

# **THEATRE AS THERAPY AGAINST AGGRESSIVE BEHAVIOUR AMONG TEENAGERS IN UYO AND ADO EKITI OF NIGERIA**

**Justina Aniefiok JAMES, PhD**

Department of Theatre Arts  
University of Uyo, Uyo  
Akwa Ibom State, Nigeria  
Email: tinachrist01@yahoo.com  
&

**Lilian E. BAKARE, PhD**

Department of Theatre & Media Arts  
Federal University, Oye-Ekiti  
Ekiti State, Nigeria  
Email: lilianbakare4@gmail.com

## **Abstract**

This study examined the use of drama therapy, which is a genre of Drama-in-Education as a tool for curbing aggressive and violent behaviours among adolescents in Uyo, Akwa Ibom State and Ado-Ekiti, Ekiti State, respectively. The rate of aggressive and violent behaviours among adolescent both at home and the school environments has become alarming that it has become a threat to Nigeria society at large; both to the adolescents concern; their parents; school proprietors and authorities. Using qualitative research methodology; these researchers analysed data from 30 participants who participated in D.I.E. workshop in Ado-Ekiti and 50 participants who participated in D.I.E workshop in Uyo, respectively. The results revealed that the rates of youth feeling unsafe in their school environment, bringing weapons to school, and engaging in physical fighting on school property continue is on the increase. Findings however, revealed that with the use of Drama-in-Education as a tool as executed with the adolescents of these cities: there is the likelihood of D.I.E eradicating or possibly ameliorating aggressive and violent behaviours among adolescents. The study thus recommends the integration and use of Drama-in-Education as instructional method that is participatory in nature as an antidote to aggressive and violent behaviours among adolescents.

## **Introduction**

Aggression as a term has its root in the Latin word – aggression, from *aggressus*, which means attack. It is a forceful physical, verbal, or symbolic action which is either appropriate or self-protective (for example, self-assertiveness) or inappropriate (for example, hostile or destructive behaviour). It may be directed outwardly at either the environment or another person, or inwardly towards one's self (<https://medicaldictionary.thefreedictionary.com>).

According to *Wikipedia*, aggression is “overt, often harmful, social interaction with the intention of inflicting damage or other unpleasantness upon another individual”. It may occur either in relation or without provocation. In humans, “frustration due to blocked goals can cause aggression (<https://en.wikipedia.org>). *Wikipedia* classifies human aggression into two direct and indirect aggressions. Direct aggression is characterised by physical or verbal behaviour intended to cause harm while direct aggression exhibits a behaviour that produce harm, affect the social relation of a person. Sex related aggression, territorial aggression, isolation induced aggression, irritable aggression, and brain-stimulated-induced aggression (*Wikipedia*). Aggressive behaviour may be seen as an individual or group social interaction that exhibits some hostile traits that ultimately produce some pain or hurt to the victim. However, Essa is of the opinion that aggression is not a solitary affair, but behaviour (17).

Among teenagers in Nigeria and other countries of the world presently, aggressive behaviour seems to rise without adequate control. On close observation, scholar like Kuper holds the view that the society is run aggressively, therefore aggression is responding to aggression (65-66). Akwang and Chimeziem acknowledge that the aggression stems from ecological factor (22-25). Irele sees the rise of aggression as a show of physical threat against each other in the society (3-5). Sigmund Freud holds that aggressiveness teenagers indulge in, is a replay of unresolved hurt in the mind: that their aggressiveness deterges the wound in their mind and frees them from repressed malcontent they may have inhibited as pent-up grudge against their offenders (in Dukore 827-828).

Ngugi wa Thiongo'o reflects that it is the failure of parents to handle their responsibilities; that some parents over pamper their children to the detriment of the children's attitudes in the society, while some are not given proper love a child should have-both ways show a wide gap leading to aggressiveness among teenagers in societies (132-133). In the same vein, Oseghae Eghosa submits that, the major explanations for aggressiveness are bio-social, psychogenic, and psychological. The popular perspectives here according to Oseghae Eghosa are, “the frustration-aggressive thesis which attributes violence to frustration, which bleeds anger and finally leads to aggressive behaviour” (9). In all units of life, aggressiveness has an agreeable linkage with causes and effects in the lives of teenagers completely.

In an observation at Uyo, the capital of Akwa Ibom State, and in Ado-Ekiti, Ekiti state, there are reliable evidences that simple entertainment through the instrumentality of the theatre can gush out aggression and tone down aggressiveness among teenagers. This claim draws our minds to the concept of catharsis which the famous Greek philosopher, Aristotle, has emphasised to be a purgation of emotion. This idea expressed in his *Poetics*, cited in Bernard Dukore, is further explained by John that in a theatrical performance put out for people to see:

Watching violence allows individuals vicariously to release pent-up everyday frustration that might otherwise explode dangerously. By seeing violence, so goes the theory, people let off steam individuals who see violent activities are

stimulated to fantasy violence, which drains off contents tendencies toward real-life violence (Dukore 376).

In Aristotle's view, when people see aggression performed by other people, they recollect aggressive scenarios in their life and begin to let off the aggressiveness.

