

Application of Drama/Theatre Education for Rehabilitation and Social Reintegration of Young Prison Inmates in Okitipupa Correctional Centre

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Abstract- Several prison inmates in Nigeria have several other talents that can actually make them more useful to their society than crimes. These talents, latent, always beg for exploration. They must not continue to be caged even as the owner is in cage. This is one fundamental reason the Nigerian Prison Service explores several reintegration/acquisition programmes to offer inmates various rehabilitation opportunities, including education, vocational training and motivational talks programmes to reduce crime rates and or recidivism (the number of inmates who reoffend after they are released from prison). However, the therapeutic and reformatory drama education has not been adequately explored in this part of the world. While some of these programmes have achieved some results, there seems to be some lacuna in the proposed aim. This is why the study sets to identify with these victims of circumstances and the Nigerian Correctional, (Prisons) Service to offer drama education services to x-ray the capacity at which drama can rediscover, rehabilitate and re-reconcile young prisoners to the society for optimum usefulness, with Okitipupa Correctional Centre, in the South Senatorial district of Ondo State, Nigeria, as a case study.

Keywords: Drama/Theatre Education, Therapeutic and Correctional Tools, Inmates, Causality, Effect, resolution.

INTRODUCTION

One fundamental reason the Nigerian Correctional Service explores several reintegration/acquisition programmes to offer inmates various rehabilitation opportunities – including education, vocational training and motivational talks programmes – is to reduce crime rates and or recidivism (the number of inmates who reoffend after they are released from prison). However, there has been a concern on the effects of these programmes as there appears a wide lacuna in the proposed aim and objective of the programmes. These programmes have achieved insignificant results. The reason is, most of the programmes are aimed at imbibing only morality, and instilling fear of a supernatural supreme being and the State authority in the consciousness of the prisoners. Morality or the fear of a supernatural Supreme Being and authority the State does not have a convincing effect on the decision of the inmates, which excuses the reason we have more criminals and recidivists. Only a well-educated mind can be set free. Rehabilitation programmes in Nigeria do not involve an all-inclusive education to produce a well-educated mind. Hence it achieves little or no result. An effective rehabilitation programme of prisoners should be (i) concerned with the transmission of knowledge (old or innovative) and understanding; (ii) this transmission is worthwhile and (iii) it must be done in a morally appropriate manner in tune with the student's interests.

Drama/theatre education is a purposeful activity directed at achieving certain aims, especially the transmission of practical and everyday knowledge, fostering skills that are needed for everyday activity and character traits through drama/theatre. The beauty of learning through drama/theatre is that no one can take it away from the inmate because they are part of the process, and consequently, become easy to lead but difficult to drive: easy to govern, but impossible to enslave. Drama/theatre education it sets them free.

There have been several studies on the application of theatre/drama education for the rehabilitation of inmates in the West and several other developed nations. However, drama/theatre education in Nigeria appears a novel and or an experimental research area as there are no sufficient literatures/bibliographies for the current study. Consequently, the study, developed from my several efforts to remould a more humane society from amidst the twisted inheritance of misplaced and misused power of youthful exuberance through drama, sets to serve as a curriculum for drama/theatre education therapeutic and correctional tool for inmates.

Problem Statement/Justification:

Crime is a serious challenge to the development of the southern region of Ondo State. Most of the youths in the region are available for what seems available for them, crimes, which lead most of them to prisons or is the reason for recidivism. The Nigerian prison service is replete with rehabilitation strategies. Application of theatre/drama education for rehabilitation, however, has not been adequately explored even with the capacity of dramatic exploration to provide prison inmates with an outlet for positive emotions, thoughts, and dreams that they might not otherwise have means to express. Studies have also shown that a good knowledge of drama expands, refines and inspires inmates' emotional, physical and cognitive abilities, and effectively furnishes their understanding of the society and themselves so as to reposition them for productive exploits. According to Vito Minoia(2019), in the multifaceted milieu of today's all-inclusive society with its high notch of multiplicity, drama/theatre education with its

apparatuses makes excellent resource. It has the capacity to “forge a dialogue between all age groups, nationalities, and free and incarcerated people,” (196). This is the justification for the research.

