the research was to determine the most effective intervention method that can be used with young first offenders. To accomplish this aim, the following objectives were formulated:

- 1.1.1 Investigation through an intensive literature studies the various intervention methods being implemented with young first offenders.
- 1.1.2 Design and implement a drama-based diversion program through literature study and an empirical study, which focus on the reducing and preventing of re-offending with young first offenders.
- 1.1.3 Evaluation of the effectiveness of a drama-based diversion program in reducing and preventing re-offending with young first offenders.

1.2 METHODS OF INVESTIGATION

1.2.1 Literature study

The literature study was used to explore the causing and protective factors, which contributed to offending behaviour as well as the various intervention methods being used with young first offenders. The researcher also researched the effectiveness of drama as a therapeutic tool working with dysfunctional adolescents. Existing drama programs were studied within the literature as guidelines for formulating a drama-based diversion program for first offenders in South Africa.

1.2.2 Survey procedure

The survey procedure can be conducted in different ways. For the purpose of this research, the procedure was conducted as follows:

A group of first offenders was selected through pre-trial referrals from court. The participants were subjected before the first group session to a pre-test, identifying risk

and protective factors. After the closure of the program the participants were subjected to an after-test measuring.

Every group session was conducted according to the designed program. After the termination of the group the members were given the opportunity to evaluate the program through self-designed questionnaires.

Field notes of observation, diagnosis and planning were recorded in a report in order to obtain information that could contribute to the quantitative information.

2. CONCLUSION

2.1 AIM OF THE RESEARCH

The researcher came to the following conclusions regarding the aims of the research study:

During an intensified literature study the researcher identified certain theories that are relevant to prevention of recidivism with young first offenders. Adolescents learn social skills and behaviour through observing significant people within their lives. A more familiar term is role models, hence positive or negative role models that result in developing social or antisocial behaviour patterns. The underlying foundation of beliefs, thoughts and attitudes also determined the behaviour of the adolescent. Most of the young first offenders were observing the behaviour of negative peers, or antisocial parental role models. This particular client group was unable to perform their roles within their functioning networks. The young first offenders' attitudes and beliefs around criminal activities were also found to be contributing to their involvement in antisocial behaviour. Ensuring the formulation of an effective program the researcher made use of key concepts of these theories. Firstly, using an experimental program allowed the participants to observe, practice new social skills and strategies and adapting old behavioural patterns. Secondly, focusing on the effect the cognitive had on the behavioural patterns, exploring how thought, feelings and beliefs influence behaviour. Thirdly, providing an opportunity for interaction and socializing, allowing the participants to practice and understand the role and the responsibilities of the specific role.

The researcher was able to study various intervention methods being used with young first offenders around the globe. The researcher came to the conclusion that there are to a certain extent 'alternative' programs available for the juvenile delinquent

offenders in South Africa. However, there are only a few organizations offering programs focusing on the first offender that are sensitive to the stigmatizing and labeling of this client group. The lack of adequate literature regarding drama-based programs for the young offender in South Africa, made it quite difficult for the researcher to design a program that was experimental and based on creative arts, addressing the needs of the participants which were based on their functioning level. It therefore created an uncertainty with the researcher as to how the youth of South Africa will respond to drama-based intervention methods.

During the evaluation of the program the researcher found that the participants were eager and excited in exploring drama-based intervention methods. The researcher found that it also reduced the levels of resistance and that the participants' attitude towards change improved. In using drama-based methods the participants felt less stigmatized and labeled as 'criminals' and more willing to explore the 'inner self' as well as emerging issues resulting in preventing recidivism with the young first offender in South Africa.

2.2 METHODS OF RESEARCH

2.2.1 Literature study

There is a great shortage of literature regarding drama-based programs for first young offenders. More literature on drama-based intervention with first young offenders in South Africa is required in order to give guidelines for social workers and youth care workers to work on different levels ensuring that the program is based on the needs of the client group, and that the methods being used are within their experience 'world'.

2.2.2 Survey procedure

The single system design contributed to the success of this research. The pre-test ensured that the researcher was able to identify risk and protective factors and that the program was based upon the needs of the participants.

The subject group was subjected to a pre-designed program; however, the program was flexible and was adapted to meet the needs of the participants. The aim of the program was to focus on preventing recidivism with young first offenders. The program made use of the cycle of change model to identify issues and factors, which could support young offenders not to re-offend. Skills training were also included within the program.

After the implementation of the program, each individual participant's progress was measured. It was found that all participants made progress in some areas. Participants experienced the program as positive and expressed that using the different methods of drama enabled them to explore different areas and aspects within their lives. In the areas where there were an escalation of the risk factor, the researcher found that the participants experienced the risk factors before the group as 'normal' however, within the process of the group, underlying issues emerged and participants were faced with 'demons' within certain facets within their lives. Due to the fact that the group was terminated after 8 sessions, these underlying issues were not effectively dealt with resulting in the escalation.

3. GUIDELINES FOR A DRAMA-BASED PROGRAM FOR FIRST YOUNG OFFENDERS

- It was clear that the methods of drama and theatre are effective in working with the first young offender. The different phases of drama and elements of theatre can be utilized as a therapeutic intervention on different levels of focus working with the young first offender. General work focuses on universal issues resulting in criminal activities such as boredom and substance abuse. Personal work focuses on the underlying issues, the core reason, for a young first offender to become involve in criminal activities. A drama-based group setting provides a space where these issues, hence general or personal, can be dealt with in a safe and effective way. During the developmental stage it was observed that the adolescents were acting out most of the times. Therefore, it is important that the program is structured according to the need and level of the client group. A drama-based group provides a setting where adolescents can 'act out' their internal and external turmoil through dramatic play. It benefits the participants, as they are able to release stresses and conflicts, observing other's responses and consequences of behavioural patterns. It provides opportunities for the participants to explore and develop their own workable alternatives, empowering the participants to develop their own solutions and strategies for future problematic situations/scenarios.
- The overall aim of the program is to facilitate change for this particular client group. The facilitator needs to ensure that the program is on the level of the participants and is based upon the needs of the participants and not reflecting the

motives of the facilitator. Ensuring that the group is effective the facilitator needs to assess the participants; ability of the participants to express themselves; ability to function within a group setting, their willingness to learn and their commitment to change before planning the program.