In another view of the theatre, it is acknowledged that participating in a production or viewing it performed can counteract aggressive behaviour. Among teenagers, apart from viewing already made production, participation in the crafting of a production by playing role, singing songs and getting ruptured in the pulsation of the dramatic experience make a remarkable impact in the mind of the teenage child. Role playing and general participation in theatre in-education, according to Isidore Eyo, can "deal with a wide range of behavioural problems that generally cause considerable anguish and seriously hamper a person's functioning" (37); and such behavioural problem is the aggressiveness teenagers exhibit to each other, in groups and even extend to the society.

### **Causes of Aggression**

Aggressive behaviour stem from many situations, some of which are the media (television and film contents, culture, family/parental influence, influence from alcohol and drugs, exposure to firearms at home or school, socio-economic status, breakdown in commonly shared values or changes in family/community patterns, truancy, and so on.

### ***Aggressive Situations***

These may include among others:

1. When someone shouts angrily on another person, situation or thing;
2. When a person resorts to name calling when angry;
3. When an individual gets easily provoked to the point of verbally insulting or using abusive language on the offender; and
4. When an individual issues out threats as self-defence when annoyed, etc.

### **Theoretical Framework**

Theories of aggression can be divided into three, instinct theory, frustration theory, and learned behaviour theory.

1. Instinct Aggression Theory suggests that aggression occurs as a result of the natural aggressive instinct imbedded in the individual. This theory implies that aggression is innate and hence, cannot be avoided.
2. Frustration Aggressive Theory believes that aggression only occurs as a result of frustration; meaning that any point in time, that an individual feels frustrated he/she will naturally exhibit aggressive attitude. This therefore becomes an unconscious way of expressing dissatisfaction towards a situation or person.
3. Aggression as a learned behaviour (social learning approach) argues that aggressive behaviour is not innate or in born, but learned (acquired). This can

only happen, either through direct experience, through observation or limitation of others (skillsyouneed.com).

This paper, however, adopts Frits Heider's Attribution Theory, which philosophy falls under the learned behaviour or social learning theory. The behaviours of people in the society are reinforced by a cause. It may be external, that is situation made to happen because of the surrounding an individual dwells or internal that may be stimulated by personal drive. Aggressive behaviour is a factor that generates ambivalence in consideration especially among teenagers in Akwa Ibom and Ekiti State.

Attribution theory interlaces teenagers' aggressiveness with the society they live and deduces teenager's aggressive behaviour by attributing it to external or internal situations in a fairly logical way. The external situation focuses on the way of life of a people generally as fashioned out over a period to live while internal focus on the psychological details of a person. In terms of a way of life, Matsumoto and Juang submit that:

Not only does culture exist in every individual, but it also exists as a phenomenon a label depicting the programmed pattern of life we have learned and become accustomed to. These behaviours then feed back onto the social label of culture, so that the label is reinforced as well. Culture thus has a cyclical nature between its properties as a social label and the individual behaviours of its member's attribution refer to the process by which we infer the cause of our own and other people's behaviour (15).

Attribution allows people to draw from the way politics, religion, business, education; the media and other day-to-day activities have made people to develop attitudes and manners to approach life in their communities.

In the internal situations that people draw inference about aggressive behaviours intersect various scholars like Sigmund Freud, Roger Sperry, and D. Kimura to explain the duality of the human mind (Ellen 331-335). The brain has two parts. These parts automatically represent the minds. The left side of human brain controls language while the right hand-side controls creativity. This is further explained to be the conscious and unconscious minds featuring different worlds of reality in an individual. In a survey of an epileptic patient and stroke it is discovered that a disconnection of a part of a brain to the other can result in a seizure of consciousness. In evaluating behavioural capacities experimentation with earphone determines the workability of both ears to be connected to the innate activities of the mind.

Thus, if the shortage of blood supply to the brain is temporary disturbed, a quirk in composure may surface. This is an internal situation of the human body that information may be drawn to the behavioural thrusts of teenagers in the society. However, the internal stimuli are viewed as psychic forces in the individuals. In the view of Hillman, the psychic forces act within a person's inner world, instincts, impulses, or complexes according to present-day psychological terminology (cited in Scategni 5). Based on the views above, Snyder and Higgins hold that the distinction between internal

and external attributions are in aggressiveness, that the people indulge in because of their aggressive environment and the one they indulge because their mind is grounded to do so to relieve inhibition to destroy (403-405).

### **Theatre Reassessed**

Stage performances have been employed as a medium for circulating information for decades. In the contemporary time, it is deployed beyond communication to reinforcement of activities and action. Therefore, this paper presents theatre as the re-enforcer of social activities and the stimulator of psychic energies. The theatre that raises social consciousness is the one that intersects popular cultures with a people's creativity to entertain.

According to Oscar Brockett, it is "the type of theatre associated with popular culture it employs easily recognisable character types, situations, and dramatic conventions, manipulating them with sufficient inventiveness to be entertaining without raising disturbance questions that challenge the audience's values and assumptions (12). In *Marxist Aesthetics*, Arvon reflects that a theatre that raises social consciousness has observed the reality existing in the society (26-29). The reality is the interplay of economic factor and the human behaviours. If the divide between the *haves* and the *have-nots* is eliminated and a society where classlessness exists: then drama shall have fulfilled its social functions. Bertolt Brecht grounds it as a demonstration of the problems of man evolving from exploitation and abuse of his social comfort without necessarily intertwining art with life (102-104); while Femi Osofisan views as a presentation of class consciousness spearheaded by the military and civilian shared culture of class initiation (43-44). However, such theatre

examines social institutions of the religious, the economic and political which together constitute what is called social structure... a discipline pre-eminently concerned with man's social world, his adaptation to it and desire to change it to recreate the social world of man's relationship with his family, with politics, with state in its economic and religious constructs delineates the role of man in his environment, as well as the conflicts and tension between groups and social classes (Bamidele 4).