Aim of the study:

The study sets to investigate the effectiveness of drama/theatre education at reforming young criminality-minded Nigerians in Okitipupa Correctional Centre for the purpose of highlighting the need to nurture public and social change and civic consciousness of courses of inclusion, take full advantage of inmates creative potential as a way of developing or and creating a uniquely accessible manual for those who may want to work, think, train and learn the method of drama education specifically designed for prison inmates in Nigeria.

Objectives of the study:

- i. To quantify the extent to which drama education can contribute to the rehabilitation agenda of the Nigeria Prison Service and advocate for the inclusion of same in the agenda,
- ii. To change the mentality of the inmates as well as that of prospective criminals in order to discourage them from crimes.
- iii. To use drama to contribute to the array of interventions designed to rehabilitate, orientate and correct behaviour of young inmates,
- iv. To use drama to teach the essence of good citizenship,
- v. To develop a curriculum for the drama education,
- vi. the study becomes one reference material to consult for such or similar studies.

Methodology:

The study considers theoretical-practical approaches, methods, and points of inquiry in the prison setting by examining a few representative examples from the Okitipupa Correctional Centre. For a very comprehensive research that is expected to develop into a comprehensive pedagogical document, the study has a pre-research, research and post-research procedures.

1. A pre-research questionnaire was designed, administered to target audience and analysed to:
 - i. sample young inmates' opinions on crime and criminal behaviour in Okitipupa, its causes, effects and possible ways to curb it,
 - ii. know how much knowledge target audience had of the socio-political/economic situation in Okitipupa and how it affected them,
 - iii. to know the type of rehabilitation methods employed by the Nigerian Correctional Centre to determine their shortcomings or effectiveness,
 - iv. determine the level of interest the inmates had in drama and drama education,
 - v. to determine the willingness and rapidity of target audience to learning and assimilation.
 2. An assessment chart with evaluation criteria was designed to link a re-inspection chart within a defined timescale. Other assessment tools such as teaching aids were provided and reviewed to select the assessment tools most effective at determining which inmates were the highest risk to return to prison after serving his/her jail terms.
 3. A risk assessment to identify any potential hazards in the improvised theatre was conducted at the centre. An inspection was carried out by a nominated, competent member of staff, Olalekan Adegboye and Mrs. Arogbo (a musicologist) to ensure the suitability of the improvised stage at the centre. The inspection was to determine the suitability of staging, floor surfaces, space, moveable appliances, equipment, props and sound systems.
 4. A suitable personnel was hired to act as a drama safety co-ordinator to ensure that risks were managed effectively.
 5. Appropriate training and instruction material such as flaps, board, markers, book and pens were provided.
- A post-research questionnaire was also designed and administered to the inmates to determine the outcome of the application of drama education method,
- i. outcome measure was underpinned by a common set of assurance measures that Okitipupa prison managers can use to manage the delivery of the application of drama education,
 - ii. a final report was written on the effectiveness of the research which included suggestions/recommendations, challenges faced during research, questions for further research, etc.,
 - iii. A core basic drama skills curriculum for prisoners in Okitipupa was generated depending on the outcome of the study. This will lead to consistent standards and supporting materials with progression better supported when there is need for the application of drama education.

The study, which moved beyond narrow confines, fostered open identities through research that used qualitative methods and individual case studies. The data collected and analysed gave some useful insights, and documented some of the most significant educational practices in prisons. Following the analysis of the data it was observed that dramatic/theatrical exercises are well-suited to recognizing the rights of the inmates, discovering and facilitating the cross-application of skills, recognizing differences, and adopting cooperative teaching approaches. It was also observed that most of the inmates were more comfortable with drama/theatre education and were willing to choose theatre or music as life-career.

