

## FORUM THEATRE AS A MEANS OF RISK YOUTH RESOCIALIZATION

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**Abstract:** The study presents the Forum Theatre as the best known and most utilized technique of the Theatre of the Oppressed. It briefly describes its basic principles and rules. The study further explains the essence of musical and dramatic activities and points out the importance of their use, not only within the field of music education. Subsequently, it provides an insight into the possibilities of integrating musical and dramatic activities into preparation for the Forum Theatre. It also emphasizes the importance of using the music component in the Forum Theatre system and accentuates its added value in the process of resocialization of drug addicts and delinquent youth.

**Keywords:** socialization, risky behavior, resocialization, Forum Theatre, Augusto Boal, music

### 1 Introduction

The influence of the social environment is extremely impactful during the development of an individual. Living in an unsatisfactory or non-stimulating environment supports the development of inadequate ways of reacting as well as the development of unwanted personal characteristics. The family constitutes the most important social environment for the child, as it offers the basic and very first social experiences. It is the most important source of stimuli that influence the development of child's personality and socialization skills. The personal characteristics and behavior of parents become a model for the child. If the negative traits dominate in the parent, there is an increased tendency to use disproportionate means in interaction with the child. Under such conditions, the risk of developing socialization problems increases significantly. The lack of social support and weak social ties that make social learning impossible also have a negative impact on the child. The period of adolescence is a particularly critical time in terms of behavioral disorders. If the abovementioned behavior is not properly addressed at this age, there is a high probability of its continuation and escalation, which can culminate and lead to criminal activity. The increase in various forms of risky behavior is currently a highly discussed topic. The importance of this issue is also evidenced by a plethora of publications offering various theoretical viewpoints and suggestions for practical solutions. Concerns about the steady increase in socio-pathological phenomena among children and youth have led to efforts in finding ways to eliminate them. The resocialization process involves many methods and techniques based on psychology, pedagogy and sociology practices. Increasingly, however, there is a need to disseminate the resocialization models, in which the contact of individuals with art plays an important role and is used as a tool of resocialization. The choice of the Forum Theatre technique appears to be a suitable way for the purpose of resocialization, as this theater form was created as a method for solving social issues and strengthening social ties. Through the Forum Theatre, individuals can discover themselves and their abilities, thereby strengthening their self-confidence, getting rid of uncertainty and stage fright, examining different ways of communicating with each other, learning to feel, understand and tolerate others' feelings.

### 2 Youth socialization in the adolescence period

Socialization plays a vital role in adolescence. Around 14 to 15 years of age, most individuals end their compulsory education, which invokes a change in the environment. At the same time, relationships within the family and between peers are being re-organized, and partnership development occurs. In this period, the social environment has a very significant influence on the formation of personality and plays a considerable role in managing the training load and in the motivation to perform in sports.

Many authors (eg. Podpera, 2006; Arnett, 2007; Mužík, 2009; Sedlák and Váňová, 2013; Král, 2014 and others) agree that adolescents spend most of their free time listening to music and moreover, listen to music during everyday activities such as traveling and walking, eating, reading and studying, or preparing for school. Listening to music can be done privately (television, CD, internet), in a group (listening together, guitar sing-alongs), but also socially (concerts, disco parties). The youth mostly use a wide range of musical activities to meaningfully fill up their free time. This interest also stems from the need for socialization and relaxation. It is also proven that even in adolescence, music can lead to cognitive improvement. It turned out that the spatial-temporal understanding could develop even in the course of the later musical development. According to the nature of the adolescent, music can stimulate, activate, alarm, mobilize, energize and provide a sense of human dignity, help calm, relax, soothe, inspire and may, to some extent, replace missing human relationships in the absence of love or recognition, give sense of meaning of life and mental fulfillment, it can be a release valve of psychological overpressure, a source of refreshment, an escape from life hardships, an opportunity for social contact, self-expression and more.