Theatre can raise energies in the mind and as well tone down psychic energies. In *Black African Theatre and its Social Functions*, Bakary Traore submits thus:

Let us cast a glance at William Ponty theatre which brought together all the nationalities of French West Africa over the years several facts testify to the authorities desire to maintain a sense of rivalry on an ethnic basis among the students. Among other examples there is the note of conduct this means that the play could only be conceived, thought out and developed in the territorial optic. The students returned from holidays full of material gleaned from old men, griots or chroniclers, or simply drawn from official historical materials or taken from the events and customs of everyday life. There was what was called a festival of

welcome a reception to instil in them the pony spirit which manifested itself in the specific attitudes displayed by the students in public (67-70).

To further evaluate Traore's position, certain performances can be organised just to make the students mind bend toward certain desires they may not have control over nor realised that their minds have been practically forced to conceive something beyond their own physical control.

According to Winner, "art exerts power over us and the way it is created remains relatively mysterious ... there is evidence that the process occurs largely on a conscious level" (136); such situations affect thoughts and actions of younger people. In the view of David Whitebread, "young children are a very uncritical audience". To this effect, Scategni submits that the theatre as it may, can amplify emotions, feelings and perceptions accompanied by uneasiness or fear in as much as it implies giving up what is purely private as well as what individual neuroses had comfortably been holding secret (xv). However, to Umukoro, psychic stimulation "is the most effective method of educational communication" (20).

### **Aggressive Behaviours in Teenagers**

Aggressiveness in teenagers are in different ways but generally, aggression is an action that is capable of causing pain to people in the society. Iyayi looks at unaddressed sources anger, frustration, loss of dignity and self-esteem, hunger, joblessness, alienation from basic requisites of life, bitterness from sexual denial and social inequality as situations that reinforce aggression in teenagers (218-230). According to Dzurba, "it is a behaviour that is intended to hurt other people physically, mentally and emotionally" (30). This implies it is a set of "actions of omission or commission that result to physical attack and/or emotional trauma, which are capable of debasing or dehumanising" (Enwereji 54). Osaghae further corroborates that it is any act that involves a threat to or destruction of lives or property (3). All these ideas reflect that aggressive behaviours in teenagers convey many things that mean one thing: destruction.

Aggressiveness in teenagers is self-destruction. It is seen as pent-up aggression. It practically manifests in inhibition, withdrawal from others and gloomy attitude; and the aggressive tendencies are nurtured in words and action (Dzurba 31). In Nnenyelike's view, teenagers indulge in verbal abuse like words that hurt, teasing, making references to part of body in derogatory terms using sexually derogatory language (178). However, Dzurba and Nnenyelike are actually referring to two kinds of aggressions: the former implies personal aggression while the latter implies sexual aggressive behaviours among teenagers meanwhile, In *Gender and Discourse*, Wodak corroborates that such aggressiveness reflects in behaviours society commonly portrays as innocent and harmless, such as street remarks and so-called compliment on women's body, in actuality serves to harass and to create a context for more overt act of violence (44). The positions of these scholars reflect that aggressiveness among teenagers does not limit in destroying them but extends to demean others who in one way or the other associate with them.

Irele sees it as structural aggression, a state of aggressiveness where citizens only react to conditions they suffer through social injustices (3-5). Meanwhile, teenagers

freely indulge in delinquency, trespasses and even domestic terrorism as a way of self-reflection and mechanism for self-defence. Such structural aggression where some teenagers inadvertently find themselves is an injury or harm that is done to the minds of these younger ones. In the same vein, Myers holds that those who are frustrated in such psychic injury also frustrate others (569-570). Those who suffer unpleasant situations in life exhibit unpleasant deeds. Those who cannot achieve goals in life cause problems to others but those who have opportunity of changing from bad to good, the changes in them are logically explained than those who change from good to bad. And the one's found in school, Whitebread holds that they never concentrate (193). This reflects both aggressive behaviours in teenagers and consequences in the society generally.

### **Theatre as Therapy**

The therapist has among other responsibilities providing encouragement to his clients, persuading and crediting opportunities for clients/participants or patients to engage in some form of activities that is directed towards making them breakaway from their often irrational behaviours. According to David and Kakchina:

The rational emotive therapist thus uses logic and reason, teaching, suggestion, persuasion, confrontation, de-indoctrination, indoctrination, and prescription of behaviour to show the client what his or her philosophies are, to demonstrate how these lead to emotionally disturbed behaviour and to change the client's thinking and thus emotions by replacing these irrational philosophies with rational logical ones (<https://www.slideshare.net>).