- The researcher found that the planning of the program takes more time than the actual program itself. The administrative aspects such as: time, venue, duration of the program, whether it is an open or closed group also have an influence on the effectiveness of the program. It also seems that to involve the client group in decisions regarding some administrative aspects, also contributed to their willingness to commit to the program and participate within the group process. An experimental group involving young first offenders rather needs to be conducted within a closed group. The reason for this is that this particular client group does not find it easy to develop trust in facilitators and other participants.
- The researcher found that in using a drama-based program it would work best if the program was planned outcome-based resulting in more flexibility within the program and providing opportunity for youth initiatives.
- The key concepts of social learning-, cognitive-behavioural- and role theories as the foundation of an experimental program for first young offenders will be effective as intervention due to the following:
 1. Firstly an experimental program will allow the participants to observe, practice new social skills, strategies and also adapting old behavioural patterns.
 2. Secondly focusing on the effect the cognitive had on the behavioural patterns, exploring and practically experiencing how thought, feelings and beliefs influence behaviour.
 3. Thirdly providing an opportunity for interaction and socializing, in role and out of role and allowing the participants to practice and understand the various roles and the responsibilities of a specific role.
- Whilst using these theories as a foundation it was eminent that the methods of drama and theatre are effective working with the first young offenders. The different phases of drama and elements of theatre can be utilized as a

therapeutic intervention, which empowers the young first offender and also involves decision-making through informed choices. Drama is imaginative and creative and it embodies a higher level of democracy than more rigid and formal learning situations, which rely predominantly on leader's input.

- Drama provides an opportunity for the young first offender to gain a sense of his own power and self-worth. They are able to see the control they can have over their own lives and also recognize the choices that are available to them and the past choices they have made.
- Performing and visual arts create a space where the participant can explore general life issues and underlying issues within his/her life, which emerge through the interaction between the participant and the medium, hence painting, script or dance.
- As we are living in a country with a diverse nation the nature of the program must be geared to the cultural, developmental and environmental needs and common problems experienced by the first young offenders. The success of the content of the program and the implementation of the program would be determined through the level of skill and experience of the facilitator, but mostly through the facilitator's capacity for inspiration, imagination and improvisation.
- Including evaluation as an integrated element of the program, in other words: regular and consistent evaluation of the group process and of the progress of the individual participant would enable the facilitator to ensure that the program is based upon the needs of the group and not reflecting his/her own motives and objectives.

4. **RECOMMENDATIONS**

- In planning a group the facilitator must ensure that the program material is taking into consideration, culture, age, religion and sex of the participants as it greatly affect the degree of participation amongst the first young offenders.
- Pre-group preparations should not only consist of one pre-group meeting. It would be a great benefit for the group process if the facilitator would be able to meet with the family unit and with the participant individually before the beginning of the group. This would reduce levels of resistance and anxiety as

participants would understand the goals and objectives of the program and would familiarize themselves with the methods that are being used within the program.

- Involving the participants in relevant administrative aspects of the program would also contribute to their willingness to commit and participate within the group.
- In formulating a drama-based program it is recommended that the program is outcome-based and not goal-orientated as it would result in more creative learning opportunities within the program and providing opportunities for youth initiatives.
- An effective drama-based group focuses primarily on developing the young first offenders' skills in performing and visual arts in order to prevent stigmatising and labelling of the first young offender as delinquent. In saying this the program material should carefully be selected ensuring that it would create an opportunity to identify and explore underlying issues resulting in their involvement in crime.
- The facilitator needs to ensure that the implementation of the program is on the level of the participants. The facilitator needs to assess the readiness level of the group and of the individual participant, as it can increase their levels of resistance and anxiety.
- The duration of the program is very crucial to the progress of the participants. As underlying issues will emerge during the intervention process, the program needs to provide adequate time and opportunity, not only to identify and explore these issues, but also to effectively deal with it in a safe and contained environment.
- The progress of the participants needs to be evaluated on a regular basis during intervals. It is possible that the creative methods might result in the decrease of risk factors and building on protective factors strengthening resiliency, or it could highlight an underlying issue emerging through the creative intervention process.

BIBLIOGRAPHY

- ANDERSON, J. 1997. Social work with groups. A process model. New York : Longman.
- AMERICANS FOR THE HEARTS. 2003. Arts programs for youth at risk. (Web: www.americansforthearts.org). (Access date: 09/08/04).
- BAIM, C., BROOKES, S. & MOUNTFORD, A. 2002. Geese theatre handbook drama with offenders and people at risk. LONDON: Waterside Press.
- BARKER 1997. The social work dictionary. Washington: NASW Press.
- BLANCO, K.B. 1999. Louisiana Commission on law enforcement and administration of criminal justice. Juvenile Justice and Delinquency. www.cole.state.la.us (Access date: 30/05/2004)
- BRANDLER, S. & ROMAN, 1999. Group work, skills and strategies for effective interventions, Second Edition. Binghamton, New York: The Haworth Press.
- BUSH, MULLIS & MULLIS, 1995. Evaluation: An Afterthought or an Integral Part of Program Development. Florida: Florida State University. Vol. 33 No. 2. (Web: www.joe.org). (Access date: 20/03/04)
- CENTER RESEARCH ON YOUTH AT RISK. What works in terms of crime. Resiliency and Protective Factors for youth at risk. www.stthomasy.ca/research/youth/risk.htm (Access date: 29/01/2002)
- CHESNER, A. & HAHN, H. 2002. Creative Advances in-group work. London: Jessica Kingsley Publishers Ltd.
- CLIFFORD, S. & HERRMANN, A. 1999. Making a leap, theatre of empowerment. London: Jessica Kingsley Ltd.
- COREY, G. 2000. Theory and practice of group counselling. Canada: Brooks/Cole.
- COREY, M.S. & COREY, G. 2002. Groups process and practice. Canada : Brooks/Cole.
- DE VOS, A.S., STRYDOM, H., FOUCHE, C.B., POGGENPOEL, M. & SCHURJNCK, E.W. 1998. Research at grass roots: a primer for the caring professions. Pretoria: Van Schaik.

