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THE CALM IN THE MIDST OF A CHAOTIC LIFE: LEARNING
PERSONAL SOCIAL COMMUNICATION IN
A MEDIA-SATURATED WORLD

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Masters of Arts
in
Theater Arts

by
LaVonne Michelle Renno

December 2011

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Approved by:

[Redacted Signature]

Johanna Smith, Chair, Theater Arts

12/13/11
Date

[Redacted Signature]

Tom Provenzano

[Redacted Signature]

Kathryn Ervin

ABSTRACT

In the midst of one of the biggest technological advances our world has seen, family time has been increasingly shortened. Due to this, children are missing valuable lessons on communication, social skills, and emotions. This lack of parental involvement has in turn caused a higher level of social conflict at school and children looking for a "family" in gangs.

A group of fifth and sixth grade under privileged low income students from the High Desert region was selected to participate in an after school program. The program was based on psychodrama and sociodrama theories and provided a safe environment for students to engage in role playing activities that worked through peer and current social issues. Out of the fifteen students invited twelve completed the program. The teachers noticed a positive change in social behaviors in ten of those students.

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I would also like to thank Minda Stackelhouse, principal of Brentwood Elementary School of Business and Leadership and the Victor Elementary School District for allowing me to work with a group of students who could benefit from an after school program.

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CHAPTER ONE

THE NEGATIVE IMPACT OF TECHNOLOGY ON THE FAMILY

Introduction

The wisdom and interaction between family generations (parent to child, grandparent to grandchild), is slowly disintegrating (Bengston et al., 8). The knowledge previously passed down through personal interactions is being forgotten. Younger generations seek answers outside of their family; bringing a reduction in interactions during which guidance on how to develop and strengthen personal relationships through communication, empathize with others and interact with social etiquette is being dismissed. The "current trend toward superficial communities...which do not weave a web of ethical responsibilities and long term commitments" (Nelson, 163) has become the majority of relationships, they are transient in nature and the idea of individualism permeates them (Nelson, 163). Members of the younger generations have the mentality that what the older generations have to say is unimportant or can be put off until an undefined future date, which often never occurs. They instead

socialize via social networks and try to solve issues over texting.

According to a recent poll, 22% of teenagers log on to their favorite social media site more than 10 times a day, and more than half of adolescents log on to a social media site more than once a day. Seventy-five percent of teenagers now own cell phones, and 25% use them for social media, 54% use them for texting, and 24% use them for instant messaging. Thus, a large part of this generation's social and emotional development is occurring while on the Internet and on cell phones (Gwenn et al., 2011).

A radical social change is needed, in order for a brighter future to be possible for children that are living in these situations. "All art of every sort changes the world" (Kushner, 62). While not a radical quick change, theater can bring a slow and lasting one that will increase students' ability to empathize with others and to communicate with peers and adults.

According to the United States Census 19 million children are living in single-parent households, and 4 million children with a grandparent, 37% which have neither

parent present (1997). On top of that the Child's Welfare Information Gateway reported in 2009 there were 423,773 children in foster homes, 24% of the children lived with extended family members and 48% in non-relatives homes (2009). These children's biological parents are absent or only occasionally present in their lives due to their life choices and they are in unstable households with caretakers changing, statically only 29% of arrested women will only be jailed one time (Simmons, 8). Often children are ignored and not encouraged to engage caretakers in conversation which leads to low communication skills. Children with low communication skills are often more disruptive and likely to be bullies, gang members, and to be expelled from school than children with higher communication skills (Luiselli et al., 183-184).

Purpose of the Project

In order to be successful in school and in life, children need to master skills in personal communication, understanding and empathizing. Children in both inner city and suburban development areas of California are often raised in the midst of difficult and chaotic situations, never learning school-appropriate social and personal

communication skills. To help bridge the gap in social learning that is growing increasingly larger, schools are now having to find times and ways to incorporate it into students education. Both prevention and intervention programs designed to "improve character, and moral development, promote exemplary social skills, reduce antisocial behaviors, and strengthen academic skills " (Luiselli et al., 184) have been developed and instituted in, varying degrees, public schools.

I have found that many of the students at my school who are in trouble for anti-social behaviors often have little supervision or stability at home, and they are in a constant state of turmoil and chaos. Rarely are they sure of what the situation at home will be or how long they will be at this house before they are again moved and forced to start over. Children are raising their siblings, and while they feel love for their siblings they are not able to show appropriate emotions or make socially acceptable choices due to limited guidance or role modeling at home. The guidance they do receive tells them that the only way to survive is to be tough and to show no weakness to those outside of their home environment. This leads to bullying, being disrespectful, and having a lack of empathy which is

the underlying reason people are able to do hurtful things to one-another (Gerdes et al., 109) and is "essential to adequate moral development" (Gerdes et al., 110).

These children come to schools with a veneer of toughness, not necessarily because they want to cause trouble, but because it is how they have been taught to act. The controversy around the psychological question of nature (heredity) versus nurture (environment) comes to the forefront with this problem. It is believed by some that "even the way that certain children are brought up can change how they turn out" (Guirguis, 2004). How can a child who has never seen positive emotional and social interaction, be expected to interact appropriately with his or her peers? It is highly unlikely since one knows only what one has seen and lived in home situations. New research from neuroscience has proven that we are "hard-wired for empathy...and developed through the nurturing relational context called the attachment system" (Gerdes et al., 113).

Through a combination of theater games, role playing and psychodrama offered in an after school program to a select group of students who are at risk of being expelled for anti-social behaviors (bullying, fighting or defiance)

they were exposed to different ways to better handle social situations and learn skills to help them communicate and empathize with others. Learning these skills will decrease their chance of having a criminal record; sixty percent of children who are bullies in the sixth through ninth grade have a criminal record by 24 and bullies found in second and third grade are three times as likely as their peers to have a criminal record by 30 (Beale, 3). Without being taught how to communicate and empathize with others children will not grow out of the anti-social bully behaviors.

I have taught in the same school, Brentwood Elementary School, for the last six years and I have noticed that as the community around the school has declined, houses are left empty, broken windows are boarded up instead of repaired and the neighborhood has been nicknamed by the police and citizens of Victorville as "BrentHood". The student dynamics have also changed with it, increased referrals for anti-social behaviors, decrease attendance and an increase in transient families. During my second year of teaching, Ray Culberson, director of youth services for the San Bernardino City Unified School District spoke at our school on how to reach and teach kids that live in

chaotic situations. This impressed me as it spoke so strongly to what our students were experiencing. Budget cuts had already started and the subjects that involved personal expression such as music, art, and computer lab were the first to be cut. More time was devoted to preparing for the test and the rigorous expectations of No Child Left Behind. Lessons and discussion revolved around the state test and less about social interactions.

As I noticed these problems arising in my school, I also encountered more students who had parents or older siblings that were incarcerated during their year with me. They lived with one parent or extended family members while they waited for the parent to get released. Mondays often brought tales of visiting parents in jail or excitement about upcoming release dates. One student in particular touched my life and created a passion for developing a program to help these children. In second grade, he was already responsible for his two younger siblings: a younger sibling also in second grade and a sibling in kindergarten. In class he broke down calling his mother derogatory names due to her broken promises and life style choices, a father in prison, and a thirteen year old brother in juvenile hall for selling drugs and having gang affiliations. Upon the

father's release the next year this student and his youngest sibling witnessed their father being killed in a drive by shooting early in the morning just two blocks from the school. I watched, time after time, as this student tried hard in school, only to be pulled back down by events that were out of his control.

Personally, I have experienced knowing the cathartic release that can come from engaging in or performing in theater. I began to plan ways to incorporate more theater into my class. This lead me to further my study of the theater and discovery of the works of August Boal. In his Theatre of the Oppressed, a form of applied theatre addressing social injustice, he used a technique that was created to help people who suffered from oppressive situations and helped them see solutions that theoretically, if not practically, could remedy their feelings of oppression. Part of the process is not necessarily being able to change the situation but to come to terms and work on slowly changing the environment.

I created an afterschool program using theories associated with psychodrama, sociodrama, such as August Boal's theories, and Viola Spolin's Theater Games, which helps actors make choices that mimic real life scenarios

and students could use help work through scenarios that they might encounter. Students who were on the brink of expulsion could come and safely discuss and work on social and emotional issues. Together we would work on devising more appropriate means of handling their reactions to difficult situations, instead of engaging in anti-social behaviors.

Description of the Project

I developed an after school program based on techniques from the Theatre of the Oppressed and Viola Spolin's Theater Games, children who have been identified as high risk for placement at another school and/or expulsion from the district, due to inappropriate social interactions, (i.e. defiance, aggression, physical violence, etc.) would find their calm in the midst of what is otherwise a chaotic life. This is a program where students could critically process and practice how to look at a problem or situation and make different non-violent, non-aggressive or non-defiant choices through various social interaction scenarios.

The program is designed to run for twenty sessions, meeting in a classroom on school grounds directly after

school. Due to the early lunch hour, 10 minutes would be set aside between the end of school and the beginning of the program for students to have a snack, get a drink of water and use the restroom, so that interruptions would be kept to a minimum. Each session would last for 45 minutes, with parents picking up students at school or signing a release allowing them to walk home. For optimum results, the sessions take place three times a week.

Following the standard practice of most creative drama practitioners, each session starts with a five minute physical and vocal warm-up followed by theater games which build trust, teamwork, problem solving and imagination skills, allowing us to develop skills that enable the students to have positive social interactions with peers and adults. Each session ends with a time for reflection and discussion of what we are working on and also what is going on in school.

Students who are given a safe environment, taught social skills in a non-threatening manner, and have someone to listen to them, have a better chance of developing positive interactions with peers and adults. The students' primary focus is on learning and not simply surviving each day. Not only can they dream of a better future for

themselves, but they have been empowered to make that dream a reality.

To understand the impact that Theatre of the Oppressed has on the group of students, data will be collected and analyzed. Through teacher interviews and enrollment information in conjunction with a student survey, the program's effectiveness can be analyzed. Through analysis of the data, one can (evaluate the improvement of) test scores and note if there is a decrease in the rate or frequency of disciplinary action- evidence that the use of Theatre of the Oppressed is having the desired positive effect on the students.