Limitations of the Study:

The research had some basic challenges. Because drama requires a stage and all the paraphernalia of performance for an all-essential practical, the hall provided for the training by the very friendly officers of the Nigerian Correctional Centre, Okitipupa served as both the classroom, the improvised theatre and a music studio. To commence the study, an approval was sought from the Nigerian

Correctional Service, State Headquarters Office, Akure, the Ondo State capital. However, it was clearly stated in the approval that the “rules and regulations of the yard should not be compromised....” This instruction, as necessary as it was particularly following the incessant attacks on the facilities of the Nigerian Correctional Centres across the nation at the time, posed some serious security challenges to the project.

- i. As part of the plan to make the project a success, the students of the Olusegun Agagu University of Science and Technology trained to perform a play to the inmates were not permitted entrance to the yard of the centre. This affected the training exercise negatively. A performance would have aided the assimilation capacity of the inmates.
- ii. Most of the tools meant for both practical and theory such as lighting equipment, audio recording apparatuses, video materials (including phones), stage flaps purposely built for the project, etc. were not allowed into the yard.

Bibliographical Challenges:

There were almost insignificant reference materials that were written by Nigerian authors available to consult for the research. Consequently, the researcher had to rely on the study (observations of the participants) to generate reference materials.

Financial Challenges:

The constant upsurge in prices of commodities in the country was a huge challenge. As at the time the proposal was written, financial quotations were made based on the existing market price. But, when the project commenced, the market price of things needed for the project had gone up by about 200%. This affected the project negatively as there was no enough money for the project. The fact is, theatre itself is capital intensive.

Pedagogical Challenges:

The researcher had a challenge of method of teaching. A curriculum was initially prepared and designed to serve as the methodology. But, due to the academic capacity of most of the inmates, which was below the average standard of secondary school students, the curriculum, though explained in Yoruba, could not be gainfully explored.

Drama/Theatre Education as Therapeutic and Correctional Tool for the Rehabilitation of Inmates

Drama and society or humanity co-exist usually in a prevailing custom. The custom gets ennobled as well as authenticated by both, still, in the vision of beliefs indoctrinated through humanity experts and fictional reviewers. The appropriate tradition of extraordinary ethos has a borderline to the grave socio-political trepidations of a given civilization. As Edward, Said said, no one can escape texts so as to directly understand real experience, (1983: iv). This appears as though to strengthen the concern in the happenings as well as the situations demanded by as well as articulated in the writings. But, it is further to improve social indulgence of the social order as whatsoever is epitomized in the literary text is extracted out of the society to reflect as well as effect it progressively.

Of all the literature genres, drama has been the most potent factor in this instance. When it is put on stage, it has the capacity to “evoke more images and messages than the mind can picture while reading prose fiction or poetry” through music, dance and acting, (Eghagha, 2003: 17). It is deliberately written and performed by critics of the society who have carefully studied their society, and have identified both its vices and virtues (manifested by both the human and nonhuman characters) with the aim to discourage the vices and encourage the virtues by addressing human nature, human character and human behaviours. This is where drama becomes an influence being the most potent instrument for the treatment of the causes of human behaviour. It is one prospectus developed by playwrights from their understanding of the society: the human and animal behaviours, and their several efforts to remould a more humane society from amidst the twisted inheritance of misplaced and misused power of class exuberance and its consequences of existential mentality. Its concerns are conflict and resolution. Conflict arises when individuals differ over their standards, incentives, observations, philosophies, or needs. Occasionally, these variances look inconsequential, but when a conflict elicits resilient emotional state of the mind, a profound peculiar need is frequently at the central of the problem. A resolution or resolutions then become essentially inevitable, which, also, is a factor of human behaviour.

In the dramatic circle, it is often said that nothing convincingly depicts humans the way they are as well as they should appear but drama and the dramatists. Drama is the only literary genre seen as the most pragmatic, (Eghagha, 2003: 19-20). It mirrors and presents the society in such a realistic manner that creates a direct impact on the audience. Through the interaction of actors and actresses in interpersonal relationships that are very close to life as it is lived, it is descriptive and prescriptive. People see themselves by identifying characters that are specific to them. The audience, while being entertained, assimilates the message, empathises with the characters and try to avoid certain pitfalls or imbibe nobler ideals. This closeness to life of drama propels playwrights to present the society the way they see it, highlighting the necessary items for the singular purpose of reformation and transformation. It is through drama that people can easily learn how one is challenged to see more profoundly into the thoughts and sentiments of the actors designed metaphorically to teach eternal lesson than one ever sees into that of his family, his close friends or even himself. Through drama that one develops and nurtures aesthetic valuing and self-awareness, builds respect as well as assurance for oneself to enhance the quality of his/her life. My tireless efforts strive to raise public awareness about the need to improve the quality level of educational programmes in our correctional centres. When I began the study and I was asked by people what inspired me to teach in a prison, my reply was not simply my love for theater. While it is true that prison is a repressive environment, the course, drama/theatre, that offers hope in the classroom has the aptitude to transform and offer freedom.