The problem of social inequalities, the loss of identity and traditional values are gradually emerging in the process of socialization. Given these facts, there is a possibility of social action, which may, however, pose a certain threat and a risk arising from the need to cope with the increasingly difficult life challenges without support. A question arises in this period: How does one achieve a sense of personal identity? This is a difficult question to answer, especially for individuals who, due to family upbringing, have poor prerequisites to adapt to the demands of society. Sociologists also point out the increasing dependence of an individual on the fact whether they are accepted, recognized and understood by others. That is why they often choose the easier way and become a member of a problematic faction or group. In the system of democratization and humanization of social relations, the importance of interpersonal relations is increasing, especially in leisure and after-school time. The manner and quality of its spending are key factors in finding one's own identity. Therefore, it is important to use this time in two ways, the first one being support and development of creative, cultural and sporting activities, but on the other hand, the denial of consumer-extroverted activities that lead to risky behavior.<sup>1</sup>

The phenomenon of risky behavior is an extensive topic and requires an interdisciplinary perspective. An overview of several definitions of risk behavior shows that this area is dynamic and there is currently no general consensus on what the obligatory categories of this concept are. In one, however, many definitions coincide. Risky behavior is an inclusive concept, encompassing diverse forms of behavior ranging from unobtrusive signals to serious manifestations (truancy, escapes from home, theft, sexual deviation, auto-aggression and various types of addiction). Perhaps because of the ambiguity of this term, risky behavior is to some extent considered a normative part of an individual's development. This view is based on the fact that nearly half of adolescents engage in at least one form of risky behavior during adolescence. However, the overwhelming majority of risky behaviors resolve themselves when they reach adulthood. This is also confirmed by the research of Bongers et al. (2004), who found that the intensity of risky behavior actually decreased at the end of the adolescence period in both sexes. It also depends on the type of given behavior. A more stable behavior will be the one able to develop a habit that is not dependent on the social environment (drugs, gambling). On the other hand, aggressive or

<sup>1</sup> KUNÁK, S.: *Výbrané možnosti primárnej prevencie negatívnych vplyvov na deti a mládež*. Bratislava: IRIS, 2007. pp 23 – 27.

delinquent behavior disappears more easily if an individual changes jobs or moves to another school.<sup>2</sup>

However, the causes of risky behavior cannot be accurately determined. It also depends on the historical, cultural or ontogenetic context of the behavior. What is considered the norm for some cultures or ages may be perceived as risky in another society. The concept of risky behavior is therefore a social construct that describes this form of behavior as capable of endangering the individual and their surroundings in health, social or psychological terms.<sup>3</sup>

### 3 Resocialization

The concept of risky behavior is closely related to resocialization, which is dictionary-defined as "*reintegration into society (e.g. convicts after serving a sentence)*".<sup>4</sup>

Resocialization can be referred to when an individual is disaccustomed from violation of applicable standards in a given society. Matoušek (2003) defines resocialization as a return to socially acceptable behavior in individuals who have deviated. According to Labáth (2001), during resocialization, the individual acquires new social roles, values, knowledge, or re-learns from the ones that they originally acquired, but those have since become socially disadvantageous, obsolete or unsatisfactory new conditions of society. Perhaps the most accurate definition of resocialization is provided by Kapustová (2008), who communicates the meaning of the word resocialization as the reintegration of an individual into society and the related re-assumption of its values and norms. Thus, resocialization is a return to a socially acceptable behavior in individuals who have deviated from it. As such, it will not be possible without changing attitudes and value orientation.<sup>5</sup>

The resocialization of at-risk youth involves a wide range of professional practices and processes that should lead to the reintegration of the individual into society, to the continuation of their interrupted socialization or to the elimination of their damaged socialization.<sup>6</sup> In addition to the professional practices and strategies used in working with the at-risk youth, this concept should reflect the general objectives, values and etiological assumptions that should contribute to the shaping of specific resocialization activities.<sup>7</sup>

Resocialization most often occurs when the individual enters an environment that separates them from the outside world, severely restricts their freedom, and puts them under the pressure of new bans and commands. In the case of juveniles, such environments are most often etopedic facilities, psychiatric hospitals or prisons.