Significance of the Project

Theatre of the Oppressed has been used to help adults who have lived in oppressive situation and while it does not change their living situation, it has been found that it has helped to teach them coping skills. Programs such as "BullyBusters" and "Empty Lizzie" have been written to help empower school-age children to become proactive in dealing with issues such as bullying or anger instead of being reactive. This project takes Theatre of the Oppressed and Theater Games to elementary age students in the High

Desert, helping them work through emotional issues and developing responses that would enable them to resist the allure of gangs, which offer the pretense of security and a sense of belonging. Helping students learn to cope, value their feelings, and have positive interactions with peers and adults, decreases their chances of being expelled from school. In turn, this would lessen their chance of being approached to join a gang and having a greater chance of remaining out of jails and becoming productive members of society.

The offered after school program would be the only theater program offered to students at a public school in the immediate area, which is easily accessible and free. Due to the economic situation families are finding themselves in, after school activities that are not in the neighborhood are not affordable options.

The objective of the project is to help teach students to have positive interactions with each other and adults. This would help alleviate the problems they face with defiance, physical aggression and negative interactions with others, allowing them to remain in their current school. This could eventually help them raise academic and state test scores and ultimately, allow them to change

their future by opening up possibilities that were previously unavailable to them.

Limitations of the Project

The curriculum has been developed to fill a predetermined afterschool time slot that corresponds to the school's after school tutoring program. The program was limited to 45 minutes directly after school and for only two days a week, during the spring weeks before state testing. Ideally, the curriculum would be started at the beginning of the school year and expanded to last for an hour twice a week for the entire school year, students returning the next school year would then be invited back to be peer coaches. Educational budget restrictions affected the length of the program as a program must be run when other school personnel are also on campus for safety issues.

Due to participant's age, journaling was not allowed by the Institutional Review Board (IRB). Instead discussions that the students instigated after the program were their only opportunity to acknowledge the emotions that they were experiencing. Journaling has long been used as a therapeutic tool.

Definition of Terms

Applied Theatre- Defined by Nicholson as dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies' and characterized as the relationship between theatre practice, social efficacy and community building and seeks to rectify that dynamic (Nicholson, 2).

Empathy- the act of perceiving, understanding, experiencing, and responding to the emotional state and ideas of another person

Expulsion- After documentation and multiple suspensions, the student is sent to another school. This is done in hope of changing the student's behavior and is supported by school officials and district board. The relocation to another school is effective for one school year and then the student would be able to return to the neighborhood school

Documentation- Paperwork that includes interactions, notes home, and referrals based on student behavior. Also included are the interventions set in place to help

the student become more successful in school and to encourage and support them in making positive choices

Psychodrama- A guided dramatic action developed by J.L.

Moreno that allows participants to examine problems and issues. It facilitates insight, personal growth, and integration on cognitive, affective and behavioral levels

Sociodrama- A dramatic play, a second technique developed

by J.L. Moreno, in which several individuals act out assigned roles for the purpose of studying and exploring social problems in group or collective relationships.

Theatre of the Oppressed- A specialized form of Sociodrama

Theater developed by Augusto Boal, a Brazilian theatre director during the 1950 and 1960. He developed a program where theater was transformed from a "monologue" into a "dialogue" between audience and stage. During the process those in the audience have the opportunity to change the scene, to portray what they see is happening and then the outcome that they would like to see for the oppression that is being portrayed.

Theater Games-Created, by Viola Spolin, Improvisational

theatre games are directorial techniques to help actors to be focused in the present moment and to find choices improvisational, as if in real life. These acting exercises Spolin later called Theater Games and formed the first body of work that enabled other directors and actors to create improvisational theater Improvisational. Viola Spolin's work with is internationally recognized by those outside the theater world, by both educational and psychological individuals.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Fewer children in California are learning social skills, which according to child psychiatrist Adam Blatner include interpersonal problem solving skills, communications and self-awareness, from caretakers due to a decrease in active personal interactions necessary in order to acquire skills ("Mental Hygiene", 1). The decline can be linked to the explosion in technology and the decline of the nuclear family. "We are now more connected in today's globalized world, but are ironically more isolated from our friends and family as a result of the new technologies from the information age" (Nah, 2008).

As technology has exploded this last decade into a cultural phenomenon we witnessed a "historical transition" (De Oliveira, 29) that radically impacted social interactions between family members. Emotional detachment, lack of empathy and a decline in personal interaction between family members has become a common occurrence. Parents choose to purchase technology rather than interacting with their children, allowing them

opportunities to pursue their own personal agendas. Personal interactions have been replaced by individual multi-media choices or social networking to the point where family members interact via social networks or text messaging instead of interacting face to face. "This has reduced the communication between parents and their children due to the lack of quality time spent together. The bond is weakened compared with previous generations and this has a profound impact on society as a whole" (Nah, 2008).

A once important social time for families, dinners around a table together are becoming obsolete. It has been found that frequent family-style dinners have a positive correlation with higher grades and a lack of substance abuse (Columbia University, 3). This time allowed children to gain social skills, share their days and emotions, and to process how to empathize with others. Children lacking skills in these areas are at higher risk for academic failure and behavior issues in school (Pears et al., 665).

In order to support the new technology habits that parents have instilled in themselves and in their children more than 64% of families in 2010 had both parents working

full-time (Catalyst, "Working Parents"), creating more "latch-key" children who come home to interact with their favorite new piece of technology, instead of a family member. The cycle continues viciously as the family's debt increases and parents have to sacrifice more family time and values for the need to work longer hours and increasing stress levels (De Oliveira, 30). In some situations, the stress of monetary issues and disagreements on what is needed versus what is desired, leads to divorce. It is these children, who have been left alone and are not able to interact with parents, that gang members look for when they are seeking new members (FBI, "National Gang").

Families are not only broken by divorce in southern California, but are fractured by one or both of the biological parents being incarcerated or on parole. Children that have parents incarcerated in jail, due to the lack of support and knowledge by the state of their living situations are left at an even higher risk of being coerced into a gang (Simmons, 1). Children, who have a parent arrested, find themselves shuffled off to live with a family member. It is estimated that 60% of children that have a parent, especially a mother, in prison live with

grandparents, 17% live with another family member and only 25% of the children ever enter the foster care system (Simmons, 4). "An estimated 856,000 children in California have a parent currently involved in California's adult criminal justice system, nearly nine percent of the state's children" (Simmons,2). Thirteen percent of the nation's children live in California, but an amazing nineteen percent of the nation's foster children live within the state (NCCP, "Who are America's"). Those statistics do not include the above mentioned children who never enter the foster system. Those children are also in desperate need of opportunities to learn communication and empathy due to lives that are disrupted and unsupported, moving just as academic and social progress has started. More than twenty percent of children need mental health services that impede their ability to function in academic settings (Blanco and Ray, 235).

The lack of adolescents' social skills is a contributing factor in the increased gang populations which are no longer limited to inner city areas; they have spread out to rural areas and are working on making international connections (FBI, "National Gang"). With the increasing

pressure that No Child Left Behind has placed on educators and students, the mental health needs of students who act out with anti-social behaviors, which previously had only been addressed in schools, are being forgotten increasing the number of children that are truant, suspended or expelled (Blanco, 235). The FBI reported in their 2009 National Assessment Report that there are now over 20,000 different gangs with approximately 1 million individuals. They can be found in all states and the District of Columbia. The need to belong to a family is a survival instinct that is ingrained in the human genetic code (Huitt, 2007). The FBI's report states that local gangs notoriously recruit members from low-income, low educated single-parent homes through violence and intimidation. According to Maslov's Hierarchy of Needs theory, the second level of safety and the third level of love and belonging are ideally met by the family. If this need is not met, children are more susceptible to the persuasion of gang members, who embellish their chosen lifestyle while filling two of our basic human needs. Schools are finding themselves in the role of trying to fill these basic needs in order to decrease absences and disruptive behaviors. Sociodrama is one means of filling this role, without

putting further strain on already tight school budgets. Sociodrama meets Maslov's basic needs by creating a safe environment in which to explore personal and social concerns (McLennan, 454). The number of children who lack empathy or communication/social skills is a national problem which we, as a society, must address.

Educators see the lack of social skills emerge as disruptions in the classrooms which hinders the academic and social process of other students. Children that engage in dramatic play or role-playing are able to overcome their issues and are able to demonstrate their full academic ability (Blanco and Ray, 89). Once they are able to excel in academics and understand their behaviors then their negative social behaviors such as bullying are curtailed. Bullying is a huge issue in schools and it is the students' lack of communication and empathy that accelerates the problem. In the 2002 Gallop poll, 1,000 adults were surveyed on what they considered the biggest problems facing our public schools. This poll shows that, along with financial funding, discipline in classrooms (17%) and school violence (9%) was in the top five answers (National Center for Education Statistics, 2002). It is reported that

one out of every seven students is a bully or a victim of being bullied and that forty-three percent of our nation's children are afraid to enter a school restroom (Beale, 1). It is the belief of most leading educators that students need a positive behavior support system (PBS) that promotes character improvement, moral development, and social skills (Luiselli et al., 184) to decelerate the problems our schools are facing. Students who receive higher rates of positive verbal reinforcement are better able to control impulses and emotions (Pears et al., 668) creating a more beneficial learning environment.