Theatre therapy refers to the process of engaging theatre technique to give therapeutic assistance to victims or concerned individuals. According to the North American Drama Therapy Association (an online publication):

Drama therapy is active and experimental. This approach can provide the context for participants to tell their stories and solve problems, express feelings, or achieve Catharsis. Through drama, the depth and breadth of inner experience can be actively explored and interpersonal relationship skills can be enhanced ([www.nadta.org/what](http://www.nadta.org/what)).

*Wikipedia* further defines drama therapy as being the use of theatre techniques to facilitate personal growth and promote mental health ([www.nadta.org/what](http://www.nadta.org/what)).

Theatre therapy employs such technicalities as drama improvisation, games, story narration, text performance, and so on. Its functions include the following:

- a) Provide learners opportunity to acquire social skills
- b) Helps participants connect one with another
- c) Helps to improve emotional management skills  
([positivepsychologyprogram.com](http://positivepsychologyprogram.com)).

## **Methodology**

Research for this work was carried out in two cities in Nigeria: Uyo and Ado Ekiti. The study employed theatre as an intervention to help redress aggression among teenagers. To begin this work, the researchers first assembled a group of teenagers and interacted with them to ascertain the level of their knowledge on the subject of aggression and to determine the effectiveness of drama/theatre in providing escape from such anti-social indulgence. Using the qualitative research, (both experimental and survey) method of research, the research also subjected the participating groups to completing questionnaire to ascertain their feeling and level of satisfaction at the end of the intervention.

Data used for analysis were mostly from primary sources focused group discussions, interviews, questionnaire and dramatic experimentation, and secondary sources books, journal, internet. The primary data sources allowed the researchers to employ the qualitative data collection method in which words, images, narration, etc., were used to discuss results. Here, small sample of the population of teenagers in Uyo and Ado Ekiti were used.

## **Data presentation: Analysis and Interpretation**

### **Synopsis of the Drama Kits**

Here, the two study areas shall be identified as Group A – Uyo and Group B – Ado-Ekiti. The play, *The Tiger Train* (Group A – Uyo) centres on a particular family where there is neither peace nor harmony but the parent always fighting each other irrespective of the presence of their children.

The play opens in a classroom setting, as a woman Imalma walks in, angrily and furious with her son who was injured by one of the students named Bobo. The teacher pleads with the boy's mother to come with her to the principal's office. The next scene reveals Bobo's mother and sister on stage as the Dad walks in drunk and requests for his meal, but the wife starts throwing insult at him for giving her five hundred naira only for preparation of meal for family. This leads to a fight between them in the presence of their children.

This attitude displayed by Bobo's parents influenced the children's behaviour at home and in school. In the principal's office, Imaima walks in angrily with her son together with the teacher. After explaining what happened, the principal called Bobo's mother on phone immediately. After the call, a young man walks in carrying Bobo's sister while the teacher drags Bobo into the principal's office. He explains that he has caught them fighting outside the school so he decides to bring them in. Bobo's mother rushes in to see the daughter injured and the son kneeling requesting for an explanation, the principal narrates the story to her immediately she starts beating the son and cursing the father (her husband) for being responsible for the naughty behaviour of the children.

The principal attempts to caution her to be careful of her behaviour before the children, but she reacts by alleging that the principal was insulting her. She drags Bobo and the sister outside and they begin to throw stones at the principal's office. This leads to the school authority calling the Police who come and arrest them.

### ***Summary of the Drama Skits at Ado-Ekiti (Group B)***

*The First Drama Skit:* It centred on John a teenager of seventeen who had negative upbringing which he eventually brought with him to the school. John performance in Mathematics is nothing to write home and every attempt by the Math teacher to correct John prove abortive and John sees the Math teacher's palliative measure as punishment thereby provoking John to be heart-hardened and violent. John eventually joins the bad gang in the school and they eventually maim the Math teacher.

*The Second Drama Skit:* This story centres on Sade who suffers from parental abandonment. Although Sade grew up with her parents, her parents never gave her the attention she deserved. This act of abandonment and lack of parental attention stirs the aggressive behaviour and violence in Sade and she vows to take her pound of flesh from her parents when she grows up. She eventually grows up and identifies with other teenagers who suffer or are suffering the same fate and they form a gang to unleash terror on their parents and the larger society. However, they end up destroying themselves as they resort to living on hard drugs and alcohol.

*The Third Drama Skit:* The story centres on Israel, a teenager with a good upbringing. However, due to peer pressure and fear, Israel is lured to join the bad gang in the school. Israel and his gang are caught on examination malpractices in one of their examination and they are both expelled from the school. As a result, they gang up and kill the teacher who implicated them in the examination malpractice and continue to constitute nuisance and terror until they are caught by the police and Israel is sentenced to life imprisonment.

*The Fourth Drama Skit:* In this story, Richard, an only child of his parent, is over-pampered. As a result, Richard becomes a spoilt child. His parents are rich, as a result he gets everything on a platter of gold, without any personal efforts and input. Richard's WAEC and JAMB results are bought for him, and gains admission to the university. Eventually, Richard turns out to be deviant; he joins a bad gang as a result of peer-influence, peer pressure and weak moral upbringing. He becomes aggressive and violent, both in school and at home. Lured by his gang, he takes part in an armed robbery and he is caught and detained. While in detention, Richard connives with the Warder Officer to go to their home, to kill his parents. The plan actually works out as Richard eventually kills his parents on the ground that they failed to bring him up in a Godly way. He also kills the Warder Officer in order to escape going back to the prison. However, luck runs out on Richard too as he too is killed by a Police Officer, who had been trailing both Richard and the Warder Officer.