In recent years however, there has been a surge in development of various resocialization programs organized by either resocialization institutions or non-profit organizations. The resocialization approach in such programs or institutions is based on the idea that change in risky behavior can be achieved by altering the internal motivation and attitudes of individuals, without breaking the ties to the family and the closest social environment. Resocialization is achieved through social contact, specific requirements, instructions, rewards and punishments. Emphasis is placed on the development of positive qualities,

values, attitudes and interests. Therefore, the aim is to return to standard norms of the socialization process.<sup>8</sup>

Resocialization is also realized through the means of re-education. It involves a re-education process of an individual, the purpose of which is to eliminate various forms of risky behavior. The process of resocialization also depends on the approach of management and professional staff. It is essential to move away from the autocratic style of education and to give priority to individual work – communication with the client.<sup>9</sup>

The resulting effect of resocialization depends on many factors. Among the most important are:

- a) the problem representing the reason for initiation of the resocialisation activity
- b) the individual's decision to undergo resocialization
- c) the personality traits and personality characteristics
- d) upbringing
- e) the value orientation and faith of the individual
- f) social environment
- g) the methods and techniques employed by staff in the context of resocialisation
- h) support from the loved ones etc.<sup>10</sup>

#### 3.1 Methods of resocialization

The term "methods" encompasses procedures that set out to achieve the main goal of resocialization – the return of an individual to society. Educational methods used in the process of resocialization also stem from methods used in pedagogy. Methods of resocialization should be comprehensively conceived in both horizontal and vertical arrangement. They are also partly conditioned by the form of resocialization. Some methods are inherent in only one of the two forms of resocialization (outpatient and residential) and others are common to both forms (e.g. sociotherapy). However, each form puts a different emphasis on their use.

In the outpatient form, the most frequently used methods of work are regular individual and group counseling consultations, sociotherapy, co-dependent therapy, psychological intervention and polyvalent social work, which involves working with the individual, their family and wider social environment. It also includes the use of field social work methods, crisis intervention, first-contact and motivational counseling before placing an individual in a resocialization facility.

The residential (residential) form includes procedures such as sociotherapy and the therapeutic community system. Both procedures share the common use of the human community as a treatment method. However, their definition is not clear. Some authors even consider them identical.<sup>11</sup> Others, on the other hand, recognize characteristics that make them different.<sup>12</sup>

Methods of resocialization can also be divided on the basis of individual and group work with individuals. Individual work is a form in which the individual in need of professional intervention enters into a relationship (therapeutic, counseling etc.) and mutual cooperation with a professional engaged in resocialization. When working with adolescents, the relationship and also the corresponding level of communication compared to working with adults has an even more particular position, as all developmental individualities of the adolescent must be respected. The categories of individual work methods include psychotherapy, behavioral therapy, systematic approach, reality

<sup>2</sup> ČEREŠNÍK, M.: *Hraničná zóna: Rizikové správanie v dospievaní*. Nitra: Constantine the Philosopher University, 2016. p. 12.

<sup>3</sup> ŠIRŮČEK, J. – ŠIRŮČKOVÁ, M. – MACEK, P.: *Sociální opora rodičů a vrstevníků a její význam pro rozvoj problémového chování v adolescenci*. In: *Československá psychologie*, Volume. 51, no. 5, 2007. p. 477.

<sup>4</sup> MIKULÁŠ, R.: *Slovník cizích slov*. Bratislava: Příroda, 2006. p. 471.

<sup>5</sup> SCHAVEL, M. et al.: *Sociálna prevencia – teória a prax*. Liptovský Ján: Prohu, 2016. p. 37.

<sup>6</sup> ZOUBKOVÁ, I.: *Kriminologický slovník*. Plzeň: Aleš Čeněk Publishing House, 2011. p. 201.

<sup>7</sup> WARD, T. – MANN, E. R. – GANNON, A. T.: *The good lives model of offender rehabilitation: Clinical implications*. *Aggression and Violent Behavior*. In: *Aggression and Violent Behavior*, Volume 12, Issue 1. Great Britain: Elsevier, 2007. pp 87 – 107.