Through sociodrama, a need in public schools can be met, helping children to not only improve academic performance, but to empower them to (McLennan, 452) learn social skills and reach emotional maturity that is not being modeled at home (Michels and Hatcher, 151). Sociodrama is a therapeutic creative approach "that fosters the ability to relinquish one's egocentric viewpoint" (Blatner, "Mental Hygiene") and engages individuals to explore social issues (Blatner, "Role Playing") and learn new behaviors making it an effective tool for social change (McLennan, 152). According to Luiselli, antisocial behavior

and low academic performance has become a growing concern for parents, educators, and even the general public has taken notice of the problems facing our nation's public schools (183). The methods of sociodrama and psychodrama were created in the 1930's, but it has only been in recent years that educators have started to realize the multifaceted benefit of incorporating such teaching styles in their curriculum (Michels and Hatcher, 152). Sociodrama can be used by any teacher that is willing to try a new approach and desires to teach students to think critically (McLennan, 2007). Sociodrama has three basic guidelines that when followed allows it to be a highly successful tool; (1) a cooperative group feeling, (2) some basic knowledge, and (3) a follow up discussion to reinforce the ideas and concepts that have been worked on through role-playing. Role-playing is a positive means that teaches skills for the creation of one's own ideas by allowing the students to "become" the other person (Blatner, "Role Playing"). It is a role-playing technique that can be adapted to any age group and in fact the younger the students who are participating, the more freely they are at opening up and participating in the activities, voicing their concerns and emotions in regards to the social topic

being discussed (McLennan, 452). It is the discussion that comes out of the drama that leads to a personal change, and in turn changes society ("How do you Make", 61). Sociodrama is a powerful tool that when used in schools can help create a better environment and mentally healthier students.

To help students understand the lasting consequence that anti-social behaviors such as bullying can have, dramas such as "Bullybusters" have been created. "Bullybusters" is a psychoeducational drama piece, that follows along with sociodrama theory, using drama to empower students by giving them knowledge and skills. Students are able to observe everyday situations within the drama where they or their friends could be bullied without having to be an active participant. Teachers are then encouraged to allow students to participate in a discussion where students are encouraged to find positive ways of dealing with bullies. While drama is a driving force and "does not resolve all the conflicts," (Beale, 5) it opens up a line of communication between students and adults that allows them to freely and openly discuss their fears and problems, even though bullying is often a frightening topic

for students (McLannan, 453). From this discussion students are able to problem solve for solutions and alternative methods of dealing with bullies. While student are empowered through the drama process, those that bully will not change their behaviors overnight and continually need the opportunity to role-play to be most effective (Gerdes et al., 120)

Although previously believed that neuropath ways were set in stone once created, scientific research has now shown that the brain is more pliable, allowing for emotional growth to occur. Karen Gerdes' research has shown that when empathy is not developed through the parent-infant relationship, through psychodrama and sociodrama can be promoted through dramatic activities (McLennan, 452). It has been found through research that empathy is a "communicable and teachable concept" (Gerdes et al., 110). The lack of empathy makes it is easier to engage in anti-social behavior and to have limited communication with others. The discovery of mirror neurons, "nerve cells that allow humans to understand one's experiences by observing one another's behavior" (Gerdes et al., 114), allow us to teach by having others mimic our movements, voices or

facial expressions. Viola Spolin's rhythmic movement games and mirror games are designed to have the participant "mirror" what they see. In order for students to learn social skills, they must first see what they are supposed to learn, and then have a chance to process, and finally "perform" the skills. A large portion of the developed curriculum is centered on the idea of mirroring what they see. Role-playing is incorporated midway through the program and is an "empathy-enhancement intervention that focuses heavily on imitation" (Gerdes et al., 120) allowing the neurons to learn and then mimic what they have done over multiple repetitions. The idea of using role-playing allows students to have a better understanding of their peers and what they are going through as well. They get the opportunity to mirror feelings that they might not have understood, allowing them to gain knowledge of how to handle a social situation appropriately, thereby decreasing their tendency toward anti-social choices.

Anger is the emotion that is most often observed by the students that have anti-social tendencies. They witness it at home, in movies, hear it in music and conversations on the street. Anger is expressed by negative responses and

is how they have learned to deal with any frustration that they come in contact with. Children are coming to school angry and have no knowledge of how to handle that anger without acting out in class and being disruptive. Children in foster care have a higher difficulty "inhibiting impulses" (Pears et al., 666) causing them to have more difficulties, rejection, from peers (Pears, 666) and at school. Through the use of expressive arts Anne Meeker, a music therapist and educator, created a program called "Empty Lizzie" to help young children deal with their anger issues. The program guides primary elementary children into a better understanding of anger as an appropriate and important emotion that needs to be expressed and not bottled up until one is completely stressed out (Meeker, 32). The first and second graders completed a series of ten lessons that guided them into a better understanding of what makes themselves, peers, teachers and family member's angry. A combination of dramatic play, art and music the children learned how to express their anger and happiness without letting it build up into an explosive anti-social behavior (Meeker, 32). It was stressed that letting the anger build up, was unproductive and that dealing with the anger was productive.

In response to the alarming concern regarding the decline of classroom behavior and students' morals, current leaders of classroom management theory have developed strategies and methods that reinforce positive behaviors. Such theories include Thomas Gordon's Discipline as Self-Control, Jane Nelson, Lynn Lott and H. Stephen Glenn's Positive Discipline in the Classroom; Patricia Kyle, Spencer Kagan, and Sally Scott's Win-Win Discipline (Charles, 7). Over the last five years more conferences have been offered to help teachers and schools official find programs that include PBS plans. Moving beyond simple conferences, another increasingly popular idea is charter schools (Charles, 6). One such program that charter school has been based on which supports and teaches the idea of Win-Win, is the Leader in Me schools. The idea is focused developed in the books, Seven Habits of Highly Effective People and The Leader in Me which helps staff and students focus on developing seven habits that help them become leaders and excel in their academic and social life. The program started with one school, A.B. Combs, which was on the verge of shutting down and has now grown to include 527 schools. The program is found not only in the United States

and Canada, but in Egypt and Australia as well (Covey, "Leader in Me").

With the strong correlation that has been found in Multiple studies such as Bianco and Ray's and Pears et al. have shown a strong correlation between the negative impact that disruptions and anti-social behaviors has on academic scores. They have also shown the benefit of using sociodrama, psychodrama and role playing to have a positive effect on changing social behaviors and empowering students. My project is based on combining skills taught in sociodrama, applied theater and role-playing to have a positive effect on the social behavior of sixth grade students at Brentwood Elementary.

CHAPTER THREE

AFTER SCHOOL PROGRAM

Methodology

With the increase in technology children haven't been challenged to develop their imaginations or creativity. Books talk and make noise, it's almost impossible to find toys that don't take batteries and with the influx of video games and applications on phones, iPads, laptops, etc. that are interactive children have visual and auditory stimuli blasted at them on a regular basis thereby decreasing the need for self-generated activity. Even impoverished schools have streamlined technology into the classroom, using PowerPoint, inter-write boards, student response systems such as Turning Point and videos to teach background knowledge and key concepts. More advanced schools, such as the parent choice school, Academy for Academic Excellence in Apple Valley, California, have gone so far as to start the process of eliminating student textbooks, and requiring students to have iPads or laptops, on which text books can be downloaded and read.

The created program was conducted after school with sixth grade students in the spring prior to state testing.

After school programs have a higher attendance rate, since students are already on campus for school. Brentwood Elementary along with most schools in the Victor Elementary School district struggle with a high rate of tardies. Soft tardies, arrival within thirty minutes of the start of school, unlike hard tardies, over thirty minutes, aren't counted towards the families SARB, legal record of student's truancy, record and therefore parents are not as inclined to worry about their child being a few minutes late or missing before school activities. As only hard tardies are counted toward SARB letters parents, students, attending an after school program would be less likely to miss portions or complete sessions of the program. Missing sessions of the program would leave gaps in the fundamentals of the creating and in the trust building among the students and the instructor which theoretically would decline in their willingness to participate as they wouldn't feel as secure in the environment. Due to current budget deficits this program was run in conjunction with after school tutoring, rather than during the entire school year.

On three different occasions, the beginning, mid-way and the final day, students were requested to participate

in a survey that was created to evaluate their understanding of emotions and their input on making the program more beneficial for the participants. The surveys questioned their ability to recognize and react to emotions and feelings in regard to the games incorporated in the program. By having the students analyze their learning they were empowered to take ownership of emotions and choices during the program and also in their home life.

The basic building block of theater is not high technology with which the students are all too familiar, but is based on the use of their imagination and ability to create something from nothing. Theater builds upon understanding of how one's body expresses feelings and thoughts. I have found in the course of teaching that students are often unaware of their body language and how that is affecting a conversation, especially with adults. Through theater games, students are able to safely navigate their way through learning how emotions affect the body and in turn how to accurately change their body language to reflect what they are verbally saying. In order to help the students be successful in the program the first lessons revolve around building skills in imagination and creative thinking, along with trust building skills.

As with any new skill set one must start at the beginning with the basic and build upon those skills in order to become proficient. The students partaking in the after school theater program are unfamiliar with theater techniques and must start at the beginning. The lesson plans for the program have been designed to start at basic skills and each lesson builds and revisits skills used in the prior lesson.

Every lesson is divided into four sections, with different type of activities. Both therapist and theater arts educators who are focusing on sociodrama divide lessons up into sections "consisting of activities: a drama warm-up derived from Boal's *Games for actors and non-actors*, a main sociodrama activity that explores a social issue or concern...and a concluding discussion that provides an opportunity for students reflection" (McLennan, 452) Following this format the lessons start with a brief warm-up for the students so they can release the days stress and get their body and voice loose and ready to work. Just like with any work out you want to be warmed-up so that injuries are limited or avoided. The next section of the lesson continues with warming up the mind and reviewing the skills previously practiced. Section three is about creating,

each week the creativity builds from working with a single sound and motion all the way to creating a scene. The final section is an informal reflection and discussion time. Students are encouraged to voice their feelings and reactions to the games and work that was done. This might simply be a time they chose to discuss their day.

The lessons are not only divided into sections but the program itself is divided. The beginning of the program focuses heavily on building trust amongst the students, who often may find themselves adversaries in school or in the neighborhood, and/or with the instructor. In conjunction with trust building, a background and basic introduction into theater and theatrical skills is incorporated. Due to limited or non-existent exposure to theater the first lesson is designed to find out what the students know and what they think they know. Working with students who have been continually shuffled around and have difficulties with interactions, one must be careful to not assume information and to not talk down or belittle the knowledge that they do have. That will quickly cause a rift between them and the instructor, which will in turn hinder the progress of the program. Flexibility is a key component in working through the lessons.