*The Fifth Drama Skit:* This story centres on an illiterate Gate-man, Kanipemotimo. Kanipemotimo missed the opportunity of going to school in his young age and therefore cannot read, write nor understand /communicate in simple English Language. Kanipemotimo's boss commits suicide and the Chef, in attempt to inherit the property of their boss, instructs Kanipemotimo that when police come for their investigation, he should tell them: "I killed her", knowing that Kanipemotimo was an illiterate.

Kanipemotimo actually acts according to the Chef's instruction and that eventually lands him in prison. Kanipemotimo eventually completes his prison term and is set free. Thereafter, he becomes hard-hearted, aggressive and violent, as a result of him being implicated in a crime he knew nothing about. Kanipemotimo eventually turns a kidnapper kingpin and begins to terrorise the society. However, on one occasion, he decides to ask one of his victims the meaning of the word, "I killed her", and the victim interprets it to mean, "mo pa", in Yoruba language. Consequently, Kanipemotimo had the regret of his life and decides to repent of his terror acts because he actually cursed his being an illiterate because he refused to go to school in his early days.

In Group "A" and "B", respectively, data collected were presented and analysed. Dramatic activities: games, songs, improvisation, were also employed to facilitate participation of the teenagers. The demographic characteristics of respondents in the first group (Group A – Uyo) shows that a total of 50 teenagers comprising 26 males representing (52%), and 24 females representing (48%) were randomly selected and used as respondents for the research in Uyo metropolis. Here, no teachers or parents were involved; while the demographic characteristics of respondents in the second group (Group B – Ado-Ekiti) comprise a total of 30 teenagers of 12 males and 18 females. Focus group discussions were also employed, which allowed for interactions between the facilitators and teenagers in both groups. The purpose was mostly to allow participants share their views on the subject of violence and aggression. Ideas provided by participants resulted in the final packaging and enactment of the drama skits.

From the drama skits so far, the following were deduced and discussed extensively: Aggressive behaviours; violence; terror; terrorism, their causes, resultant effects on the individuals and the society at large. It was unanimously agreed in the course of the Drama in Education workshop that aggressive behaviour and violence leading to disciplinary and legal difficulties have reached endemic proportions among our youth. The severity of problems and social and economic costs to society have increased markedly. Thus, in the workshop, the facilitators reviewed the risk factors, situational concerns, and warning signs that are important in predicting school violence and in designing effective prevention and early intervention efforts.

We then described programmes with which we were involved as educators that appear to be extremely promising and applicable to other communities. The prevention and intervention programmes as reflected in the drama skits are distinctive in that they involve collaborations with law enforcement operatives, including the police and criminal sheriff, and the juvenile court, as well as parents and schools, in their efforts to promote positive development. This clinical, educational, and public awareness campaign on the causes and effects of aggressive behaviour and violence among Nigerian teenagers and youths could increase opportunities to be of help in this critical area.

It was agreed in the course of the workshop that aggression is a form of behaviour characterised by physical or verbal attack. It may be directed outward against others or inward against the self, leading to self-destructive or suicidal actions. The group defined aggression as an attempt by an individual or group to inflict physical injury on another individual or group without the consideration of whether their attempt was

intentional or whether it was successful. Furthermore, the group viewed aggression as any form of behaviour that is intended to injure someone physically or psychologically.

The dictionary meaning of aggression is hostile or violent behaviour or attitudes. It is a disorganised emotional response. Adolescence is considered as the most important transition period of life, as adolescents face an intense turmoil because of the cognitive, biological and social changes taking place in this period. This is also the period of psychological transition from a child who has to live in a family to an adult who has to live in a society. Furthermore, adolescence is a period of heightened risk with high rates of conduct disorders and antisocial behaviour. In adolescence stage, any of the thwarting of desires, interruption in activities, constant fault finding, teasing, lecturing and making unfavourable comparisons with other children will lead to aggression.

In the course of the focus group discussion, it was agreed that aggression does not develop overnight, and is largely homebred. Experts ascribe aggression to a combination of factors – increasing exposure to violence through the media and the internet, lack of parental supervision, persistence tension and use of foul language at home, lack of communication between the child and parents, faulty parenting, performance pressure at school, growing substance abuse, increasing intake of junk food and sedentary life style. During the formative years, say from 2 to 10 years of age, a child is very inquisitive. They want to use every new world they come across, want to imitate their role model and want to feel big. At this age, if parents are not there to answer their queries, chances of their falling prey to behavioural problems are high.

Parenting style was also identified to play a great role in development of aggressive behaviour in adolescents captured in the drama skits. Parenting style is defined as the manner in which parents treat, communicate, discipline, monitor and support their children. When parents are warm, protective and supportive, children are unlikely to be over aroused and are better able to respond to parental efforts to focus their attention and guide their behaviour. This view is consistent with Vygotsky's view that cognitive skills are socially constructed through interactions with supportive and responsive adults (18). Parenting styles may also be linked to children's regulation and externalising behaviour problems because of its effects on the quality of the parent-child relationship. Parental warmth and acceptance, positive expressivity and protection have been linked to a secure attachment and this security is believed to foster regulated behaviour, because child has greater psychological resources for dealing with negative emotions and events. In addition children with more secure attachment are likely to be better at understanding others emotions, all of which could result in greater emotional control of behaviour and lower levels of aggressive behaviour.