The West has this understanding. Consequently, they explore drama to rehabilitate inmates, incorporate and or reunite them back to the society. The therapeutic values of drama have been found very efficient thus attracting several established research on its benefits on young inmates: physical, emotional, social and spiritual. For instance, *Drama-based Pedagogy: Activating Learning Across the Curriculum* (2018) by Katie Dawson and Bridget Kiger Lee examines the mutually beneficial relationship between

drama and education, championing the versatility of drama-based teaching and learning designed in conjunction with the classroom curriculum. Written by seasoned educators and based upon their own extensive experience in diverse learning contexts, the book links the breach between theories and practical of drama education. The authors provide an all-encompassing array of tried and tested strategies, planning processes and learning experiences, in order to create a uniquely accessible manual for those who work, think, train and learn in educational and/or artistic settings.

Gallagher, K. (2007) in *The theatre of urban: Youth and Schooling in Dangerous Times*, opines that, in an age where terms such as “hard-to-teach,” and “at-risk” or “school na scam” beset our pedagogical discourses, where students have grown up in systems overwhelmed by high level of felonious conducts, how we edge and appreciate the subtleties of classrooms has grave fitting inferences and commanding costs. Applying drama/theatre education as a special window into the life of inmates provides one unique aid to reform young inmates. According to Henry, M. (2000) *Drama's Ways of Learning. Research in Drama Education*, in the US, a number of new learning paradigms seem to bear significant resemblance to the learning acquired through doing drama. Hence rehabilitating inmates through drama is seen as essential. This, however, is one area that has not been adequately explored by drama educators as an array of interventions designed to correct behaviours in Nigerian prison system even with growing population of dramatists and drama education scholars. This explains why there are no sufficient literatures on the application of drama education for rehabilitation of inmates in Nigeria even with our correctional centres getting more populated by and with first-time offenders and recidivists. The nation's dramatists have been more concerned about rehabilitating the political elites whom they see as primary criminals than rehabilitating the so-called criminals (prisoners) whom they see as secondary criminals. Or who, ordinarily, might not have been criminal if the nation's political elites had lived up to expectation.

Historically, Nigerian drama has ripened through three distinct theatrical stages namely, the pre-colonial dramatic tradition which developed from such cultural values as festivals, playfulness or *alarinjo* a form of the theatre of entertainment (melodrama, farce, romantic comedy and musical plays) as performed by Ogunde, the theatre of realism as performed by Ogunmola or Duro Ladipo. Dramatists in this category have sustained the reality in the Yorùbá legendary declaration that, “K’ágbàdò tó d’áyé, ó ní’hunt’ádìyè ñjé” (Chickens had fed on something before corn was discovered as an appropriate meal for them), (Ògúndèjì, 2007: 4). In other words, they existed to justify that theatre practice had existed in this part of the world before the advent of the so-called Western civilization.

The second category is the theatre of disillusionment generally “foregrounded by despair, cruelty, and general absurdity...” (Dasyilva, 2004: 97). This form developed from the nation's long pre-colonial, colonial, and post-colonial histories of theatrical and dramatic traditions. The personality in the theatre of disillusionment are Wole Sòyínká, John Pepper Clark or Bekederimo and Olá Rótímí whose plays serve the purpose of social reengineering yielding themselves to political and social/metaphysical petitions and interpretations, and the dramatizations of historical tragedies scripted metaphorically or in simple uncovering languages to address leadership deficit.