The games used in the course of the program were all found within theater books that are easily accessible at bookstores. Viola Spolin's Theater Games for the Classroom is a valuable tool for any educator to have on hand. The book contains games for warming up both body and mind and gives ideas for role-playing exercises that can be used as a social tool, such as used in this program, or to supplement core curriculum. The third part of the program deals with working out the anti-social behavior of the students and the social issues of oppression that they were facing. The games chosen for this section of the project were chosen out of August Boal's book Games for Actors and Non-Actors. These games allowed students to work through and role-play scenarios them into acceptable choices they could make.

CHAPTER FOUR

PROSOCIAL BEHAVIOR

Results

Fifteen students, seven male and eight female, were invited to participate in the after school program at Brentwood Elementary School. The school is Title One school located in the High Desert region of California. At the time of the study the school was on the brink of falling into program improvement based on the requirements of No Child Left Behind. Since the study, the school has fallen into program improvement for not meeting the standardized test requirements for the African American population in both Math and Language Arts.

Out of the students invited to participate in the after school program, three of them were in foster care, six of the students lived in a single parent home, four lived with a grandmother or aunt, and two lived in what is considered the traditional nuclear two parent home. Although fifteen students started the program, only twelve students completed all sessions. Out of the fifteen, one male student was socially promoted due to being arrested for gang related tagging and sentenced to home arrest for

the remainder of the school year, and two female students moved to other schools within the Victor Elementary School District. One of the students in foster care moved the day the program completed to go to a new foster home. The movement in the group correlated with the transient nature of the school enrollment.

Out of the remaining twelve, attendance was high to perfect for the course of the program. Ten of the twelve students also improved their school attendance, started engaging in classroom activities and decreased their anti-social behaviors according to their classroom teachers. The change in behavior was also noticed in activities that students were choosing to engage in during their free time. Instead of continuing or increasing anti-social behavior which is the normal trend during the last weeks of school these students continued or improved their choices.

Currently, instead of looking at an increase in participants IQ scores as a basis for measuring the success of sociodrama or play therapy, researchers "have shifted to a more emotionally and/or behaviorally driven component" (Blanco, 236) to determine the success of play and sociodrama therapy programs. Using this criterion to determine the effectiveness of sociodrama and/or play

therapy programs, proactive choices made by participants to remove themselves from detrimental situations and place themselves into a better environment or leadership role, shows positive progress.

Two of the eight girls were highly hostile for the duration of the program and only participated half-heartedly in activities. The biggest complaint was not in the creative games or staying after school, but in the relaxation and warm-up activities where they were asked to lay on the floor and the physical exercise pieces. Even though they displayed hostile emotions in regards to the program, when asked why they continued to attend the program, their response was, "It beats being at home" (Participate 1, personal communication, May 2010). The environment of the after school program, something that they saw as immature and silly, was preferable to whatever situation awaited for them after school at home. They had found a place where they felt welcomed and it was safe. They were willing to endure the activities just not go home, a place you should look forward to going to and where you are supposed to be safe.

The girls not only continued to come to the program but, would come and volunteer during recess and lunch to

work with the second graders who were in the instructor's classroom during the day. As a means of "behavior intervention" (McLennan, 453) the program was deemed successful by the participants' classroom teachers. Mrs. Walton a sixth grade reading teacher who worked with these students on a daily basis said,

"As a result of this program these students built meaningful relationships with Ms. Renno that caused them to open up to her second grade students. The girls volunteered to help her students instead of hanging out at recess where they would get into trouble for harassing, bullying and starting drama on the playground. One other socially awkward and shy student, who would normally retreat into himself, shocked me when I saw him fully interact with the students in the group" (Mrs. Walton, personal communication, June 2010).

Feeling that the environment of the classroom was safe, the girls willingly gave up their free time (recess and lunch), where their peers would try to engage them in anti-social behavior, and be proactive where they were. When students have "opportunities to establish responsibility, and allowed leadership," (Blanco, 235) they

will choose to participate and seek out that environment. Participating students took the skills learned during the program to remove themselves from situations in which their peers were engaged and encouraged them to participate in anti-social activities, even though this behavior could be seen by those in neighborhood street gangs as weak, leaving them vulnerable to aggressive acts. Other teachers also had positive remarks about the students from the program as they were eager to share and engage adults in conversation.

By the time a few of the students entered the program they had already faced many crises during the year and had built up a wall, causing them to be less willing to participate in class. While all students who participated had displayed anti-social behavior that had resulted in at least one suspension, it was the students who had received suspensions for multiple anti-social offenses that were non-receptive to the activities.

During the program, the rate of participation increased daily, to the point where students were asking freely to work on certain games and scenarios. Classroom teachers noted that participating students wanted to engage in leadership roles and wished to demonstrate what they were learning. Ms. Booye was amazed at how students who

didn't engage in class discussions or participate in class were now eager to share with classmates the techniques that they were learning. They were empowered and taking charge of their own behavior and leading their classmates (Ms. Booye, personal communication, June 2010).

Summary

With the increase of technology and a decrease in personal interactions from parents and adults, children are unprepared to engage others socially. They are lacking social skills in communication and empathy and are ill-equipped to be productive, leaving them more open to engaging in behaviors that lead to suspensions, expulsions, and of gang recruitment. Students in sixth through ninth grade that engage in anti-social bullying activities are sixty percent more likely to have a criminal record than are their peers.

The basis of sociodrama is a personal "situation coupled with role playing...the basis of its success is spontaneity" (Michels, 153). Augusto Boal's Theater of the Oppressed used sociodrama to create interactive theater where audience members had the opportunity to change the scene to how they would like to see the outcome of

oppression ideally be fixed. Sociodrama is an increasing popular method in which students are empowered to challenge existing conditions and to create a means to create new life styles for themselves (Michels, 151).

Through the use of psychodrama, sociodrama and theater games, an afterschool program was created for students who were displaying anti-social behavior in school. The program engaged students into becoming active participants in confronting the issues at hand and in learning role-playing techniques in which they could make more socially acceptable choices. Through "dramatic activities, empathy, understanding, and caring skills" (McLennan, 454) were demonstrated and promoted, engaging the students to create new neuro-pathways that would allow them to express those skills in daily activities.

Programs that take sociodrama have been created to assist students for dealing with current issues in schools such as bullying and emotional control. Bullybusters and Empty Lizzie have both been highly successful and popular with audiences, opening discussion opportunities (Beale, 5) and effectively decreasing the portrayed issue.

In order to reach students in danger of being expelled from school due to anti-social behavior, a sociodrama after

school program was created to reach students. Through the program, students would learn ways to deal with anti-social behaviors, which due to a media-saturated world, have not been learned at home through family interactions.

Fifteen students from a High Desert School were invited to participate in the after school program, twelve of which completed the program. Out of the twelve, ten were highly engaged in the activities and showed signs of improving their anti-social behavior at school.

Conclusion

Students in American public schools are in desperate need of learning social skills. Technology has increased our global knowledge, yet has made us unable to communicate effectively with people around us. Social skills that were previously taught at home during family interactions are being replaced as we engage in more communication via technology and multi-media. The lack of these social skills is creating situations in school where students are unable to effectively communicate with peers and with adults. More students are facing social problems at schools; teachers have more stress and expectations for higher student

performance on standardized testing, with less money for resources in which to help students succeed.

Socio-drama and theater programs are highly effective in making long term social change and can be freely integrated into existing academics curriculum. The added programs fit current school budgets aliening with focuses on academics, adding components focusing on social skills and empathy for fellow peers. Only few programs have yet been developed, but any curriculum expert can easily adept current programs to meet the needs of their schools population.

Using techniques from August Boal's Theater of the Oppressed and Viola Spolin's Theater games exercises in conjunction with positive behavior support provides models for workable program designs. Psychodrama and Sociodrama benefits will need to be cross-culturally and longitudinal studied for their impact on the crime crisis as well as academic performance across No Child Left Behind subsets on standardized testing.

APPENDIX A
PROJECT LESSON PLANS

Name: LaVonne Renno

Lesson: What is Theater?

Lesson Number: 1

Length of lesson: 40 min

Date: March 2, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder, core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Clap around	Many of the students complained of being tired, sore or unable to do the warm-ups and the floor was dirty and refused to lay on it. The ones that did participate did so half-heartedly and with minimum effort.	In the letter home explain more in detail what physical activities they would be doing in the program. Encourage them to bring loose clothing for the program.
2. What is Theater Discussion: 15-20 min. A. What is theater? B. Who is in theater? C. Why do we have theater? D. What does theater do for us? Does it do anything for us?	Good discussion. Kids focused on movie theaters, their only experience with theater. Live theater was only something they had heard of in passing, none had been. Disbelief that theater could ever do anything for them. Amazed at	Start a chart so ideas could be added as the program continued. Chart all information that is brought in regarding theater, no wrong answers or ideas.

E. What can theater do for you?	the different number of jobs within the theater, only aware of the movie star.	
F. What do you need, to do theater?		
3. Mingling: 10-15 min Students will work on becoming comfortable walking in a neutral stance; then work on showing emotion (happy, sad, mad, confused, excited, hungry, tired, etc...)through body language only.	Students thought this was ridiculous. They couldn't stop laughing and two refused to even do the activity.	Play music. Something that they are familiar with, but still appropriate for a school setting.
4. Reflection: Write about your feelings during the mingling exercise?	Due to IRB no journaling so a discussion with students as we walked to the gate with those that wanted to talk to me.	The walking allowed students to join and add their own feelings and comments in an unthreatening way.