- DE VOS, A.S., STRYDOM, H., FOUCHE, C.B., POGGENPOEL, M. & SCHURINCK, E.W. 2003. Research at grass roots: a primer for the caring professions. Pretoria: Van Schaik.
- ELIASOV, N. & FRANK, C. 2000. Does diversion work. (Web: www.nicro.com) (Access date: 10/02/02)
- EMANUH, R. 1994. Acting for real; Drama therapy process, technique and performance. New York: Brunner/Mazel
- FORDHAM, C. 2001. Drama based group work with young people. *Probation Work Journal*, 49(1): March.
- GAZDA, G.M., GINTER, E.J. & HORNE, A.M. 2001. Group counselling and group psychotherapy: theory and application. London: Allyn and Bacon.
- GEESE THEATRE COMPANY. Waterside Press. Quality Publication, Independent publications on criminal justice and penal affairs. (Web: www.watersidepress.com) (Access date: 20/02/03).
- GRINNELL, R. M. 1981. Social work research and evaluation. Itasca: Peacock Publishers
- GRINNELL, R. M. & WILLIAMS, M. 1990. Research in social work: a primer. Itasca: Peacock Publishers.
- HENRY, S. 1992. Group skills in social work. A four dimensional approach. Pacific Grove, California: Brooks/Cole Publishing Company.
- HUTCHINGS, S, JACOBS, A. & GILDENHUYS, J. 2000. Social Welfare Law. Pretoria. University of South Africa. Muckeneuk.
- JACOBS, E.E., Masson, R.L. & Harvill, R.L. 2002. Group counselling. Canada: Brooks/Cole.
- JACKSON, A. 1995. Augusto Boal; The rainbow of desire. The Baol method of theatre and therapy. London: Routledge.
- JENKINS, M. 1996. The Play's the things, exploring text in drama and therapy. London: Routledge.
- JENNINGS, S. 1986. Creative drama in Group work. London: Winslow Press.

- JENNINGS, S. 1990. Drama therapy with Families, Groups and Individuals: Waiting in the Wings. London: Jessica Kingsley Publishers
- JENNINGS, S. 1992. Drama therapy theory and practice 2. New York: Routledge.
- JONES, P. 1996. Drama as therapy: Theatre as Living. New York: Routledge.
- KOPETT, K. 2002. Training using drama. Successful development techniques from theatre & improvisation. London: Kogan Page.
- McKENDRICK, B. 1990. Introduction to social work in South Africa. Pretoria: HAUM Tertiary.
- MUNTINGH, L.M. 2001. Prosecution attitudes towards diversion. (Web www.nicro.com) (Date of access: 15/03/2002).
- MUNTINGH, L.M. 2001. The effectiveness of diversion programmes- a longitudinal evaluation of cases. (Web www.nicro.com) (Date of access: 15/03/2002).
- NATIONAL YOUTH NETWORK. 2001-2004. Behaviour modification. www.nationalyouth.com (Access date: 05/07/04)
- NEUMAN, W.L. 1997. Social Research methods: qualitative and quantitative approaches. London. Allyn & Bacon.
- O'NEILL, C. & LAMBERT, A. 1995. Drama Structures; A practical handbook for teachers. Cheltenham YD: Stanley Thornes Ltd.
- PAYNE, H. 1990. Creative movement and Dance in group work. Southampton, England: Winslow Press.
- PENTZ, A. E. 1995. Die toepassing van maatskaplike groepwerk ter verbetering van die maatskaplike funksionering van die vrou in sub-ekonomiese omstandighede. Potchefstroom: PU vir CHO. (Verhandeling – M.A. (MW))
- PERSPEKTIEF COLLEGE. www.perspektief.com (Access date: 12/12/03).
- PHILLIPS, J. 2001. Group work in Social Care, Planning and Setting up groups. London: Jessica Kingsley Publishers.
- POTAS, I, VINING, A. & WILSON, P, 1990. Young people and crime. Australian Institute of Cost and Prevention. Criminology Canberra

- RUBIN, A. & BABBIE, E. 1997. Research methods for social work. Pacific Grove: Brooks/Cole.
- SKIDMORE, R.A., THACKERAY, M.G. & FARLEY, O.W. 1994. Introduction to social work. Englewood Cliffs: Prentice Hall.
- SHARRY, J. 2001. Solution focused Group work. London: SAGE Publication Ltd.
- STRYDOM, H. 2000. Maatskaplike Werk, Navorsing Potchefstroom PU vir CHO. (Diktaat D172/94).
- STRYDOM, H. 2002. Ethical aspects of research in the social sciences and human professions. (*In De Vos, A.S., and Ed Research at grass roots: for the social sciences and human service professions. Pretoria: Van Schaik. p. 62-76.*)
- STRYDOM, H. 2002. Pilot study. (*In De Vos, A.S., and Ed Research at grass roots: for the social sciences and human service professions. Pretoria: Van Schaik. p. 210-221.*)
- STRYDOM, H. 2002. Single-system design. (*In De Vos, A.S., and Ed Research at grass roots: for the social sciences and human service professions. Pretoria: Van Schaik. p. 150-164.*)
- STRYDOM, H. 2002. The pilot study. (*In De Vos, A.S., Strydom, H., Fouche, C.B. & Delport, C.S.L., ed. Research at grass roots for the social sciences and human service profession. Pretoria: Van Schaik Publishers. p. 210-221.*)
- TOSELAND, R.W & RIVAS, R.F. 1995. An Introduction to group work practice. United States of America: A division of Paramount Publishers.
- TOSELAND, R.W. & RIVAS, R.F. 2001. an introduction to group work practice. London: Allyn and Bacon.
- VAN DER BERG, H. 2003. Perspektief Training College. (Web: www.perspektief.co.za). (Access Date: 30/11/2003).
- WATERSIDE PRESS. Quality publications. Independent publications on Criminal justice and penal affairs. Geese theatre. www.watersidepress.co.uk (Access date: 20/08/03)
- WETHERED, A.G. 1993. Movement and drama in therapy. A holistic approach. London: Jessica Kingsley Publishers.

WORDIQ. Dictionary. (Web: www.wordiq.com) (Access date: 05/07/04)

YOUTH JUSTICE BOARD. 2001. Catching them early. (Web: www.ojdp.com)
(Access date: 04/03/02)

ZASTROW, C. 2001. Social work with groups: using the class as a group leadership laboratory. Canada: Brooks/Cole.