Around 1970s and 1980s, an assemblage of dramatists began to express agitations concerning the predominant profuse-conformist tenet in the nation's drama. This third category of drama is the drama or theatre of protest or revolution. Most of the dramatists who belong to this category submitted that the theatre of disillusionment was deficient in adequate relevant leadership recommendations which the people needed to salvage their socio-political situations, (Ògúnba, 1981:6). Following diverging gradations of erudition, these dramatists project their yearnings for drama to proffer answers to socio-political questions by serving as a marketing instrument produced to accomplish the goal. Protuberant among them are Fèmi Oṣòfísàn, Bòdè Sòwandé, Túndé Fátúndé, Olú Qbáfèmi, Kólé Omotòṣò. Theirs are neo-rational plays which, though drawing their resources from the nation's loric ritual to achieve nationalist goals, is a departure from the normal practices related to the theatre of disillusionment, (Dasyilva, 2004: 180). It is such a revolutionary movement which is explainable by the conviction they have in the influence of collective acting as the greatest autonomous artistic genre that has the capacity to explore socio-political issues. Because they are so resolute that proper steps should be taken in the direction of the nation's situation, they cast their drama to conclude, habitually, by way of calling concerned individuals to take appropriate actions for a better nation instead of resigning to a lot that subdues individuals. Their plays endear novel audiences to the stage, saddling them with responsibilities in the call for national revolution. A major concern of the subjects of their plays is creating an awareness of the audience's ability to take part in the course of revolution. Femi Oṣòfísàn represents this group of playwrights.

Like these dramatists of socialist alternative, another dramatist who follows on the aforementioned is Ahmed Yerima. His prolificacy takes a novel stand on the socio-political representations of the Nigerian society. His, deeply entrenched in scepticism and ambivalence to strike a balance between the understandings of the so-called leaders as well as the so-called the ordinary individuals, is a departure from the usual propagandist sentiment. Although, his plays also, more precisely, explore social and ethical impacts of despotism, investigating the themes of corruption and exploitation, estrangement impacts and narration as well as acting to present radical prospective into scenarios that are customs or mythologies specific, the objectivity foundation upon which they are constructed is one strong factor that endears Yerima to critics. Objectivity, in the context of this study, simply means that, he is uninfluenced by the docility of Marxist oriented emotion and sentiments. While he admits that the Nigerian masses who resolve into crime-labelled-acts to do so fight the injustices they suffer in the hands of the government, he also says that the crimes should be directed toward altruism. According to him, there is an impetus, a drive to take up the arm against any form of oppression because the stench of poverty is unbearable. He, however, adds that those who feel aggrieved and are taking revolutionary steps to drive their grievances to reckoning should do so in the interest of just cause. By just cause he means, the need to be committed to a common agreement of liberty for all and sundry, and not to enrich one's purse.

From this historical perspective, it is obvious that these dramatists are more concerned about leadership deficit in Nigeria. Representing the perception of the commoners their plays identify leadership deficit as the primary crimes committed by the elites, which are factorial of the secondary crimes committed by young adults which lead them (young adults) to prisons. It suggests, therefore, that, there might be no second category of criminals (the young adults) who usually populate the prisons, if the

first category of criminals, the political elites, had been rehabilitated. And critical works that their plays have produced have also toed the line of this argument. Therefore while this study has the plays and the critical studies they have attracted a pool of pedagogical materials to train inmates on good citizenship, it has none to flesh up the body of the essay on the subject of theatre education to offer some expedient perceptions and brochures of the most significant educational practices in prisons. For this reason the study becomes one reference material to consult for such or similar studies as a curriculum was developed to guide the study.