Name: LaVonne Renno

Lesson: Awareness

Lesson Number: 2

Length of lesson: 40 min

Date: March 4, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Clap around	Half of the students participated immediately. The other half slowly joined when they realized that we would not move on until everyone participated.	Make it clear that the program is interactive, it is not them sitting and getting listening while the instructor talks. That moving would be required.
2. Listening to the environment 5 min Students sit on the floor, and for one minute eyes closed and listen to the room focusing on the sounds that they hear. After one min. we share what we heard. Ask open ended question if need to help	This took a long time to get started. One of the girls who was the leader of the group refused to lay on the carpet and her closest pals followed suit with her. Again lots of giggling and not paying attention closely.	Check and see if yoga mats can be donated or have the kids bring in a towel that they could leave and use for the duration of the program. Spread them out more. Give them 10-15 seconds to just giggle and get used to the idea.

generate
discussion.

- | | | |
|---|--|--|
| <p>3. Mingling:
10 min
Students will work on becoming comfortable walking in a neutral stance, 3-4 emotions, finishing with walking in different environments (Hot, blizzard, rainy, cold)</p> | <p>A few kids excited about mingling, more participated even if unwilling then the first time. Again, the others finally joined when they realized we would continue to wait for them to join.</p> | <p>Music that matches mood/emotion that I want them to mingle with.</p> |
| <p>4. Exposure:
15 min
Divide the students into two equal groups facing each other. The audience "watches" the other half. When students start to giggle say "You look at us we look at you." When the students being watched look uncomfortable direct them to count or to focus on something else. Switch and repeat with the second group of students. Each</p> | <p>A lot of giggling, not wanting to looking at certain people. Saying derogatory things about other kids that aren't considered "cool".</p> | <p>Rules set in place about what they can say. Have a random way of dividing the group so they don't feel as if I set them up.</p> |
-

group should
be up 2-3
minutes.
Discuss how they
felt standing on
stage, and how
they felt when
watching. Was
there a changing
in the feelings
after they were
told to count or
focus on some-
thing else?

5. Reflection:

10 min

Think back to
the beginning of
the class to the
game *Listening
to the Environ-
ment*. What did
you noticed when
you had your
eyes closed and
you were focused
on just listen-
ing? Was it what
you expected?
Was anything
different than
what you
expected?

I asked the
students on the way
out the door why
they giggled so
much when they were
asked to listen to
sounds of the
environment. Some
of the more out
spoken ones walked
and talked with me
to the pick up
about how noisy
life is and it was
just so strange to
listen silence.

Try and engage
more students into
the conversation
so that all will
feel that they are
included and it is
not just a group
of students that I
want to hear from.

Name: LaVonne Renno

Lesson: Trust Building

Lesson Number: 3

Length of lesson: 40 min

Date: March 9, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip)upper body: back/head roll, shoulder, core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Everyone counts	3 girls had to be encouraged to participate in the warm-ups. Finally able to start tongue twisters.	Start program with tongue twisters and then move into the physical warm ups.
2. Imaginary Journey: 5 minutes Students lie on the floor with eyes closed backs straight. As the teacher gives relaxation directions the students follow and prepare themselves to listen as the teacher guides students into imaging themselves on a beach, en-	Same argument about activities on the floor, even though floor has been freshly vacuumed. Some of the places were hard for the students to imagine because they hadn't ever experienced them.	Rethink places that They might have been and could use all five senses to build a picture. Even though the beach and mountains are close many of the kids have never been.

couraging them
to use all five
sense (sight,
hearing, smell,
touch, taste).
Guide them
through more
relaxation,
pinpointing
joints.

3. Build a

Machine:

15 min

Whole class 1
machine
students work
together to
create a
machine. Each
students adds a
motion and
sound to the
machine.

Touching other
people is a big
issue so they
would use the tip
of one finger as
far away from each
other as possible.
The same students
who feared being
silly didn't want
to join the
machine.

Work on physical
contact before trying
this game.

4. Reflection:

5 min

In the last
game you had to
choose one
movement and a
sound to make
that would add
on to the
machine before
knowing your
classmates
choices, how
did that make
you feel?

Discussion as we
waited for car
pick up. More on
kids issues with
other kids in
program and not
understanding
their actions.

Encourage them to
think about why
their classmates are
having issues with
the activity.

5. Bunny:

Bunny takes
place in groups

No time

Revising lessons to

of three, works
on cooperation,
listening
skills, & trust
building.

Students stand
in a circle,
turns are
passed by
making eye
contact with
another
student,
pointing with
both hands and
saying bunny.
The student
that made eye
contact is the
middle and
places both
hands under
chin and
wiggles finger
the students on
either side are
the bunnies
ears and place
outside arm up
and over the
middle student.
All three say
bunny quickly
three times and
passed on.

Help with previous
issues so that time
is left for the final
activity.

Name: LaVonne Renno

Lesson: Trust Building

Lesson Number: 4

Length of lesson: 40 min

Date: March 11, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder, core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Clap around	Everyone participated. Clap around extremely popular with the students asked today if we were going to do it.	Find something like the clap around to engage students sooner.
2. Build a Machine: 10 min whole class 1 machine students work together to create a machine. Each students adds a motion and sound to the machine. How was it different from the last time? Did you feel different?	Better participation in game. Still not wanting to touch, finding pieces of clothing to touch instead of skin. Sound affects at minimum. Lots of attitude which is expected at this point, but progress has been made.	Discuss reasons people touch other people ie family or friends, which ones are positive and which are negative, (be careful of where the conversation can go, many of these kids have been or know people that have been inappropriately touched)

<p>3. Gizmos & Gadgets 15 min Divide students into equal groups each group is given a room in the house and together they must create a machine that is found in that room.</p>	<p>Not good team work. Kids refused to work together and would tell others that I'll do only do this. Really damped the enthusiasm of some of the other kids.</p>	<p>Pair up teams with the kids that want to do it on one team so that they can enjoy the activity and have the other kids together to work it out.</p>
<p>4. Reflection: Think back to how you felt the first day of class when you stood in front of the room and half the class watched. Do you feel the same way now when watching or being watched?</p>	<p>Discussion on the way to pick up after bunny. Ended up talking about bunny.</p>	<p>Work through other issues faster so that we can reach this game. Look at two different sessions.</p>
<p>5. Bunny: <i>Remaining time</i> Bunny is a game that takes place in groups of three that works on cooperation and listening skills, along with trust building among the students.</p>	<p>Highly successful with most of the kids. The same kids that have an issue with anything that makes them seem silly only halfheartedly played, two purposely messed up so they could get out of the game.</p>	<p>Don't introduce elimination bunny the first day or two of playing. Play before machines as it is team work game that requires three people working together but not touching each other.</p>

Have students stand in a circle facing each other. The game is passed by making eye contact with another student, pointing with both hands and saying bunny. The student that made eye contact is the middle and places both hands under chin and wiggles finger the two students on either side are the bunnies ears and place outside arm up and over the middle student. All three students say bunny quickly three times and then it is passed on. After students are comfortable with the process elimination style can be added.

Name: LaVonne Renno

Lesson: Trust Building

Lesson Number: 5

Length of lesson: 40 min

Date: March 16, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Everyone counts	Warmed up and added the clap around since it was requested.	Give the kids a chance to input ideas for warm-up so they can have some ownership of the program.
2. Trust Fall: 25 min Students stand in a tight circle, one student in the middle, arms crossed in front. That student falls back staying stiff and allows the other students to catch and pass them around before	One of the more successful activities. The same two students refused to participate. Some of students wanted to do the fall more than once.	Discuss with more defiant leaders of the group before the activity so that they can have time to process it and be more in charge of it.

standing them
back up. Every
student should
be in the
middle.

3.Reflection:

Having to trust someone is hard work at times, How did you Feel having to Trust your peers to catch you and to make sure that you didn't fall and get hurt?	Discussion on the trust fall. Some were begging to do it again the next time we met.	Find a means to bring all students into the conversation and activities.
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4. Bunny	No problems
Elimination	majority of kids
style	enjoyed and wanted to continue.

Name: LaVonne Renno

Lesson: Cooperation/Collaboration

Lesson Number: 6

Length of lesson: 40 min

Date: March 18, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. Mental: Zip, Zap, Zop Students stand in a circle facing each other and start off by passing zip to the right, zap to the left, or zop to the person across the circle from them.	Zip Zap Zop highly popular went over additional 5 minutes.	Reduce basic warm ups so more time for Zip Zap Zop.
2. Mystery Letter: 25 min Teacher passes out	Skipped. This group is not able to be left alone and part of this	Encourage one or two of the more dominate ones that lead the others

cards to students with limited information about a character. The teacher informs the class that the principle has sent a letter telling about some changes coming. Have a teacher come to the door & step right outside "accidentally" dropping the letter next to a student on the way out. Leave the room for a few mins. Return & look for the letter, let a discussion start about how they feel about the changes (extended day, no junk food, uniforms) & how they can discuss their concerns & how they

group would not participate if left to their own choices. Instead we repeated trust fall. Played Zip Zap Zop again and increased bunny and added the second game of Oasis.

into not participating, to step up and became a positive leader increasing groups' participation.

could share
that.

3. Reflection:

How have you
handled news
before about
having to do
something that
you didn't want
to do? Do you
think you handled
it in the right
way?

Kids talked about
wanting the others
that don't
participate to be
kicked out of the
program because
they feel like
that they ruin the
activities.

Set up criteria
that will allow
students to be
dismissed from the
class.

4. Bunny/Oasis:

remaining time
Add oasis middle
person puts arms
up in the air
and sways the
two on the side
put the arms
away from the
middle student
and sway all
saying oasis.
Both can be
passed.