Violence in the family is another contributing factor in stimulation of aggressive behaviour in children. Family violence has existed in both Indian and Western families (Straus and Gelles 86). Family violence can be defined as an act/action performed by a family member to get the desired conformity from the other member/s and when it carries a negative emotional component. A loving home produces children who pass on these benefits to other person but if there is violence, tension and insecurity, home become a breeding ground for dangerous and destructive behaviour (Tondon 98). Lessons children learn at home about violence are not lost to them but are extended to other social roles as

well. A child who is punished severely for being aggressive at home tends to be more aggressive outside the home. Extreme or inconsistent punishment encourages aggressive behaviour as much as any lack of discipline. Parental corporal punishment is associated with aggressive behaviour of children. Singh reported a link between family violence and aggressive behaviour of adolescents (28). Although a healthy and stable family is the most important social institution that can control the psychological or social factor which could contribute to the violent behaviour among students.

Violence in entertainment media is also considered by many to be a major contributor to aggressive and violent behaviour in real life (Anderson & Bushman 22; Donnerstein & Smith 17; Huesmann et al. 97). Continuous exposure to violence, murder, torture in films dulls the human nature to abhor violence. Identification with television personalities especially for boys identification with a character substantially increases the likelihood that the character's aggressive behaviour will be modelled (Huesmann & Eron 16). National Association for Education of Young Children, NAEYC (90) quoted that children who are frequent viewers of media violence learn that aggression is a successful and acceptable way to achieve goals and solve problems; they are less likely to benefit from creative imaginative play as the natural means to express feelings, overcome anger and gain self-control. Behaviours like aggression can be learned by watching and imitating the behaviour of others. A considerable amount of evidence suggests that watching violence on television increases the likelihood of short-term aggression in children (Aronson et al. 25). On TV, children likely to listen only those program that are exciting and entertaining. It is very sad that children see more movies that are made for adults. Watching all the violence develops anxiety, fright and tension among children. The image presented on TV and movies influence the attitude of children. Exposure to violence by daily viewing of violent television scenes resulted in increased antisocial behaviour. It is contended that new films and television shows that portray hostility, aggression and assault, may further raise the incidence of aggressive acts committed by those who are exposed to such extensions.

Family, the seat of social learning has been considered as an institution where children learn the process of socialisation. But school and peer group is also a major contributor of behaviour development of adolescents as captured in the fourth drama skits. A school is an institution providing education for young people up to the age of about 19 years. It is in this school setting where learners learn new behaviours. Social learning theories suggest that aggressive behaviour is learned and maintained through environmental experiences. Adolescents who are exposed to antisocial environment learn to participate in antisocial behaviour. Antisocial behaviour is not only related to family but also to school and society. The school exposes children to new behaviours which were not acquired at home during the adolescent's childhood. Some of these behaviours may be positive or negative, depending on the school environment. Learning involves the modification of perception and behaviour, which also means that behavioural modifications occur in meeting, changed conditions so that obstacles are overcome. Teachers and peers play a dominant role in shaping these behaviours either positively or negatively. Every teacher is responsible directly to God for the welfare of each child placed in his care, so if he looks on silently while a child needing assistance is led to

destruction as an adult, he is co-responsible and will have to answer for his actions before God.

***Question 1: Do you agree you had the tendency to be aggressive?***

All the respondents believed and agreed that every teenager has the tendency to be aggressive as a result of the human nature and psychology. It was discussed in the workshop some of the characteristics of aggressive behaviours and their causes of aggressive behaviour and violence. It is against this background that the participants agreed that they both have the tendency to be aggressive.

***Question 2: Did you enjoy being aggressive and violent?***

All the respondents believed and disagreed that they enjoy be aggressive and violent. Arising from the drama skit they watched in the course of the workshop; they learnt the negative effects of aggressive behaviour and violence and come to the conclusion that it has destructive tendency on the individual and the society at large.

***Question 3: Did you ever think that aggressive or violent behaviour can ruin your life?***

All the respondents believed and agreed that aggressive or violent behaviour can ruin your life base on the moral lessons learnt from the drama skits; most especially the third drama skit that centred on Sade who was destroyed by her aggressive behaviours.

***Question 4: Have you ever harmed anyone before through aggressive or violent behaviour?***

Ninety percent of the participants responded in affirmative to this question. Although, they admitted that they never inflicted serious injuries. However, this explained the resultant effects of aggressive or violent behaviour among teenagers.

***Question 5: Did you enjoy the play you just watched/participated in?***

All the participants responded affirmatively to this question. Perhaps eighty percent of the story were created and narrated by the participants. The facilitators only helped to fine tune the story and guide the participants on how to present them. Thus, they are excited to act out their own stories.

***Question 6: Do you understand what the play is saying?***

All the participants responded affirmatively to this question. Not only did the participants created the stories, but they were discussed in the course of the workshop before and after the re-enactment.