Course and Course Description:

The course outlines designed for the training may have some similarities with the normal outlines designed for drama classes. But, for the purpose of peculiarity and specificity, there is special attention paid to them for the purpose of expansion and extension. This informs the explanations given to them in the study:

Definition and Forms of Drama: The knowledge of the origin, meaning, classification, description and significance of drama is pertinent to the skills required for constructive engagement of conflict by young inmates. Attention should be given to African drama to assist students/inmates develop and explore the values inherent in appreciating cultural values and diversity. The following are the forms of drama necessary for elucidation:

- i. *Tragedy* – seeing and studying some tragic plays as the artistic representations of the conflicts encountered by individuals who strive for self-awareness, will not only help our target audience to embrace the complexity of truth but also to discover relevant resources to constructively fit into this complexity.
- ii. *Comedy* – learning the concept of laughter (laughing at or laughing with) as the basis for comedy, engages and strengthens such fundamental cognitive capacities as the aptitude for organizing and sequencing ideas, problem-solving, and the components of creative thinking.
- iii. *Ambiformism*. Following the constant vacuum created by the dynamic and ever-expanding critical space, living scholarly study should have transcended the grouping of literary texts into two main conventions: *tragedy* and *comedy*. This topic will develop student's psyche to acknowledge the possibility of a play being a tragedy and a comedy by paying attention to the unsaid in the said and or the said in the unsaid to offer a new critical thinking to textual analysis for constructive engagement of conflicts.

Elements of Drama

- i. **Language:** As the means of *communication*, language is one element that young people must learn how to use because of its flexible, creative and cryptic nature. With attention paid to the working context and metaphoric essence of language as used by dramatists, inmates will not only appreciate the power of language, they will also discover relevant resources of language....
- ii. **Character and Characterization:** Miguel de Cervantes observes that nothing more truly portrays “us as we are and as we could be than the play and the player.” Learning how one is challenged to see more deeply into the minds and hearts of the characters designed metaphorically to teach eternal lesson, develops and nurtures aesthetic valuing and self-awareness in young people, building their self-esteem and self-confidence to enhance the quality of their lives.
- iii. **Theme:** There are two questions we ask when we read or watch a play: (a) What view of life does it support? (b) What insight into life does it reveal? When inmates' capacity is built to answer these questions, they are as fit to be reconciled into the society as responsible individuals.
- iv. **Setting:** Setting discusses the place in which events in a work of literature happen, the time they take place, and the social context in which the characters therein exist. This helps inmates tell better stories of their experiences and learn how to avoid some settings.
- v. **Plot:** Our target audience have stories of their experiences to tell either as films, novels, plays or poems/music. Plot teaches them how best to tell the stories in such a way to pique their audience interest.
- vi. **Props and the Pedagogy of Things:** Developmental psychologist, Margaret Donaldson, posits that much of the intellectual framework on which we teach young people is misleading. “They learn everything in a human situation” – drama. Teaching them how drama removes performances from the crucible of humanism (decentering the human as actors) and breathing life into objects/props will expand their historiographic and cognitive imagination, and enhance cognitive, affective and motor development for them. It will also instil in them feelings for human beings and respect for human life. Most of the crimes committed by inmates in Nigeria presently are murder or murder-related. This young adults do not see life in human beings but in animals, cars, phones, etc. that is why a human head is sold between twenty and thirty thousand naira while a whole community can be wiped-off for a cow killed in error.

Conflict and Resolution: Conflict arises whenever people differ over their values, motivations, perceptions, ideas or desires. Sometimes these differences appear trivial, but when a conflict triggers strong feelings, a deep personal need is often at the core of the problem. A good knowledge of *conflict and resolution* opens pathways to constructive engagement of conflicts.

Selected Dramatic Techniques

- i. **Improvisation:** This is the process of devising a solution to a requirement by making-do, despite absence of resources that might be expected to produce a solution. In a technical context, this can mean adapting a device for some use other than that which

it was designed for, or building a device from unusual components in an ad-hoc fashion. A good knowledge of the techniques of improvisation can enhance constructive engagement of conflict in young inmates.

ii. The Poetry in Drama: These young inmates now need to listen humbly and deeply, communicate courageously and practice the power of thoughtful apology. Learning about the poetry in drama helps them achieve these. As the spontaneous lubricant of powerful feelings recollected in tranquillity, poetry is that inner voice that speaks pleasure, pain, admiration, truth in lies, lies in truth to the soul-man of whoever deciphers it with a highly probing psyche. It equips young inmates with store of knowledge and experience for qualitative leadership, efficient administration and fairness in all human judgment.