Name: LaVonne Renno

Lesson: Cooperation/Collaboration

Lesson Number: 7

Length of lesson: 40 min

Date: March 23, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min		
a. physical:		
lower body	With the expulsion of one of the students who didn't want to participate,	Have a set of criteria (i.e. participation in activities, and encouraging not discouraging others from participating) that must be met to remain in the group. Have criteria posted in sight and discussion with students who are not meeting the criteria.
(circle 5x ankle, knee, hip)	willing participation went up.	
upper body:	Students participated in activities.	
back/head		
roll, shoulder		
core:		
ab lean,		
deep breathing		
b. vocal:		
tongue		
twisters		
c. Mental:		
Zip, Zap, Zop		
Students stand in a circle facing each other and start off by passing zip to the right, zap to the left, or zop to the person across the circle from them.		
2. Dubbed Movie:		
20 min	High participation.	Have a system in place to preset
You need 4	Students unsure of	

volunteers	what to do but were	groups and turns so
two students	willing to listen	that it is more
(A and B) sit	to ideas. Same	organized.
to the side	students wanted to	
and they are	be in every scene	
the "voices"	and not allow	
for the two	others to be in the	
actors (C and	scenes. Chaotic	
D) in front.		
Have the		
audience give		
a location.		
Student A lip		
syncs for		
student C and		
Student B lip		
syncs for		
student D.		
When the C/D		
start talking		
A/B must		
support them		
by creating		
dialogue.		
The scene		
Should work		
on having a		
beginning,		
middle & end.		
Discuss the		
scene and		
then repeat		
with		
different		
students.		

3. Reflection:

Voicing our	Students talked	Need to have
thoughts and	about the change in	something in place
feeling is a	the class with the	that allows
big part of our	removal of the one	students that enjoy
daily life how	student.	the program to be
did you feel		able to enjoy it.
when someone		Parents are not

else talked for
you? How did
you feel having
to talk for
someone else?

supportive as it is
nonacademic and
doesn't affect
their school.

4. Bunny/Oasis

Name: LaVonne Renno

Lesson: Cooperation/Collaboration

Lesson Number: 8

Length of lesson: 40 min

Date: March 25, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Everyone counts	Students starting to give suggestions to what warm ups or tongue twisters they want to do.	Assign students to lead warm- ups for the remaining sessions.
2. Story circle: 15-20 min Have students sit in a circle. Give them a topic sentence for a story & moving around the circle clockwise each student adds the next line to the story, creating a beginning,	So much success with the dubbed movie we repeated one round before moving into the story circle. Students wanted to make the story as silly as possible and really didn't take it seriously.	Depending on the group have more of an outline and details for the story started to help the kids stay on task.

middle & end.
Students need
to pay close
attention to
what is
happening in
story in order
to keep it
moving and to
make sense.
Repeat going
the opposite
direction.
Depending on
the group of
students you
may want to
increase it by
allowing them
to give a
complete
thought
before moving
on to the next
person.

3. Reflection

Have you ever
had something
that you
wanted to say
and yet people
kept stopping
you from
saying it?
Thinking back
how did that
make you feel?
Did you ever
get the chance
to share your
idea? Did you
handle it
responsibly

Talk revolved
around the change
in the class and
wanting to continue
with the movie dub.
Discussion
continued on ways
to let teachers
know about things
that happen without
others knowing that
they told.

Leave openings for
student choice in
lesson plans.

or did you get
upset causing
more problems.
If it happened
again what is
something that
you could do
to make a
better more
proactive
choice.

4. Bunny/Oasis/

Viking

Getting very
competitive.

Add the third
game to this
by including
Viking. In
Viking the
middle
students bring
both hands to
the top of
their head and
create horns,
the students
on the side
use arms and
hands to
pretend to row
on the outside
of the group.

Name: LaVonne Renno

Lesson: Cooperation/Collaboration

Lesson Number: 9

Length of lesson: 40 min

Date: March 16, 2010

Activities	What actually happened	Thoughts for next time
1 Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Everyone counts	High participation	Continue with Student leading warm ups.
2. Popcorn Narrator: 20 min Is an advance version of <i>Story Circle</i> played in the previous session. Now students are given an idea of a story and are randomly speaking up to create the story. The story should still have a beginning,	Students had a rough time with <i>Story Circle</i> so instead for playing the advance game we repeated <i>Story</i> <i>circle</i> . Write and Respond letters. To help with the idea of staying on a single story the	Adding this activity before story circle helps them come up with ideas for a story. Students have little freedom in our schools writing program to come up with their own ideas and this activity helps them with this. To add ideas from <i>Shoes on the</i>

middle & end. Clear rules need to be set in place before starting the game. (i.e. no talking over another student, no denying some- thing happened, everyone must add something, etc...)	students had to write with a partner a letter asking for something with a reason why. Their partners then had to respond 2x with a no and a reason and the 3 rd time say yes.	Highway would be beneficial as well.
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3. Reflection:

Working together to come up with ideas is a great way to improve what we are doing, what is something that we could do to work together even better?

4.

Bunny/Oasis/Viking.

Name: LaVonne Renno

Lesson: Cooperation/Collaboration

Lesson Number: 10

Length of lesson: 40 min

Date: February 18, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 10 min a. physical: Build a machine b. vocal: tongue twisters c. mental: Zip, Zap, Zop, Zoom	Students did better with build a machine. Zip, Zap, Zop, Zoom went longer than planned.	Decrease the amount of time of physical warm-ups for more time to play zip, zap, zop, zoom.
2. Popcorn Narrator: 10 min Students are given an idea of a story & are randomly speaking up to create a story. The story needs a beginning, middle, & end. Clear rules need to be set in place before starting the game. (i.e. no talking over another student, no denying what	With more explaining the kids understood the basic concepts. Had the same three that wanted to do everything talk over each other at first and want to dominate the story. Allowing others to have a participate is a real issue.	Set ground rules that everyone must have a chance before anyone else can go again. A lesson or discussion on audience manners should be included. Students don't know how to act when someone else is

is said, every student must add something to the story, etc...)

performing.

3. Yes, and:

15 min

You need two volunteers sitting with their backs to each other. Student a Starts the story with a single sentence & every sentence after that starts with "yes and". The story continues back & forth until it comes to the end. Repeat with a different pair of students. Discuss the scene.

The kids did a great job wanting to volunteer to participate. They had a hard time just focusing on being a good audience and not talking and playing during someone else's turn.

Need to find a better way to channel those students energy into something positive. It's this energy that is causing them to get into trouble during the school day.

4. Relaxation:

5 min

Have students lie on floor around the room & then work on tensing & releasing different muscle groups

Skipped due to lack of time

while deep
breathing.

5. Reflection:

We have been
working

together for 5
weeks now.

How do you
feel about
your time
here? Is it
different than
what you
thought it was
going to be?

Do you feel
like you have
learned
anything in
the class or
have you seen
a difference
in your life.

Talked about how
it might feel to
someone who isn't
as sure of
themselves and the
games when their
classmates are
playing around and
not paying
attention.

Name: LaVonne Renno

Lesson: Improvisation

Lesson Number: 11

Length of lesson: 40 min

Date: February 23, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 10 min a. physical: mingling b. vocal: tongue twisters c. mental: clap around	Increased mingling ideas included more emotions.	Have a student in charge of the mingling aspect of warm-up.
2. Character Factory: 15 min Each student is given a character card. They have to think of one motion and word/phrase that fits the character. Have the students stand in a line and when you point to them they have to make their motion and sound.	Students had a difficult time coming up with ideas for characters. Classmates did a great job helping each other think of ideas.	Add a short discussion or homework assignment to discover what is considered a stock character.
3. Taxi: 10 min Introduce the game. Four	While I was glad to see their imagination coming out, the boys had	Give a few minutes to just play cars. Let them have a chance to get it

students sit in cars 2x2 keeping in mind their characters. Give the students a destination and have them in the character voice have a talk about where they are going (What's there, what's it like, What are they going to do?) Encourage another student to go up and join the taxi having student in chair 1 leave. Continue until all students have had a chance to be in the taxi.	to be reminded that the game was not about 'driving' the car but about creating a character and acting/talking like them.	out of their system.
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4. Reflection:

The world is
full of
different kind
of people. What
kind of person/
job do you want
to strive to be
when you are
older?

Name: LaVonne Renno

Lesson: Improvisation

Lesson Number: 12

Length of lesson: 40 min

Date: February 25, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: mingling b. vocal: tongue twisters d. mental: clap around		
2. Taxi 10 min Four students sit in cars 2x2 Today have Students think about the occupation they want to be realistically in the future have them act as that character in the car. Give the students a destination and have them in the character voice have a talk about where they are going (What's there, what's it like, What are they going to do?) Encourage another student to go up and join the taxi	Much less inappropriate playing today. Kids did a great job coming up with ideas of jobs that they wanted to have, unsure of how a lot of them would actually act. They went more towards the movie idea of the character. Students are extremely unaware of most jobs Students highly engaged and interested in activity. Doing much better about encouraging other more shy students to participate in the activity but willing to jump	Gather up biographical articles on different people that they could read over and make a list of characteristics that they notice about that individual.

having student into the scene if
in chair 1 no one else will.
leave. Continue
until all
students have
had a chance to
be in the taxi.

3. Freeze tag:

15 min
Have two students
volunteer to go
to the front of
the class. Ask
the audience for
an activity the
two students
could do (home-
work, basketball,
skateboarding,
cleaning, etc...).
The scene starts
by one of the
players saying
"scene" and then
they engage in
the activity.
When an audience
member notices a
place where they
can change the
scene they call
freeze and tap
one of the two
actors on the
shoulders and
takes their exact
place and starts
a new scene. The
other actor
follows along,
repeat.

Add a timer so that
students have at
least 20 seconds in
scene before being
called to freeze so
ideas are able to
be developed.

4. Knots:

Due to the small

Move this game to a

5 min

Players group together in a circle grabbing hands of two different people not standing beside them. The group works together on untangling their hands making sure not to let go or hurt anyone.

number of the group this activity went by very quickly. Again kids not keen on the idea of having to hold the hands of some students, causing hurt feelings.

warm up section and leave this open to replay student choice.

5. Reflection:

We have been working together to problem solve or to create something how do you feel you work as part of a group? Do you enjoy it? What is a talent or a strength you bring to our group? Do you see a quality in a group member that you would like to work on? Do you think that you've changed the way you act or work in group situations?

I posed the question to the students about why they were still having issues working with some of the students. All of these kids are considered the 'weird' ones of their grade level now.

Need to work on bringing the group more into a coercive whole. They have no group identity.