***Question 7: After watching the play will you behave aggressively/violently again?***

All the respondents believed and agreed that aggressive or violent behaviour can ruin their lives base on the moral lessons learnt from the drama skits and therefore disagree that they would never behave aggressively and violently again.

***Question 8: Do you agree that this play has helped you to have a change of behaviour?***

All the participants responded affirmatively to this question, affirming that the play they participated in/watched has helped you to have a change of behaviour; and that henceforth they would always eschew aggressive and violent behaviour no matter the anger in them.

***Question 9: The plays you just watched/participated in, emphasised the adverse effects of aggressive or violent behaviours in Nigeria society?***

All the participants responded affirmatively to this question, affirming that the play they participated in/watched taught them the causes, the adverse effects of aggressive or violent behaviours in Nigeria society and how to manage it.

***Question 10: These types of plays would help to discourage aggressive or violent behaviour among teenagers, if taken round schools?***

All the respondents believed and agreed that every teenager has the tendency to be aggressive as a result of the human nature and adolescent psychology and that the earlier this kind of drama is taken round school the better it would be to manage aggressive behaviour among students. This response confirms the efficacy of drama as a veritable tool for anger management and curbing aggressive or violent behaviours in Nigeria society.

## **Conclusion**

Social learning theories suggest that aggressive behaviour is learned and maintained through environmental experiences. Adolescents who are exposed to antisocial environment learn to participate in antisocial behaviour. It is confirmed that the extent to which children are exposed to a number of different family risk factors cause children's aggressive behaviour. Children's aggression is viewed as a reaction to frustration in an attempt to reduce aversive stimuli. Antisocial behaviour is not only related to family, but also to school and society. The school and society expose children to new behaviours which were not acquired at home during the adolescent's childhood. Some of these behaviours may be positive or negative, depending on the environment. It has been highlighted that teachers' harsh discipline can contribute to aggressive behaviour. Adolescents television access to and use of media technology (for example, television, Internet, and so on) are on the rise, and this explosion of technology brings with it potential benefits and risks. Therefore, the need for the present study is felt to ascertain the contribution of parenting style, family violence, television viewing and school environment to aggression among adolescents. The findings of the present study would help parents and teachers to identify various contributing factors towards development of aggression in adolescents.

## **Recommendations**

1. There is need for parents to cultivate the practice of monitoring media programmes to which their children and youths are exposed.

2. Much effort should be exerted towards avoiding child abuse at home and the school
3. Parents should live by example – eschew anger and violent reactions towards spouse, children, neighbours, situations, and so on.
4. Sex education should be structured into the child’s formal and informal learning (school and home).
5. Parent should be disciplinarians set rules and enforce them. They should be seen to be in charge of their homes without seeming to allow undue freedom of behavioural exhibition to the children and youths.
6. Talk shop/workshops should be constantly organised for teenagers to expose them to discourses on how to settle quarrels or problems verbally and peaceably without resorting to violence.
7. Conflict and peace resolution should be inculcated as a subject of study in the primary and secondary school curriculum. This will help teach teenagers of the values of peaceful co-existence.
8. Aggressive/violent reactions should be verbally and physically frowned at by parents and guardians.
9. Government should be seen to be sincere in fighting aggressive behaviour by verbally and lawfully condemning same. Law enforcement officers should be empowered to take up lawful acts against anyone caught in such anti-social behaviours.
10. Theatre-in-education professionals and students should be given an opportunity to package dramatic activities that revolve around the theme of aggression and present same to young people in schools from time to time.
11. Activities promoting skills building should be made part of the classroom learning to enable young learners embrace industrial skills in an attempt to exterminate idleness among youths.
12. Teacher led classroom discussions on aggregate behaviour to aid open communication among learners should also be encouraged.

### **WORKS CITED**

- “Aggression”. Retrieved 4 Aug. 2018 from <https://en.wikipedia.org/wiki/aggression>
- “Aggressive Behaviour”. Retrieved 4 Aug. 2018 from <https://medicaldictionary.thecreedictionary.com/aggressivebehaviour>
- Akwang, Etop and Gloria Chimeziem. “Ecology, Violence and the Environment in Nigerian Drama: An Ecocritical Study of Wole Soyinka’s *Dance of the Forest, The Strong Breed, and The Swamp Dwellers*”. In *The Parnassus*, 7, 2011.
- Anderson, C. G., and Bushman, B. J. “Human Aggression”. In *Annual Review of Psychology*, 53(2002): 27-51.