Perspektief

Leidingskollege/Training College

Potchefstroom
South Africa

3 20842, Noordbrug, 2522

Grietjie Street
Dassierand

Potchefstroom, 2531

Tel: +27 (18) 297 3716

Fax: +27 (18) 297 4775

e-post / e-mail:
info@perspektief.com

**Child Functioning Inventory
Senior Primary (CFI-SPRIM)**

**Kinderfunksioneringinventaris
Senior Primêr (CFI-SPRIM)**

**Comprehensive Children Assessment
Omvattende Kinderassessering**

Questionnaire / Vraelys

In order to ensure professional service of outstanding quality, this questionnaire is printed in blue on a white background. Should you suspect that you are given a pirate copy of the original form, please contact us at the above address. It is in your own interest to guard against copyright infringement of this nature.

Comprehensive Children Assessment Omvattende Kinderassessering

Child Functioning Inventory - Senior Primary (CFI-SPRIM) Kinderfunksioneringsinventaris - Senior Primêr (CFI-SPRIM)

About your Personal Functioning Profile Oor u Persoonlike Funksioneringsprofiel

Confidentiality / Vertroulikheid

We want you to know that the personal information you share will remain just that, personal. Your confidentiality will be respected.

Ons wil hê jy moet weet dat die persoonlike inligting wat jy met ons deel persoonlik bly. Jou vertroulikheid sal beskerm word.

Purpose / Doel

The CFI is designed to improve the quality of your life by evaluating your present functioning and making recommendations for the future. For the report to be accurate, all questions need to be answered to the best of your ability.

Die CFI is ontwerp om kwaliteit van jou lewe te verhoog deur jou huidige funksionering te evalueer en aanbevelings vir die toekoms te maak. Vir die verslae om akkuraat te wees moet al die vrae na die beste van jou vermoë beantwoord word.

A few Suggestions / 'n Paar Voorstelle

Grade yourself as quickly and as honestly possible. Do not speculate too long before you answer. This is not a test and there are no right or wrong answers. The first answer that comes to mind is usually the correct one.

Gradeer jouself so vinnig en eerlik moontlik. Moenie te lank oor 'n antwoord dink nie. Dit is nie 'n toets nie en daar is geen regte of verkeerde antwoorde nie. Die eerste antwoord wat in jou gedagtes opkom, is normaalweg die korrekte een.

Procedure / Prosedure

- A** *Mark the relevant number on the answer sheet, by filling in the oval.*
Merk die relevante nommer op die antwoordblad, deur die ovaal in te kleur.
- B** *Check to be sure you have answered every question.*
Maak seker jy het elke vraag geantwoord.

Perspektief Training College, PO Box 20842, Noordbrug 2522

Tel +27 18 297 3716 Fax +27 18 297 4775

E-mail info@perspektief.com

Child Functioning Inventory - Senior Primary **Kinderfunksioneringsinventaris - Senior Primêr**

Questionnaire / Vraelys

Met hierdie vrae wil ons jou graag beter leer ken. Beantwoord die vrae so vinnig as wat jy kan. Moenie te lank dink oor 'n vraag nie. Die eerste antwoord wat by jou opkom, is gewoonlik die beste een. Onthou daar is nie regte of verkeerde antwoorde nie. Antwoord elke item deur net die regte sirkel met 'n pen / potlood op die antwoordblad in te kleur.



With this questionnaire we would like to get acquainted with you. Grade yourself as quickly and as honestly as possible. Do not speculate too long before you answer. The first answer that comes to mind is usually the correct one. There are no wrong or correct answers. Mark the relevant number on the answer sheet, by using a pencil. Print clearly in the boxes and fill in the corresponding ovals.

I keep on trying until I succeed.	1.	Ek hou aan probeer totdat ek iets regkry.
I keep on doing my homework until it is done.	2.	Ek doen my huiswerk tot ek klaar is.
It is important to me to understand my school work.	3.	Dit is vir my belangrik om my skoolwerk te verstaan.
I complete my school work, even if it is difficult.	4.	Ek maak my skoolwerk klaar al is dit moeilik.
It is important to me to do better and better.	5.	Dit is vir my belangrik om beter en beter te doen.
I work hard at school.	6.	Ek werk hard by die skool.
It is important to me to do my school work correctly.	7.	Dit is belangrik vir my om my skoolwerk reg te doen
It is important to me to do well.	8.	Dit is belangrik vir my om goed te doen.
I enjoy working hard.	9.	Dit is vir my lekker om hard te werk.
I am satisfied.	10.	Ek is tevrede.
I feel cheerful.	11.	Ek voel vrolik.
I feel happy.	12.	Ek voel gelukkig.
I enjoy living.	13.	Dit is vir my lekker om te lewe.
I do the things that I enjoy.	14.	Ek doen dinge wat vir my lekker is.
I like my life the way it is.	15.	Ek hou van my lewe soos dit is.
I wish my life was different.	16.	Ek wens dat my lewe anders was.
I wish that I could go somewhere else.	17.	Ek wens dat ek na 'n ander plek kon gaan.
I think I will be happy when I am a grown-up.	18.	Ek dink ek sal gelukkig wees as ek groot is.
I think of the time when I will be a grown-up.	19.	Ek dink aan wanneer ek groot sal wees.

CFI-SPRIM-3



Things will go well for me when I am a grown-up.	20.	Ek dink dit sal goed gaan met my as ek groot is.
I think it will be fun when I am a grown-up.	21.	Ek dink dit sal lekker wees as ek groot is.
I wish I was a grown-up already.	22.	Ek wens ek was al groot.
I think my plans will work out when I am a grown-up.	23.	Ek dink my planne sal uitwerk as ek groot is.
I think things will be bad when I am a grown-up.	24.	Ek dink dit sal vir my sleg wees wanneer ek groot is.
I think it is better to be a grown-up, rather than being a child.	25.	Ek dink dit is beter om eerder 'n grootmens as 'n kind te wees.
I am afraid to make mistakes.	26.	Ek is bang ek maak foute.
I feel like running away from the things that scare me.	27.	Ek voel lus om weg te hardloop van die dinge wat my bang maak.
Things I don't know, scare me.	28.	Goed wat ek nie ken nie laat my bang voel.
I get stomach pains when I feel afraid.	29.	Ek kry maagpyn wanner ek bang is.
I am afraid that things may go wrong.	30.	Ek is bang iets gaan verkeerd.
There are places where I feel scared.	31.	Daar is plekke waar ek bang voel.
There are people who scare me.	32.	Daar is mense wat my bang maak.
I feel afraid.	33.	Ek voel bang.
I feel I deserve getting shouted at.	34.	Ek voel ek moet raas kry.
I am to blame when things go wrong.	35.	Dit is my skuld as dinge verkeerd gaan.
When something is wrong, I am to blame.	36.	As daar fout is, is dit my skuld.
I feel I do too many things wrongly.	37.	Ek voel ek doen te veel goed verkeerd.
I cause problems.	38.	Ek veroorsaak probleme.
I feel I should be punished.	39.	Ek voel ek moet gestraf word.
I am naughty.	40.	Ek is stout.
I easily get into trouble.	41.	Ek kom maklik in die moeilikheid.
I am to blame for many things.	42.	Baie goed is my skuld
People like me.	43.	Mense hou van my.
I like myself.	44.	Ek hou van myself.
I am important.	45.	Ek is belangrik.
I feel shy.	46.	Ek is skaam.
People love me.	47.	Mense is lief vir my.
I feel good about myself.	48.	Ek voel goed oor myself.