iii. Criticism of Drama: This topic is designed to train students on how to appreciate drama as a vehicle for social change, which involves the mental act of analysing a phenomenon through evidence gathering, valid reasoning, and moral, philosophical, and ideological reflections. Deportees need this tool to distinguish information from misinformation, discern subtle implications and expectations to their critical environment

Directing: An artistic director is expected to be a good leader or manager in that he/she is expected to have the hearts/feeling of all (animate and inanimate, human and non-human). This topic, therefore, considers the responsibilities and relationships of theatre management personnel (Director, Producer, Choreographer, Stage Manager etc.), to production organization. Inmates should be engaged in short directing exercises.

Play Creating and Acting: In creating a play, writers have the intention to constructively engage an existing or a perceived conflict. They take the audience through three stages: exposition, complication and resolution. A good knowledge of these stages equips inmates with the skills of planning their thoughts and thinking their plans. Therefore, they will create plays or motion pictures stories from their experiences. Created plays should be acted and taken on-tours to schools, market places, streets, community town halls, mosques and churches for students and young adults to watch.

Great Leaders Create Leaders (Exercise): Students should demonstrate the knowledge acquired by reacting to some provocative issues as would be determined within the frame work of the curriculum. One of such is coordination and team-leadership.

Findings:

Drama education is one of the most effective paradigms of an array of interventions to correct behaviour because drama has the capacity to impart, revive and or develop some skills needed, as human beings, to be good citizens of a country. As Vito Minoia (2019), citing Jenkins (2011), opines, the skills required in theater and those needed to change inmates' lives are not so different: "dedication, determination, discipline, concentration, listening carefully, speaking clearly, controlling their emotions, being aware of the consequences of an action, decoding the multiple meanings in a conversation's subtext, setting a goal as precisely as possible and working diligently to achieve it." The skills are better explained below:

- i. **Oral Communication Skills:** Acting onstage or singing to a crowd equips actors with the ability to speak securely. The inmates involved in the training developed their effective oral communication skills because of the ability to memorise their lines and deliver them as their oral communication skills were developed through their acquisition of the knowledge of using language respectfully, confidently and effectively.
- ii. **Creative Skills:** All the inmates who participated in the training exhibited various creative skills particularly in dancing, singing, acting and play creation. Those in music composed and arranged some songs of seven (7) tracks addressing such themes as:
 - (a) regret for their criminal actions,
 - (b) appreciation to TeTfund for such a programme, and to the current Nigerian Government for changing the name of the centre from Prison to Correctional Centre as this has some positive psychological effects on their psychic,
 - (c) advice to other youths,
 - (d) prayers to God for help, etc.
 - (e) issues that can render fellow youths incarcerated.
 - (f) Finally, they conclude that they have better future with their talents than crimes..
- iii. **Team Work:** Because drama demands and impart the willingness to work cooperatively, the inmates expressed happiness working together and cooperatively for the success of the training. And this had a positive effect on their mentality.
- iv. **Excellent Leadership Skills:** As a theatre student, one has opportunities to assume leadership roles in such areas as assisting the director or stage manager or lead other volunteers, or even design or direct a production him/herself. In the course of the training, some of the inmates exhibited these skills, and were wonderful. Another of such skills is the ability to work independently. Some of the inmates exhibited their initiative and ability to also work independently without much supervision. This, of course, is one of the benefits of drama/theatre education. Actors are often assigned tasks that must be completed without much supervision. Some of these tasks are: stage management, directing, setting the stage by putting together flaps, placing props for effect and interpretation, analysing characters during and after rehearsals for interpretive performance. They got participants ready for the class and make them do what was needed to be done without waiting to be asked, without needing to be told.
- v. **Punctuality:** Another demand of theatre is to develop or acquire the skill of time management. Most of the inmate always got ready minutes before the class started.
- vi. **Adaptability and Flexibility:** The inmates automatically became very adaptable, flexible and versatile, and were ready to try new ideas, accept new challenges, and have the ability to adapt to constantly changing situations and conditions. The aptitude to remain composed under such strains is an asset to cope with stress in other parts of their life.