Name: LaVonne Renno

Lesson: Improvisation

Lesson Number: 13

Length of lesson: 40 min

Date: March 2, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder, core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Zip, Zap, Zop, Zoom	Great warm-up	Add some new exercises.
2. Freeze Tag: 5 min Have two students volunteer to go to the front of the class. Ask the audience for an activity the two students could do (Homework, basketball, skate-boarding, cleaning, etc...). The scene starts by one of the players saying	Much better audience participation today. Students focused on issues surrounding cheating again and ways to inform teachers without being known as a "snitch".	Conference with upper grade teachers about ways that they would want students to let them know about issues in their classrooms that students are afraid to tell them about.

"scene" and then
they engage in
the activity.
When an audience
Member notices
a place where
they can change
the scene they
call freeze and
tap one of the
two actors on
the shoulders
and takes their
exact place and
starts a new
scene. The other
actor follows
along, repeat.

3. A-B-C Improv

20 min

You need 3
volunteers A,B,C
start a given
scene, (eating
lunch, studying)
and they mime
the activity.
The teacher
calls freeze and
calls out one of
the students who
changes the
scene to fit
what they are
doing (bent
over, now
cleaning house)
The other
students change
what they are
doing to fit
into the new

Students were very
confused at having
to switch the
scene. They were
very liner in what
they were doing.
We only
accomplished going
through two
changes as each
one required a lot
of discussion on
what else they
could be doing and
how to change the
scene.

Take this game in
smaller chunks.
Have a session on
having them see a
position ie
leaning over and
what different
activities they
could be doing.
Leaning over they
could be reach for
something on the
ground, bowling,
putting dishes
away, etc...

scene the scene
can be daily
tasks, current
events,
historical, etc..
After two or
three changes
all those
students to
sit and pick 3
different
volunteers.

4. Reflection:

Every day we are
faced with task
or chores,
emotional
encounters that
affect our
lives. What is
one thing that
has happened to
you that
affected you
positively or
negatively? Was
everyone
involved having
the same
reaction? Why or
Why not? If not
is there a
choice you could
have made to
help them or
yourself have a
positive
reaction?

Focus more on the
positive
interactions.
These kids have
been through a lot
and you could get
into some really
delicate and tough
discussions, that
could lead to
calling CPA,
principles, etc.

Name: LaVonne Renno

Lesson: Improvisation

Lesson Number: 14

Length of lesson: 40 min

Date: March 4, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/ head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: clap around	Added body count and shake. Started at 5 first and then went left hand right hand, left leg right leg and continued counting down to 1	Add sooner kids liked this one more then the 5x lower body circle.
2. A-B-C Improv 10 min You need 3 volunteers A,B,C start a given scene, (eating lunch, studying) and they mime out the activity. The teacher calls freeze and calls out one of the students who changes the scene to fit	Spent the whole class on this activity. Again students struggled to switch thoughts and to change the scene.	Revise lesson and spend the previous class time just on idea building. Tableaux where students can give ideas to build on.

what they are
doing (bent
over, now
cleaning house)
The other
students change
what they are
doing to fit
into the new
scene. The
scene can be
historical,
current events,
daily task,
etc. After
two or three
changes all
those students
sit and pick 3
different
volunteers.

3. Scene Stack:

15 min

One student
starts a scene,
based on a
suggestion from
the audience.
After a short
time the
teacher calls
freeze and
another student
joins the scene
starting a
different scene
based on what
the first
person was
doing. This
continues until
you have 4 or 5
players working

together. If
something
happens before
call scene and
start over with
a new scene and
a single
student.

4. Reflection:

It is your
thoughts and
choices that
change the
scenes we are
creating. How
can your
thoughts and
choices change
your life to
help you better
reach your
goals? To make
your life
happier? To
stay out of
trouble?
To be listened
and understood
by adults and
people in your
life? Our
choices
empowers
us to create a
life we want to
live, Are you
creating a life
you want to
live for
yourself?

Talked about the
changes in the
group since some
members had left
due to moving,
expulsions, and
finally being
asked to leave by
home room teachers
for attitude
problems and lack
of involvement in
the program.

A way to build a
relationship
before jumping
into this program
is needed or the
target kids are
not reached.

Name: LaVonne Renno **Lesson:** Facing Oppression: Theater of the Oppressed

Lesson Number: 15 **Length of lesson:** 40 min

Date: March 9, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: clap around	Instead of tongue twisters chewed through the alphabet	Challenge the kids more. They enjoy acting like kids.
2. What is Oppression? 10-15 min Ask the students what they think the word oppression means. Oppression is defined as: to dominate harshly or to inflict stress on or trouble for someone. Open up discussion on what are some things that could	Kids were not ready for this went back and worked on A-B-C improv and then moved to scene stack.	The kids need longer to process and react to ideas. Project needs to extended if scene work is ultimate goal.

be considered
oppressive in
their lives.
Divide issues on
board into
home/family and
environment.

3. Tableaux

Have groups of 3-4 students pick out one of the ideas on the board and create a visual picture of what it means to them. The other groups try and discover what it is. After revealing the answer have the group explain either why they choose that idea or how they came to visually it that way. Remind the students that there is no wrong answer, this is honest emotion and we are allowed to feel differently than others in the room, in our school and even in our family. It is our emotion to own and analyze.

Not done,
continued working
with scene stack.

This needs to be moved to before ABC improv but after an idea game of single Tableaux to brainstorm ideas on what they might be doing in the frozen position.

4. Reflection

Opening up and
sharing ones
feelings out loud

To prepare the
kids for the idea
of working with
something that

Have the kids
think about this
idea from the
beginning of the

with a group of their peers is a scary thing to do, at any age. Do you think that by working together for almost 2 months it makes easier for you to share? How do you feel about sharing your feelings and working through issues that might cause us problems in life? "I don't know" is not an answer. If you are unsure and take a few minutes to write down a honest answer, remember this is for you.	oppresses them we talked about issues that they see at school.	class. No discussion today but have them think about it.
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Name: LaVonne Renno

Lesson: Facing Oppression Theater
of the Oppressed

Lesson Number: 16

Length of lesson: 40 min

Date: March 11, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Pass the pulse	For physical we did yoga to stretch and warm up.	Bring in short yoga videos to have on hand so they can see someone else doing these activities.
2. Forum Theater 25 min Have one group of 2-3 students make a picture out of one of the oppressions given by the teachers along with some background information on what just happened. Have the "actors"	Used beginning of class to complete our discussion on What is Oppression that we were supposed to have the previous class. Broke students into groups and picked ideas.	Bring in snacks and make this very informal and a whole session. Help the kids relax while touching on touchy subjects. Have the kids draw names to kids work with different

create a scene
showing their
thoughts on
that

oppression and
how to handle
it. Now allow
the audience
to discuss
what they saw.
The scene
plays again,
but this time
when someone
from the
audience feels
that a
different
choice could
be made they
say freeze and
take one of

the actor's
places and
makes a new
choice to
create an
image of what
they would
like to see
happen in
that
situation.

Worried about
creating something
and having to show
it to anyone else.
Talked about how
we would be
working on this
just for us.

people instead of
the same ones that
they are
comfortable with.

Better state that
this is for us and
will not be seen
by anyone else.
This is their
chance to work
through things
they wish they
could change, but
they can't change
as they have no
control.

3 Reflection:

There are
things in life
that happen
which we have
no control
over, but that
we can control
our response
to. Think of

something that
you can't
change in life
that might fall
under the idea
of oppression.
How do you
React in that
situation? How
could you take
control of the
situation by
changing your
reaction to
what is going
on? Remember
this won't
always make the
problem go
away, but can
make handling
what is
happening
easier for you.
This is about
affecting your
life & choices
while creating
a life you want
to live.

Name: LaVonne Renno

Lesson: Facing Oppression Theater
of the Oppressed

Lesson Number: 17

Length of lesson: 40 min

Date: March 16, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body: (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: clap around		
2. Forum Theater 25 min Have one group (2-3) students make a picture out of one of the oppressions given by the teachers along with back- ground information on what just happened. Have	Students were very dramatic about showing their frustrations at not being able to control the actions of many of the classmates. Students were unwilling to go up and change it. A lot of students pulled back when working with more real life ideas that make them	Work more on the idea of no right way and multiply ways to handle situations. They were worried about the "right way"

the "actors"
create a scene
showing their
thoughts on
that
oppression and
how to handle
it. Now allow
the audience
to discuss
what they saw.
The scene
Plays again,
but this time
when someone
from the
audience feels
that a
different
choice could
be made they
say freeze and
take one of
the actor's
places and
makes a new
choice to
create an
image of what
they would
like to see
happen in
that
situation.

feel
uncomfortable.
They were open to
discussing and
saying that
happens all the
time. Very hard to
get other kids to
come up and change
the scene.

Worked on talking
through ideas and
why they were
unwilling to use
those ideas and
change the scene.

Education has
pushed thinking
out side of the
box into the
dangerous or wrong
answer category
that kids are
nervous about
changing what
looks right.

3. Reflection:

We have worked
through two
different
oppressive
situations.
How has this
changed your
thinking on

how to handle
situation. Do
you know
people in your
life that need
to learn what
you have been
learning? What
could we to be
proactive to
help them?

Name: LaVonne Renno

Lesson: Facing Oppression Theater
of the Oppressed

Lesson Number: 18

Length of lesson: 40 min

Date: March 18, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body: (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder core: ab lean, deep breathing b. vocal: tongue twisters c. mental: Zip, Zap, Zop		
2. Discussion 10 min Discuss with students their thoughts on the program. Ideas: a. What did they like or didn't like? b. What is some- thing they learned about themselves? c. Have their choices or	Continued discussion on more than one right answer, way to something, or solution to a problem.	Must remember many issues are under the surface for these kids and sometimes, what you think the issue is really isn't the issue. Stay calm stay focus on working through things SLOWLY

-
- decisions
changed?
- d. Would they be
willing to
become peer
mentors to
help more
students learn
what they have
learned?
- e. What is
oppression?
- f. Have they made
a decision on
how to pro-
actively
change some-
thing in their
life that they
had been
handling
incorrectly?
- g. What are some
ideas that we
could take to
the principle
that would
help everyone
at our school?