People listen to me.	49.	Mense luister na my.
I feel worthless.	50.	Ek voel nikswerd.
When I play on my own, I feel less afraid.	51.	Ek voel minder bang wanneer ek alleen speel.
I enjoy having people around me.	52.	Ek hou van mense om my.
I am scared to make new friends.	53.	Ek is bang om maats te maak.
I like to do things on my own.	54.	Ek hou daarvan om dinge op my eie te doen.
I am afraid of other children.	55.	Ek is bang vir ander kinders.
I like to be alone.	56.	Ek hou daarvan om alleen te wees.
I easily tell other people how I feel.	57.	Ek vertel maklik vir ander mense hoe ek voel.
I play on my own.	58.	Ek speel alleen.
I must prevent others from becoming sad.	59.	Ek moet keer dat ander hartseer word.
I must prevent bad things from happening to other people.	60.	Ek moet keer dat slegte goed met ander mense gebeur.
I am worried about other people.	61.	Ek is bekommerd oor ander mense.
I must make sure that other people are happy.	62.	Ek moet sorg dat ander mense gelukkig is.
I must keep other people out of trouble.	63.	Ek moet ander mense uit die moeilikheid uit hou.
Other people's problems are more important than mine.	64.	Ander se probleme is belangriker as my eie.
I may tell a lie to keep other people out of trouble.	65.	Ek mag jok om ander mense uit die moeilikheid te hou.
I protect others by taking the blame when things go wrong.	66.	Ek beskerm ander deur die skuld te vat as iets verkeerd gaan.
I say no to things that are bad for me.	67.	Ek sê nee vir goed wat vir my sleg is.
I show it when I dislike something.	68.	Ek wys as iets vir my sleg is.
I say yes when I actually mean to say no.	69.	Ek sê ja, wanneer ek eintlik nee bedoel.
I will tell someone when I think he/she is wrong.	70.	Ek sal vir iemand sê as ek dink hy/sy is verkeerd.
I am scared to say what I think.	71.	Ek is bang om te sê wat ek dink.
I pretend to be satisfied.	72.	Ek maak asof ek tevrede is.
I keep quiet even when I think others are wrong.	73.	Ek bly stil, al dink ek ander is verkeerd.
I do things that others want to do.	74.	Ek doen dinge wat ander wil doen.
I forget where I put things.	75.	Ek vergeet waar ek goed bêre.



When I have to give a message, I remember exactly what to say.	76.	Wanneer ek boodskappe moet oordra, onthou ek presies wat om te sê
I forget which day it is.	77.	Ek vergeet watter dag dit is.
I find it hard to remember important things.	78.	Ek sukkel om belangrike goed te onthou.
I forget to do my daily tasks.	79.	Ek vergeet die dinge wat ek elke dag moet doen.
I forget to give my parents letters from school.	80.	Ek vergeet om briewe van die skool af vir my ouers te gee.
I forget important things.	81.	Ek vergeet belangrike dinge.
I forget which homework I have to do.	82.	Ek vergeet watter huiswerk ek het.
I easily feel angry.	83.	Ek voel gou kwaad.
I bully my friends when they make me angry.	84.	Ek slaan/byt/skop my maats as hulle my kwaad maak.
I make my friends scared of me.	85.	Ek maak my maats bang vir my.
I say nasty things to my friends when they make me angry.	86.	Ek sê lelike goed vir my maats as hulle my kwaad maak.
I feel like swearing when my friends make me angry.	87.	Ek voel lus om te vloek as my maats my kwaad maak.
When I'm angry, I feel like breaking something.	88.	Ek voel lus om iets te breek wanneer ek kwaad is.
I feel like shouting when I'm angry.	89.	Ek voel lus om te skree wanneer ek kwaad is.
I find it hard to do things right.	90.	Ek sukkel om dinge reg te doen.
I have stopped laughing.	91.	Ek het opgehou om te lag.
I cry easily.	92.	Ek huil maklik.
I feel tired.	93.	Ek voel moeg.
I feel sad.	94.	Ek is hartseer.
There are only a few things I enjoy doing.	95.	Daar is min dinge wat vir my lekker is om te doen.
I feel like a failure.	96.	Ek voel soos 'n mislukking.
I feel alone.	97.	Ek voel alleen.
Grown-ups are stupid.	98.	Grootmense is simpel.
Grown-ups make me angry.	99.	Grootmense maak my kwaad.
I hate being with grown-ups.	100.	Ek haat dit om saam met grootmense te wees.
I am afraid of grown-ups.	101.	Ek is bang vir grootmense.
Grown-ups must leave me alone.	102.	Grootmense moet my uitlos.