- vii. Remorse: Drama/theatre helps to realise one's mistake and be remorseful, accepting disappointment and bouncing back to life; rejecting the choice of suicide. Most of the participants, narrating what brought them to the centre, manifested this skill.
- viii. A Goal-Oriented Approach to Purpose: Many aspects of theatre involve setting and achieving specific goals. Most of the inmates demonstrated a high tenacity to purpose as they learnt dedication to dutifulness through a willingness to accept responsibility.
- ix. Value for Humour for a Healthy Living: One of the benefits of rehearsal is the fun involved. This fun is an exercise that provides a healthy living.

Conclusion

One major concern of the study is that, in the US as in other developed nations, a number of novel education paradigms appear to stomach noteworthy similitude to the knowledge obtained through drama, an area which has not been addressed by drama educators in Nigeria. In other words, some basic questions about the reformation of inmates through drama have not been adequately defined or understood. These conceptual gaps hamper the current study and the likelihood of fixated discourse among researchers. This study is an effort to address the question of how inmates are rehabilitated through drama/theatre education, and offers a hypothesis to designate this learning practice. According to Mallika Henry (2010), drama is seen as a procedure of building invented worlds, in which the viewpoints afforded are the justification for learning through drama. The projected paradigm conceptualises the understanding of the performer starting with an ancestral course of emotional state and resourcefulness, "developing through metaphoric thinking and perspectival activity, into an existential process of constructivist learning. Drama, even more than other storytelling and other fictional processes, employs the world-creating and hypothetical processes some have attributed to basic learning processes, which permeate daily life," (Henry, 2010: 45).

Essentially, drama/theatre is about conflict and resolution as it identifies and analyses conflicts by drawing attention to cause and effect to resolve them. A good or extended knowledge of it, therefore, has always and will continue to expand, refine and inspire children and young people's emotional, physical and cognitive abilities, and effectively furnish their understanding of the society and themselves. It should be acknowledged that of all the stages of human maturity, life is most complex at this stage, impressing upon the consciousness conflicting questions which, in one's attempts to find answers to, one gets more questions to ask. Learning how to constructively engage these conflicts—rather than avoiding them (most often by violence) through drama/theatre — is the soul business of drama education. This excused the research on drama education carried out at the Okitipupa branch of the Nigerian Correctional Centre, to determine the effectiveness of drama education for rehabilitation of inmates.

Several prison inmates in Nigeria have several other talents that can actually make them more useful to their society than crimes that incarcerate them. These talents, latent, always beg for exploration. They must not continue to be caged even as the owner is in cage. The therapeutic and reformatory drama education, if adequately explored in this part of the world, has the capacity to transform the soul of the inmates. This is why the study sets to offer drama education services first to educate the inmates, offer the Nigerian Correctional Services opportunities to reflect on the concept of the "pedagogy of reciprocity" and theatre as a site of learning in the Prison system, and second, x-ray the capacity at which drama can rediscover, rehabilitate and re-reconcile young prisoners to the society for optimum usefulness.

Following the success of the project particularly the readiness of the inmates to explore their hidden drama and music talents (for the first time, they saw a practical method of rehabilitation), and the joy the judge had in their readiness to explore these talents, three of these inmates have been granted bail.

Recommendation

1. The Nigerian Prison Service should explore legislation to enable the application of drama education for rehabilitation in Nigeria prisons,
2. The criminal mentality of the inmates should be discouraged by taking drama on tour to a specific audience – young adults. This will help to remould their character;
3. The government at any level should discourage the killing of any animal in the presence of children. The sight of blood of a slaughtered life stork imbibes in them the thirst for blood automatically;
4. Except there is a constant effective education programme like drama/theatre for reformation, inmates should not be allowed to stay together for too long. Usually, it is a tale of the sheep that flirts with the dog will feed on human faeces;
5. A space for theatre practice should be provided in Okitipupa and other correctional centres in Nigeria.
6. Educational environments and paraphernalia should be provided in correctional centre, and they should be run as schools.

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