- Aronson, E., Akert, M. R., and Wilson, D. T. *Social Psychology*. London: Pearson Education, 2005.
- Arvon, Henri. *Marxist Aesthetics*. London: Cornell University Press, 1977.
- Bamidele, Lanre. *Literature and Sociology*. Ibadan: Stirling-Horden Publishers (Nig.) Ltd, 2000.
- Brecht, Bertolt. "On experimental Theatre". In Bentley, Eric (Ed.), *The Theory of the Modern Stage*. London: Penguin Books, 1968.
- Brockett, Oscar G. *The Essential Theatre*, (5<sup>th</sup> ed.). Orlando: Harcourt Brace Jovanovic College Publishers, 1992.
- David, Naorem B., and Kakchina, Manipur. "Models of Psychotherapy". Retrieved 12 Aug. 2018 from <https://www.slideshare.net/naorembintadevi/>
- "Dealing with Aggression". Retrieved 25 Aug. 2018 from <https://www.skillyouneed.com/ps/dealing-with-aggression.html>
- Donnerstein, E., and Smith, A. "Variables in interracial aggression: Potential in Group Censure". In *Journal of Personality and Social Psychology*, 22(1997): 143-50.
- "Drama Therapy". Retrieved 18 Aug. 2018 from <https://positivepsychologyprogram.com/drama-therapy//School>
- Dukore, Bernard. *Dramatic Theory and Criticism: Greeks to Grotowski*. New York: Holt, Rinehart and Winston, 1974.
- Dzuba, Apanaum. *Prevention and Management of Conflict*. Ibadan: Loud Books Publishers, 2006.
- Enwereji, Ezinne. "Gender and Violence: The Situation in Abia State of Southern Nigeria". In *The Abused and the Society*. Ibadan: Royal People (Nig.) Ltd, 2007.
- Essa, Eva. *Introduction to Early Childhood Education* (3<sup>rd</sup> ed.). London: Delmar Publishers, 1999.
- Huesmann, R. L., and Eron, L. D. *The Role of Television in the Development of Pro-social and Antisocial Behaviour: Research, Theories and Issues*. New York: Academic Press, 1986.
- Huesmann, R. L., Podolski, M. T., and Eron, L. D. "Longitudinal Relations Between Children's Exposure to TV Violence and their Aggressive and Violent Behaviour in Young Adulthood". In *Developmental Psychology*, 39(1997): 201-21.
- Irele, Dapo. *The Violated Universe: Fanon and Gandhi*. Ibadan: Critical Forum, 1993.
- Iyayi, Festus. *Violence*. Ikeja: Longman Nigeria Plc., 2003.
- John, V. *The Media of Mass Communication* (8<sup>th</sup> ed.). Boston: Pearson Education, 2007.
- Kuper, N. *Race, Class and Power*. Belmont: Wadsworth, 2009.
- Liu, Jianghong, Lewis, Gary and Evans, Lois. "Understanding Aggressive Behaviour Access the Life Span". Retrieved 25 Aug. 2018. <https://www.ncbi.nlm.nih.gov/pmc/articles/pmc3411865/>
- Matsumoto, D., and Juan L. *Culture and Psychology* (3<sup>rd</sup> ed.). Belmont: Wadsworth/Thomson Learning, 2004.

- National Association for Education of Young Children (NAEYC). Position Statement on Media Violence in Children's life. In *Young Children*, 45, 1990: 18-21.
- Nnenyelike, Nwagbo. "Violence against Women in Ahmed Yerima's *Otaelo*". In Atakpo, Uwemedimo and Inegbe, Stephen (Eds.), *Making Images: Re-Making Life: Art and Life in Ahmed Yerima*. Uyo: Modern Business Press, 2007.
- Osaghae, Eghosa. "Urban Violence in South Africa". In *Urban Violence in Africa*. IFRA, 1994.
- Osofisan, Femi. "The Place of Theatre in the Cultural Development of Nigeria". In Unoh, S. (Ed.), *Cultural Development and Nation Building*. Ibadan: Spectrum Books Ltd, 1986.
- Scategni, Wilma. *Psychodrama Group Process and Dreams*. Howe: Brunner Routledge, 2002.
- Singh, K. "Growing up in Anger". 2008. Accessed 19 Aug. 2018 from [www.india-today.com.society.html](http://www.india-today.com.society.html)
- Snyder, C., and Higgins, R. "Excuses: Their Effective Role in the Negotiation of Reality". In Snyder, C. (Ed.), *Psychological Bulletin*. Massachusetts: Blackwell Publishing Ltd, 1988.
- Straus, M. A., and Gelles, R. J. "Society Change and Change in Family Violence from 1975 to 1985 as Revealed by Two National Surveys". In *Journal of Marriage and Family*, 48(1986): 465-480.
- Tondon, S. "Violence and Television in the Family". In *Social change*, 18(1988): 41-44.
- Traore, Bakary. *The Black African Theatre and its Social Functions*. Ibadan: Ibadan University Press, 1972.
- Umukoro, Matthew. *Drama and Theatre in Nigerian Schools: A Blueprint of Educational Drama and Theatre*. Ibadan: Caltop Publications (Nig.) Ltd, 2002.
- Vygotsky, L. S. *Mind in Society*. Cambridge, M.A.: Harvard University Press, 1978.
- Wa Thiongo'o, Ngugi. *Devils on the Cross*. Ibadan: Heinemann Educational Books Ltd, 1982.
- "What is Drama Therapy". Retrieved 6 Aug. 2018 from [www.nadta.org/what-is-drama-therapy.html](http://www.nadta.org/what-is-drama-therapy.html)
- Whitebread, David (Ed.). *Teaching and Learning in the Early Years*. London: Routledge, 1996.
- Winner, Ellen. *Invented Worlds: The Psychology of the Arts*. Cambridge: Harvard University Press, 1978.
- Wodak, K. *Gender and Discourse*. New York: McGraw-Hill, 2002.