I like grown-ups.	103.	Ek hou van grootmense.
Grown-ups like me.	104.	Grootmense hou van my.
I enjoy being with grown-ups.	105.	Ek hou daarvan om saam met grootmense te wees.
Grown-ups irritate me.	106.	Grootmense irriteer my.
People lie to me.	107.	Mense jok vir my.
I am afraid other people will hurt me.	108.	Ek is bang ander mense maak my seer.
I know other people will help me.	109.	Ek weet ander mense sal my help.
People pretend to like me.	110.	Mense maak asof hulle van my hou.
I can believe other people.	111.	Ek kan ander mense glo.
People mean what they say.	112.	Mense bedoel wat hulle sê.
I am cautious being alone with others.	113.	Ek is versigtig om alleen saam met ander te wees.
People hide things from me.	114.	Ander mense steek goed vir my weg.
I keep my secrets to myself.	115.	Ek hou my geheime vir myself.
Other people only want to hurt me.	116.	Ander mense wil my net seermaak.
I am different from other children.	117.	Ek is anders as ander kinders.
I wish I was more like other children.	118.	Ek wens ek was soos ander kinders.
Other children have less problems than I do.	119.	Ander kinders het minder probleme as ek.
Bad things only happen to me.	120.	Slegte goed gebeur net met my.
Other children are getting on better than I do.	121.	Dit gaan beter met ander kinders as met my.
Other children are happier than I am.	122.	Ander kinders is gelukkiger as ek.
My friends think I am different.	123.	My maats dink dat ek anders is.
My friends say rude things to me.	124.	My maats sê lelike goed vir my.
I like my body.	125.	Ek hou van my liggaam.
I wish I looked different.	126.	Ek wens ek het anders gelyk.
I feel good about myself when I look in the mirror.	127.	Ek voel goed oor myself as ek in die spieël kyk.
I feel like hiding my body.	128.	Ek voel lus om my liggaam weg te steek.
I feel ashamed of my body.	129.	Ek is skaam vir my liggaam.
My body feels dirty.	130.	My liggaam voel vuil.
I think people laugh at my body.	131.	Ek dink mense lag vir my liggaam.
I wish I could change my body.	132.	Ek wens ek kan my liggaam verander.



My body gives me the horrors.	133.	Ek gril vir my eie liggaam.
I look into other children's bags.	134.	Ek kyk in ander kinders se tasse.
I look into my teachers' drawers.	135.	Ek kyk in die onderwysers se laaie.
I knock before I enter a room.	136.	Ek klop voor ek in 'n kamer ingaan.
I like standing close to people.	137.	Ek hou daarvan om teenaan mense te staan.
I search for things other people hide.	138.	Ek soek na goed wat ander mense wegsteek.
I peep at other people's belongings.	139.	Ek loer in ander mense se goed.
I easily snoop around other people's stuff.	140.	Ek soek maklik in ander mense se goed rond.

Voltooi 141 - 147 met betrekking tot alkoholgebruik. Indien jy geen alkohol gebruik nie, los dit uit en begin weer by nommer 148 invul.

Complete 141 - 147 with regard to the use of alcohol. If you do not use any alcohol at all, leave this blank and start at number 148.

I drink when I am with my friends.	141.	Ek drink wanneer ek saam met my maats is.
My friends and I drink in secrecy.	142.	Ek en my maats drink in die geheim
It's OK to drink.	143.	Dit is OK om te drink.
I drink so much that I vomit.	144.	Ek drink so baie dat ek opgooi.
I drink to be popular.	145.	Ek drink om gewild te wees by my maats.
get into trouble because of my drinking.	146.	Ek kom in die moeilikheid omdat ek drink.
It is fun to drink.	147.	Dit is lekker om te drink.

Voltooi 148 - 154 met betrekking tot dwelmgebruik (dagga, gom, hoesstroop, ens.). Indien jy geen dwelms gebruik nie, los dit uit en begin weer by nommer 155 invul.

Complete 148 - 154 with regard to the use of drugs (dagga, glue, cough medicine, etc). If you do not use any drugs at all, leave this blank and start at number 155.

I use drugs when I am with my friends.	148.	Ek gebruik dwelms wanneer ek saam met my maats is.
My friends and I use drugs in secrecy.	149.	Ek en my vriende gebruik dwelms in die geheim.
It is OK to use drugs.	150.	Dit is OK om dwelms te gebruik.
I must use drugs.	151.	Ek moet dwelms gebruik.
I use drugs to be popular.	152.	Ek gebruik dwelms om gewild te wees by my maats.
I get into trouble because I use drugs.	153.	Ek kom in die moeilikheid omdat ek dwelms gebruik.
It is fun to use drugs.	154.	Dit is lekker om dwelms te gebruik.
I like school.	155.	Ek hou van skool.
I enjoy being at school.	156.	Dit is vir my lekker by die skool.



I hate school.	157.	Ek haat skool.
I am bored at school.	158.	Ek is verveeld by die skool.
School is unpleasant to me.	159.	Skool is vir my sleg.
I like my teachers.	160.	Ek hou van my onderwysers.
I easily get into trouble at school.	161.	Ek kom maklik in die moeilikheid by die skool.
I like my friends.	162.	Ek hou van my vriende.
My friends and I do things together.	163.	Ek en my vriende doen dinge saam.
I wish I had other friends.	164.	Ek wens ek het ander vriende gehad.
I can be honest with my friends.	165.	Ek kan eerlik wees met my vriende.
I hate my friends.	166.	Ek haat my vriende.
My friends share their secrets with me.	167.	My vriende deel hul geheime met my.
My friends and I have fun together.	168.	Ek en my vriende het 'n lekker tyd saam.
I share my secrets with my friends.	169.	Ek deel my geheime met my vriende.
I share my secrets with my mother.	170.	Ek deel my geheime met my ma.
My mother and I do things together.	171.	Ek en my ma doen dinge saam.
I spend time with my mother.	172.	Ek bring tyd saam met my ma deur.
My mother and I have fun together.	173.	Ek en my ma het 'n lekker tyd saam.
I share my feelings with my mother.	174.	Ek deel my gevoelens met my ma.
I feel angry when I think of my mother.	175.	Ek voel kwaad as ek aan my ma dink.
My mother understands me.	176.	My ma verstaan my.
My mother is angry with me.	177.	My ma is kwaad vir my.
My father and I do things together.	178.	Ek en my pa doen dinge saam.
I spend time with my father.	179.	Ek bring tyd saam met my pa deur.
I share my secrets with my father.	180.	Ek deel my geheime met my pa.
I share my feelings with my father.	181.	Ek deel my gevoelens met my pa.
My father and I have fun together.	182.	Ek en my pa het 'n lekker tyd saam.
I feel angry when I think of my father.	183.	Ek voel kwaad as ek aan my pa dink.
My father understands me.	184.	My pa verstaan my.
My father is angry with me.	185.	My pa is kwaad vir my.