<sup>8</sup> HYBSKÁ, G.: *Probační programy jako forma resocializace mladistvých delikventů*. Brno: Masaryk University, 2006. p. 33.

<sup>9</sup> PROCHÁZKOVÁ, J.: *Individuální a skupinové metody resocializace dětí a mládeže v diagnostickém ústavu*. Zlín: Tomáš Baťa University, 2017. pp 35 – 38.

<sup>10</sup> SCHAVEL, M. et al.: *Sociálna prevencia – teória a prax*. Liptovský Ján: Prohu, 2016. p. 37.

<sup>11</sup> According to Langmeier, the therapeutic potential of the children's collective exercised in the children's community environment is growing beyond the scope of psychotherapy. Through its focus on the reality of a wider social unit, the therapeutic community becomes a form of aid, which is rightly described as sociotherapy. LANGMEIER, J.: *Dětská psychoterapie*. Prague: Portál, 2000. p. 283.

<sup>12</sup> ONDREJKOVIČ, P.: *Sociálna patológia*. Bratislava: VEDA, 2009. p. 319, 320.

therapy and eclectic counseling. The group methods of resocialization are interpersonal, movement-interactive, creative, relaxation and auxiliary techniques. The main focus is on the group community, the discussion group, as well as the techniques on which special group sessions are built. These include the above-mentioned therapeutic community, group psychotherapy, active social learning, art therapy, psychodrama, drama therapy, music therapy, ergotherapy etc.<sup>13</sup>

#### 4 Forum Theatre

The resocialization process utilizes many methods and techniques based on psychology, pedagogy and sociology practices. One of the ways in which knowledge and emotion intertwine is Drama in Education.<sup>14</sup> Its individual aspects and benefits can also be exploited in an environment that incorporates individuals with risky behavior. Drama in Education can be used to achieve positive results in the area of education, adaptability and socialization of individuals. Furthermore, creative drama employs many theater techniques, methods and forms.

In this sense the application of the Forum Theatre technique seems appropriate, as far as it enables one to elaborate on the problem of social inclusion of individuals in society. Forum Theatre also extensively focuses on the individual and their personal mental set-up, blocks and issues, which helps them to overcome and strengthen their self-esteem and self-reflection in a non-violent way.

Although considered as one of the techniques of creative drama, Forum Theatre can also be used as part of the normal teaching process. Forum Theatre is based on the concept of the Theatre of the Oppressed, founded by August Boal in the 1960s. Boal perceived theatre as an instrument of social change, wherever various forms of oppression occur. This conception of the theatre was very close to the so-called "pedagogy of the oppressed" developed by Paulo Freire in the 20th century.<sup>15</sup>

The theatrical direction of August Boal was largely influenced by the work of the Actors Studio – an association founded in 1947. It consisted of professional actors, directors, screenwriters and it aimed to develop artistic means in a theatrical performance.<sup>16</sup> In the 1960s, by diverting away from social problems, he began to focus on personal problems of the individual. At the same time, he emphasized didactic moral lessons and pushed the values of society, such as stability, to the forefront.<sup>17</sup> He subsequently began to look for and conceive texts that would not thematically copy the European ones, but would rather draw inspiration from Brazilian reality and resonate with the local population.

Boal started to play with non-actors in public spaces, e.g. in churches, attempting to show people the true content of reality. During the staging process, he also incorporated the technique of discussion. He was inspired by the people of the villages and their stories and problems concerning everyday life. In one staging of a particular problem on stage, a discussion followed, led by Boal's theater group, together with the audience who proposed a solution to the problem. The theatre thus became a certain kind of a mirror, in which the community had the opportunity to analyze their problems and look for the ways to solve them. During a different staging, a female member of the audience did not identify with the problem-solving process on stage. Boal suggested her to try to solve the situation by

replacing the actress on stage. The spectator proposed an alternative solution to the staged problem. This led to the creation of the Forum Theatre, which blurs the line between the stage and the audience.