As jy 'n stiefma het, voltooi 186 - 193 soos dit op haar van toepassing is.
Complete 186 - 193 if you have a stepmother.

I share my secrets with my stepmother.	186.	Ek deel my geheime met my stiefma.
--	------	------------------------------------



My stepmother and I do things together.	187.	Ek en my stiefma doen dinge saam.
I spend time with my stepmother.	188.	Ek bring tyd saam met my stiefma deur.
My stepmother and I have fun together.	189.	Ek en my stiefma het 'n lekker tyd saam.
I share my feelings with my stepmother.	190.	Ek deel my gevoelens met my stiefma.
I feel angry when I think of my stepmother.	191.	Ek voel kwaad as ek aan my stiefma dink.
My stepmother understands me.	192.	My stiefma verstaan my.
My stepmother is angry with me.	193.	My stiefma is kwaad vir my.

As jy 'n stiefpa het, voltooi 194 - 201 soos dit op hom van toepassing is.
Complete 194 - 201 if you have a stepfather.

My stepfather and I do things together.	194.	Ek en my stiefpa doen dinge saam.
I spend time with my stepfather.	195.	Ek bring tyd saam met my stiefpa deur.
I share my secrets with my stepfather.	196.	Ek deel my geheime met my stiefpa.
I share my feelings with my stepfather.	197.	Ek deel my gevoelens met my stiefpa.
My stepfather and I have fun together.	198.	Ek en my stiefpa het 'n lekker tyd saam.
I feel angry when I think of my stepfather.	199.	Ek voel kwaad as ek aan my stiefpa dink.
My stepfather understands me.	200.	My stiefpa verstaan my.
My stepfather is angry with me.	201.	My stiefpa is kwaad vir my.

Voltooi 202 - 209 soos dit op die gesin waar jy die meeste bly, van toepassing is.
Complete 202 - 209 with regard to the family where you stay most of the time.

I share my feelings with my family members.	202.	Ek deel my gevoelens met my gesinslede.
My family bails me out of trouble.	203.	My gesin help my wanneer ek in die moeilikheid is.
Our family spends time together.	204.	Ons gesin bring saam tyd deur.
I feel alone at home.	205.	Ek voel alleen by die huis.
I can be honest with my family members.	206.	Ek kan eerlik wees met my gesinslede.
I share my secrets with my family members.	207.	Ek deel my geheime met my gesinslede.
I can share what happens to me with my family.	208.	Ek kan vir my gesin vertel wat met my gebeur.
I feel sad when I am with my family.	209.	Ek voel ongelukkig as ek by my gesin is.

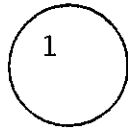
NEXURE 2 YOUR CHOICE EVALUATION QUESTIONNAIRE

YOUR CHOICE QUESTIONNAIRE

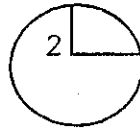
Name _____

Date _____

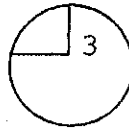
Complete all the following questions; grade yourself as quickly and as honestly as possible. Do not speculate too long before you answer. The first answer that comes to mind is usually the correct one. There are no wrong or correct answers. Mark the relevant number by using a pencil.



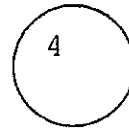
Never



Sometimes



Often



Always

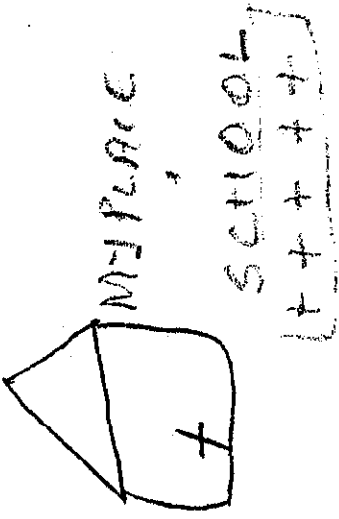
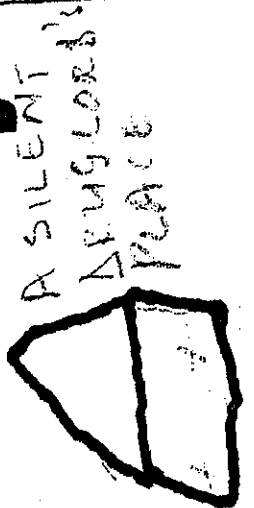
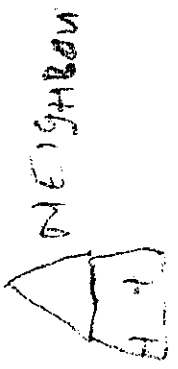
1. It is important to tell the truth
1 2 3 4
2. I am responsible for my offence
1 2 3 4
3. How responsible was my victim for my offence?
1 2 3 4
4. I easily get into trouble
1 2 3 4
5. I feel I should be punished
1 2 3 4
6. I have control over my thoughts
1 2 3 4
7. How much do I want NOT to re-offend?
1 2 3 4
8. I may tell a lie to keep other people out of trouble
1 2 3 4
9. I am motivated to change
1 2 3 4
10. I am able to deal with wanting something that is not mine
1 2 3 4

11. I say yes when I actually means no
1 2 3 4
12. I am responsible for the decisions I make
1 2 3 4
13. My offending affects the feelings of others
1 2 3 4
14. I often fantasize about offending
1 2 3 4
15. I feel in control and powerful over my victim
1 2 3 4
16. I see myself as dangerous
1 2 3 4
17. I easily snoop around other people's stuff
1 2 3 4
18. When I am angry, I feel like breaking something
1 2 3 4
19. I say no to things that are bad for me
1 2 3 4
20. I feel good about myself when I look into the mirror
1 2 3 4

ANNEXURE 3
PROBLEM OF IMMEDIATE GRATIFICATION
PIG

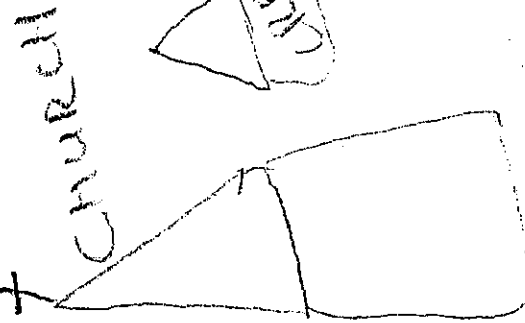
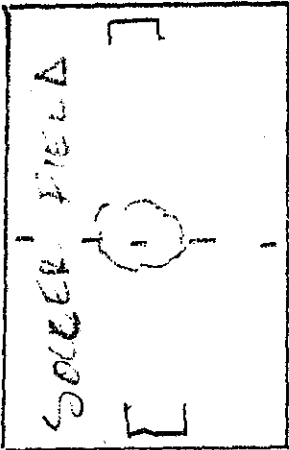


hotspots in my neighbourhood



MAIN STREET

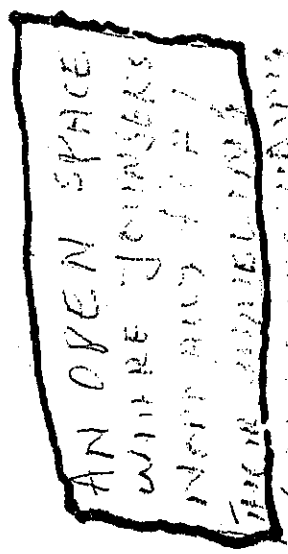
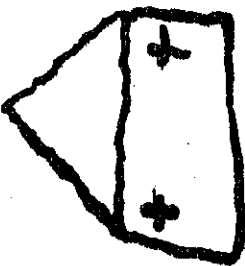
MAIN STREET



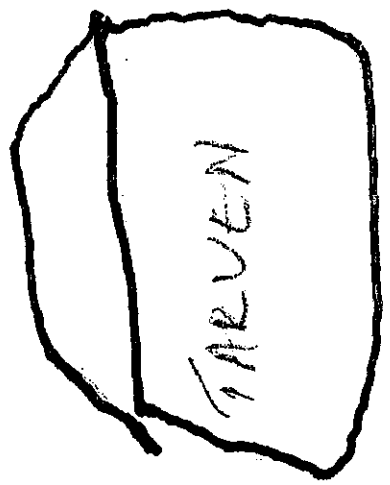
CHURCH
A PLACE WHERE PEOPLE
ARE USUALLY MET



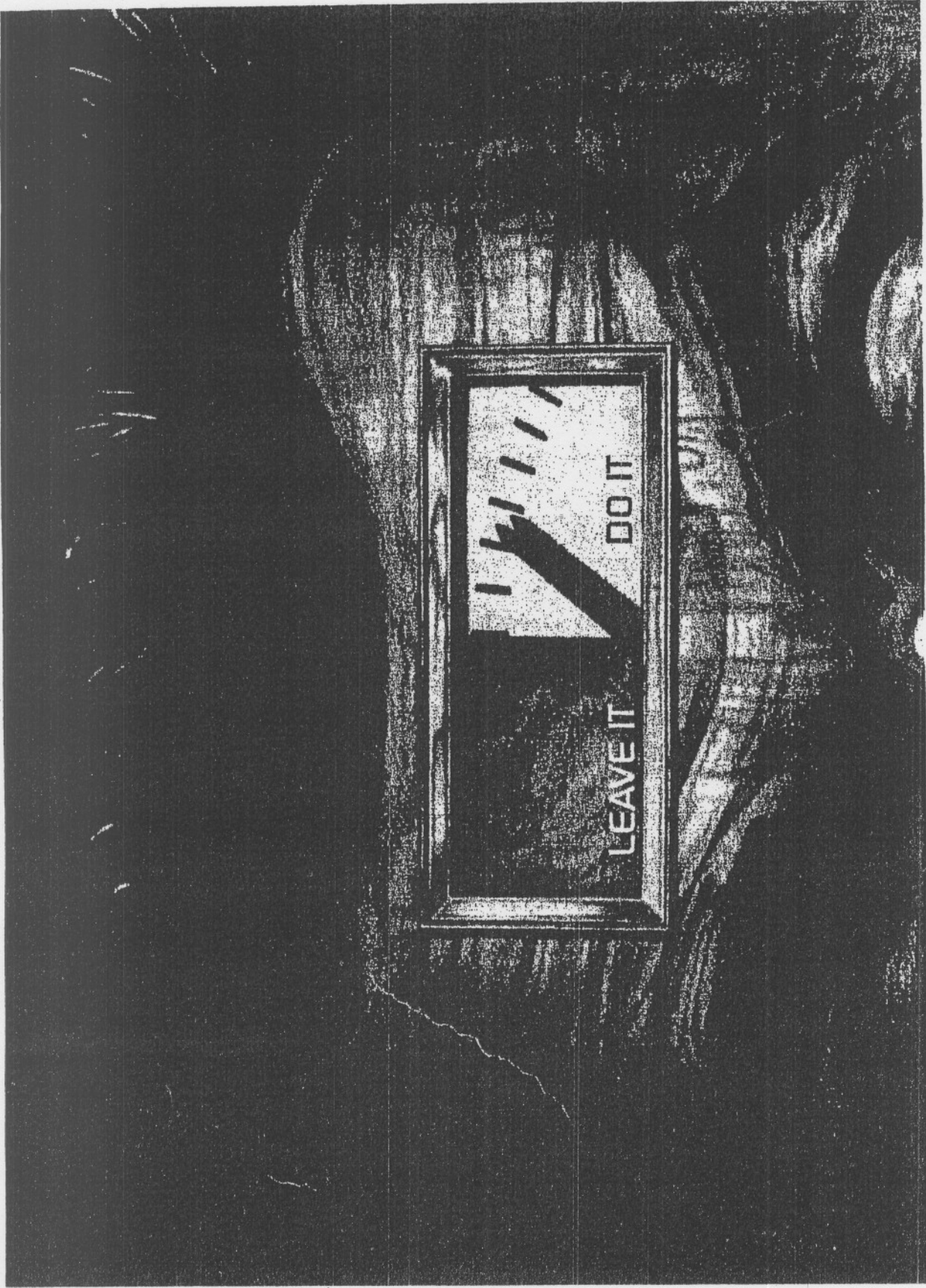
FRIENDS
WHO ARE
ALWAYS
HOME
ALONE



SHINE AND GLOWING
A LOT



ANNEXURE 5 LEAVE IT! DO IT!



THE NATURE OF A DRAMA-BASED PROGRAM
FOR YOUNG FIRST OFFENDERS
IN SOUTH AFRICA

TANIA VENTER
2004