#### 4.1 The procedure and rules of the Forum Theatre

Forum Theatre is built on dramatizing the situation based on the principle of oppression, which aims to evoke an authentic emotional reaction from the viewer and provoke them to intervene in the storyline by implementing their ideas about storyline changes onto the stage.<sup>18</sup> The story of the performance consists of a conflict situation. Although it may be a fictional story, it is supported by a real life experience. When creating a story, it is likely that viewers in the audience have previously encountered the presented situations, and it is assumed that the story internally connects with the viewer. The way in which the story is interpreted and demonstrated creates a way to engage the viewer and allows their entrance into the play.<sup>19</sup>

The Forum Theatre system is governed by a set of certain rules. The presence of these rules not only determines the play's common goal but also commonizes the way of acting. This is the only way to confront opinions or analyze the situation. The character must be accurately characterized by text for the viewer to identify. In their way of solving of a conflict situation or a certain problem, the character must literally provoke the viewer to feel the need to intervene in the situation and help or propose a different solution. Political views, occupations or social climate must be clearly discernible from the actor's behavior.

There are three main characters within the Forum Theatre – the protagonist, the antagonist and the joker. The protagonist is a person who encounters oppression. They possess their own goal, but they do not recognize the possibilities that would help them achieve a positive result. This is the point when the impulse shifts to the audience, which should be personified with the main character and help them with their own intervention. The second character is the antagonist, that is, the oppressor, who greatly influences the plot and prevents the protagonist from achieving their goal. The antagonist does not have to be a real character, they can represent the emotional side of the protagonist, their experiences and memories. An integral part of the Forum Theatre is the character of joker, who directs the entire process. Though neutral, he can enter the story, stop it, move on the stage, communicate and engage the audience and actors at any time. Joker is a character that fulfills the task of facilitating contact between the actors and the audience. He informs the viewers about the rules and approximates the story. The joker has an essential role to play throughout the entire play, and is considered a guide to the performance. Furthermore, he must understand the story in depth, form it together with the actors and be aware of the external and internal characteristics of the characters.<sup>20</sup> The joker is an essential component that mediates the contact between viewers and actors. Though not directly involved in the performance, he is in charge of its progression, from tuning the audience through games, clarifying the rules and meaning of Forum Theatre, activating viewers and analyzing their ideas, to finally summarizing and starting the discussion that concludes the Forum Theatre process.<sup>21</sup>

In the first part, the scene is played as if it were a conventional theater. Subsequently, viewers are challenged to agree / disagree with the solution for the particular situation. The whole scene repeats itself again, while the viewers try to influence the outcome by suggesting another solution. In case they decide not to change the scene, it remains as it is. In order to resolve the situation gradually, the protagonist who proposes an

<sup>13</sup> PROCHÁZKOVÁ, J.: *Individuální a skupinové metody resocializace dětí a mládeže v diagnostickém ústavu*. Zlin: Tomáš Bafa University, 2017. pp 35 – 38.

<sup>14</sup> A system of controlled, active socio-artistic learning of children or adults based on the use of basic principles and procedures of drama and theatre, limited primarily by educational or formative and secondary specific artistic requirements on the one hand and individual and social possibilities for further development of the personalities involved on the other.

<sup>15</sup> VALENTA, M.: *Dramaterapie*. Prague: Grada, 2007. p. 49.

<sup>16</sup> SANTOS, B. et al.: *Divadlem ke změně: vybrané texty k divadlu utlačovaných*. Prague: Antikomplex, 2016. p. 19.

<sup>17</sup> MACKOVÁ, R.: *DIVADLO FÓRUM. Postupy Divadla Fórum Augusto Boala v práci s dospívajícími u nás*. [Diploma thesis.] Brno: JAMU, 2002, p. 19.

<sup>18</sup> SULLIVAN, J. – BURNS, M. – PATERSON, D.: *Theatre of The Oppressed*, In: *Interactive and Improvisational Theatre: Applied Drama and Performance*, 2007, p. 3.

<sup>19</sup> HRUBÁ, V.: *Divadlo fórum jako metoda pro skupinovou práci s nezaměstnanými*. [Bachelor thesis.] Brno: Masaryk University, 2010, p. 24.

<sup>20</sup> KOPRIVOVÁ, B.: *Život jednoho z nás*. [Bachelor thesis.] Brno: Masaryk University, 2017, pp 15 – 17.

<sup>21</sup> SOCHA, J.: *Alternativa prevence sociálně patologických jevů na gymnáziích – divadlo fórum*, Brno: Masaryk University, 2007, p. 17.

inappropriate solution must always be replaced. The viewer calls "stop", the actors freeze, and the viewer replaces the protagonist. Additionally, they determine the location, gesture or movement that they would like to interfere with. The substituted actor remains on stage, supporting the viewer and course-correcting them if necessary. When the viewer becomes the protagonist and starts suggesting other solutions, they may encounter resistance. This implies how difficult it is to alter any situation or reality. There are several different counterparts: the viewer as opposed to the actor, the world as it should be as opposed to the world as it is. If the viewer surrenders and leaves the stage, the protagonist returns and the scene continues as before, unless someone else calls „stop“ trying to propose another change in the protagonist's actions.<sup>22</sup> The main prerequisite for creating the performance is to realize the current issue of the group for which the Forum Theatre is played. The creation itself should precede brainstorming and discussion. These elements analyze the current problem and select the focal points that will be crucial for the next work process.<sup>23</sup>

### 5 Application of the *Forum Theatre* technique in conditions of working with at-risk youth

In 2019, a research was conducted in collaboration with the Philippe Pinel Psychiatric Hospital in Pezinok at the Department of Drug Addiction and the Diagnostic Center for Youth in Záhorská Bystrica, where we targeted individuals with various social defects. At both workplaces, the productions of Forum Theatre were focused on the process of resocialization of substance dependent and delinquent youth. The research was conducted in parallel in three groups. Within six weeks, we met clients of both workplaces on eighteen occasions. In total, six incensation forms emerged revealing the problems of drug addiction and delinquency. The evaluation of results was based on input and output measurements. Both cases used a questionnaire aimed at identifying value orientations, attitudes to values and performance motivation (VO-AV-PM).

The work process with the first three groups at the Department of Drug Addiction took place between March and October 2019. Each group consisted of 6 patients (men) with different forms of drug addiction. We scheduled each meeting for the selected research groups. Within these meetings, the patients of the Department of Drug Addiction became acquainted with the theater technique of August Boal – the Forum Theatre. Before the research was carried out, however, it was essential to prepare the patients for the Forum Theatre technique experience. That is why during the first two meetings they initially became acquainted with musical and dramatic activities aimed at the development of personal and social competences. Through these activities, the clients also learned to perceive music while developing creativity, imagination and aesthetic feeling. In the last meeting, the patients were presented with a short story on the topic of drug addiction, in which the "protagonist" – the main character (the oppressed) seeks to fight the "antagonist" (the oppressor). The performance was performed by students of the Department of Music of Faculty of Education at Constantine the Philosopher University in Nitra, led by participating teachers and specialists in the field of psychiatry, psychology and sociology. The story of the Forum Theatre lasted between 10-15 minutes and was composed of five acts.

After the performance, with the joker's support, the patients analyzed the storyline, characters, relationships, and environment in which the story took place. Subsequently, they analyzed the individual acts, and in each of them the patients assigned a sticker to the characters based on their character and behavior (black – a negative figure, gray – neutral, green – positive). They also assigned a song to each act that best represented its atmosphere. They chose metal music for the first act, classical music for the second, hip-hop was assigned to the third, pop-punk songs for the fourth and in the last, fifth act, they

were able to select film music. During the second replay of the story, the patients interrupted the performance at certain moments and by calling "STOP" they entered the storyline suggesting a different solution to the situation, changing the development of events that resulted in a better conclusion.

We chose the same approach for clients from the Diagnostic Center for Youth in Záhorská Bystrica. Individual research groups consisted of six clients (men) aged 15 – 17. The reason for their placement in the diagnostic center was truancy, vagabondism, educational problems at school and at home, crime, theft, behavioral disorders and aggression. Similarly to the patients of the Department of Drug Addiction, the clients of the Diagnostic Center actively responded to all assigned activities. During the third meeting they got acquainted with the technique of Forum Theatre, which focused on delinquency issues. The performance also consisted of five acts and was attended by students of the Department of Music of Faculty of Education at Constantine the Philosopher University in Nitra, teachers and psychology specialists.

Thanks to the Forum Theatre, clients of both workplaces have verified their own opinions and ideas in practice and found out whether it is possible to achieve a positive result by their own reaction. The Forum Theatre gave them the opportunity to try their own actions in situations in which they had actually previously been in.

#### 5.1 The role of the music component in the Forum Theatre technique

Although the classical concept of Forum Theatre embodies the dramatic component, we have made a decision to apply music to it, which we consider a positive tool in the process of acclimatizing patients. By using music in the framework of musical-dramatic activities, we have managed to establish contact with patients, build trust, tried to reduce or even eliminate the initial shyness induced by participation in the new program and offer possibilities of self-realization and creation of their own voice.

The application of musical demonstrations in the implementation of dramatic activities has ignited greater interest in patients and encouraged their self-realization in performing individual activities. In the selection of musical compositions we aimed to draw from both classical music authors (Felix Mendelssohn-Bartholdy, Vítězslav Novák, Sergei Sergeyevich Prokofiev, Erik Satie, Camille Saint-Saëns, Antonio Vivaldi) and contemporary popular music artists (Eminem, Jason Derulo, Rag 'n' Bone Man, Ed Sheeran, Sum41 etc.). The first meeting discussion elaborated on musical taste and musical preferences. The fact is that adolescent patients were naturally inclined towards popular music genres such as hip-hop and rock.<sup>24</sup>

As the vast majority of the musical styles used in our project correlated with the musical tastes of the patients, they expressed a positive stance to a few demonstrations. Several groups even approached practicing and active musicians. As a result of approaching other music genres, patients had the opportunity to broaden their musical horizons and knowledge. In addition to having a therapeutic effect in the remedying process and becoming a means of communication and a tool of socialization in everyday life, music appears to be an appropriate link in the creative drama process and plays an essential role in specific groups, communities and resocializing environments.

### 6 Conclusion

Forum Theatre is a technique used worldwide and its roots date back to the 1960's. Apart from appearing as an important means of communication with the viewer, it also provides the

<sup>22</sup> HENDL, J. *Lidové divadlo Augusta Boala*, Karviná: OKS, 1986, p. 68, 69.

<sup>23</sup> SOCHA, J.: *Alternativa prevence sociálně patologických jevů na gymnáziích – divadlo fórum*. Brno: Masaryk University, 2007, p. 17.

<sup>24</sup> For closer look on the influence of hip-hop music and culture on the youth see ŠVIDERSKÁ, E. – ČIERNA, A.: *Street dance ako kultúrny a spoločenský fenomén*. In: Slovenská hudba: Revue pre hudobnú kultúru, Volume 45, no. 2. 2019. pp 132 – 153.

opportunity for self-realization. By allowing the viewer to enter into the situation and solve the problem, it forces the viewer to think critically and to a certain extent determines their values and attitudes.

As part of our research, we have also applied a musical component to the Forum Theatre technique that played a significant role in the final project. As we have found, it has become a means of completing storyline situations and enhancing the atmosphere. At the same time, it expanded the audience's diapason with several musical styles. The presence of music in the Forum Theatre technique allowed individuals to link the musical characteristics of the song or its content to a particular situation and storyline. As of now, we do not have any information of the Forum Theatre in Slovakia ever being used in conjunction with the music component and to such extent, especially when working with the at-risk youth.

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#### Primary Paper Section: A

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