3. Forum theater

Divide students
into equal
groups (3-4 per
group) Have
them work on
creating a
short scene on
something that
they see here
at school that
they would like
to change
(bullying,

Moved back to
working with the
same idea that we
worked on
previously.
Students didn't
want to but did
get up and show a
few changes to the
scene.

Leave this for the
last day and spend
more time building
up to this point.

fighting, gang
issues, drugs,
racial
problems, etc...) have students
write down
dialogue and
ideas for a
short scene.
Once they have
their ideas
down they can
divide up the
room and
practice so
that next time
they can put on
their own scene
for the class
showing how
they think a
situation can
be handled
correctly at
school, without
making a choice
that could end
up with them
sitting in the
office in
trouble.

**3. Bunny/Oasis/
Viking/Power**

Rangers: For
power rangers
middle person
puts arms
straight up
together as if
holding some-
thing. The
outer two kneel
down and point

Crazy, the kids
have really gotten
into this game and
are very
competitive.

out, all 3 say
"Go, go power
rangers" 1x

Name: LaVonne Renno

Lesson: Facing Oppression Theater
of the Oppressed

Lesson Number: 19

Length of lesson: 40 min

Date: March 23, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: <i>5 min</i> a. physical: <i>lower body</i> (circle 5x ankle, knee, hip) <i>upper body:</i> back/head roll, shoulder <i>core:</i> ab lean, deep breathing b. vocal: tongue twisters c. mental: Student choice		
2. Forum theater rehearsal <i>15 min</i> Students are given time to get together and rehearse what they started creating last week. The can each have an area of the room. Teacher walks around listening to	Group was very small so worked together on creating one scene together. Good discussion on what they wanted to work on. Bullying was a huge issue that they felt strongly about.	Instead of stressing students with idea of a "rehearsed Scene" just keep working through issues as a whole group.

ideas and input
to the
students.

Combined with the
previous step
since all students
are working
together.

3. Performance

15-20 min

Students
perform their
piece.

4. Reflection:

How do you
feel about
what you did?
Do you think
you
accomplished
what you
intended to
with the
piece?

**5. Bunny/Oasis/
Viking/ Power
Rangers:**

Name: LaVonne Renno

Lesson: Favorite Games

Lesson Number: 20

Length of lesson: 40 min

Date: March 25, 2010

Activities	What actually happened	Thoughts for next time
1. Warm-up: 5 min a. physical: lower body (circle 5x ankle, knee, hip) upper body: back/head roll, shoulder, core: ab lean, deep breathing b. vocal: tongue twisters c. mental: student choice		Let them have more choice during the program.
2. Taxi: 10 min Introduce the game. Four students sit in cars 2x2 keeping in mind their characters. Give the students a destination and have them in the character voice have a talk about where they are going (What's there, what's it like, What are they going to do?) Encourage		

another student
to go up and join
the taxi having
student in chair
1 leave. Continue
until all
students have had
a chance to be in
the taxi.

3. Freeze Tag:

15 min

Have two students
volunteer to
start. Audience
gives an activity
for the two
students (Home-
work, basketball,
cleaning, etc.)
The scene starts
by one of the
players saying
"scene". The
audience calls
freeze, and taps
in taking their
exact position
when they notice
a place to change
the scene and
starts a new
scene. The other
actor follows
along, repeat.

4. Reflection:

How has this
class changed
you positively or
negatively?

**6. Bunny/Oasis/Viking/
Power Rangers:**

APPENDIX B

SURVEYS

Introduction Survey

1. What emotion do you feel most often? _____
How do you show that emotion? _____

2. What emotion are you most comfortable with showing? Why? _____

3. How do you think you show your emotion? _____

4. Are you comfortable with letting others see how you are feeling? If no why? _____

5. Why do you think you have been picked to be in this after school program? _____

6. What comes to mind when you think of theater? _____

Created by LaVonne Renno 2009

Survey 2

1. What do you think about the activities that you have been participating in? Do you think they are helpful at all? _____

2. What kind of situations make you mad? _____

3. We have been working on emotions, controlling situations and make decisions; do you see yourself using what you have been taught? How or Why not? _____

4. Do you think this program would be helpful to anyone you know? _____

5. Should we offer it to more students here at our school? _____

6. Should it be offered to students at other schools? _____

7. What is something that you have enjoyed and would like to do again? _____

8. What is something that you didn't like and you think should be changed? _____

Final Survey

1. Have you learned anything helpful about emotions? _____

2. Do you think your friends could use what we learned? _____

3. If this was offered to other students would you want to help teach them? _____

4. Have you had fewer problems in school with getting along with friends, classmates or teachers? How so? What's one thing that you feel is different? _____

5. What is something that you have enjoyed and would like to do again? _____

6. What is something that you didn't like and you think should be changed? _____

7. Should we offer this again? _____
8. Would you keep coming? _____

APPENDIX C

CONSENT LETTERS

INFORMED CONSENT.

Letter to parents

Dear _____,

Your child has been invited to an after school theater program designed to teach skills that will help them deal with anger, decision making, behavior and improving academics. Your child has been recommended by their teacher or Mrs. Stacklehouse. The program will be sixteen one hour sessions on Tuesdays and Thursdays, afterschool from 2:45 to 3:45 April 1, 2010- May 30, 2010.

The program and research has been designed by LaVonne Renno, 2nd grade teacher at Brentwood Elementary and Theater Education graduate student at California State University who has her Bachelor's degree in Liberal studies with a Minor in Theater Education. Along with helping current students, research on the benefits of The Theater of the oppressed and how it improves behavior will be conducted and has been approved by the Institutional Review Board at California State University. In order to validate the benefits the students receive from completing the program a research study will be a component that your child will participate in if enrolled. The study will be based on an entrance and exit survey, and school behavior. Behavior during this time will be handled as much as possible by the teacher. If behavior continues to escalate then you will be called to pick your child up and a conference will be schedule for the next day between the student and researcher to discuss what happen and how their choices affected the outcome.

All information will be kept anonymous. The study is to see if this program is beneficial to our students and helps them become more successful in their education and in their social interactions. Our school SWIS report, a data spreadsheet base which keeps track of behaviors and incidents that occur at school, by grade and child, will be used to determine the effectiveness of the program that your child is participating in. In the reporting of the research your child's name will not be used, instead an

average of those involved will be used to determine how effective the program was in stopping behaviors associated with anger and aggression.

A large part of each session will be spent doing activities and games from Viola Spolin's Theater Games and The Theater of the Oppressed, as with any activity that involves movement there is a slight risk of injury. Also please beware that the goal is to work with your child in making better decisions which could affect their relationship with current friends. Please be on the lookout of any signs of distress that your child might show and contact me here at the school 760-243-2301 so it can be address again in class.

If you have questions about the program or the validity of the research please feel free to contact me here at the school or to contact my advisor at Cal State, Associate Professor Johanna Smith Theater Arts, Cal State San Bernardino (909)-537-75881 or email at johanna@csusb.edu.

If you wish to allow your child to participate in both the program and research please sign and return. Thank you
LaVonne Renno

(Parent Signature/Date)

Student's name

Student Informed Consent

Dear _____,

You have been invited to participate in a special after school program that will work on issues that you face here at school, with family and friends. During our time we will be using games from Viola Spolin Theater Games and The Theater of the Oppressed to work on finding different choices we can make in handling situations and how we present ourselves to others.

As you are the first to enjoy this program, research will be done to determine if it should be offered to more students and if anything should be changed. By signing below you agree to allow information to be used by the teacher to improve the program. A survey will be given for you fill out and return at the beginning of the program and the end, the last ten minutes of class will be used for us to discuss something you saw in class, a question you have and how we could work on answering the question or something that happened at school that you wished you had handled differently. Your name will not be used and information will be gathered anonymously to protect your privacy.

Thank you for you participation and I look forward towards our time.

Miss. Renno

Student Signature/Date

Teacher Consent

Dear _____,

Your student, _____, has been enrolled in a special after school theater program designed to teach skills that will help them deal with anger, decision making, behavior and improving academics.

The program and research has been designed by LaVonne Renno, 2nd grade teacher at Brentwood Elementary and Theater Education graduate student at California State University who has her Bachelor's degree in Liberal studies with a Minor in Theater Education. Along with helping current students, research on the benefits of The Theater of the oppressed and how it improves behavior will be conducted and has been approved by the Institutional Review Board at California State University. For every student enrolled a short survey on their behavior and academics will be given to you twice, half-way through the program and at the completion, for you to fill out to determine if any changes have occurred. The study is to see if this program is beneficial to our students and helps them become more successful in their education and in their social interactions. Our school SWIS report, along with your survey and student surveys will be used to determine the effectiveness of the program. In the reporting of the research all information will be kept anonymous names will not be used, instead an average of those involved will be used to determine how effective the program was in stopping behaviors associated with anger and aggression. Thank you for your assistance and help in continuing to strive to bring the best to our students at Brentwood and help them become successful leaders.

Miss Renno

Teacher Signature/Date

APPENDIX D

INSTITUTIONAL REVIEW BOARD APPROVAL



Academic Affairs
Office of Academic Research • Institutional Review Board

May 21, 2010

Prof. LaVonne Renno
c/o: Prof. Johanna Smith
Department of Theatre Arts
California State University
5500 University Parkway
San Bernardino, California 92407

**CSUSB
INSTITUTIONAL
REVIEW BOARD**
Full Board Review
IRB# 09064
Status
APPROVED

Dear Ms. Renno:

Your application to use human subjects, titled "Teaching Children Anger Management Through Theater Techniques" has been reviewed and approved by the Institutional Review Board (IRB). The attached informed consent document has been stamped and signed by the IRB chairperson. All subsequent copies used must be this officially approved version. A change in your informed consent (no matter how minor the change) requires resubmission of your protocol as amended. Your application is approved for one year from May 21, 2010 through May 20, 2011. One month prior to the approval end date you need to file for a renewal if you have not completed your research. The protocol renewal form is on the IRB website. See additional requirements of your approval below.

The CSUSB IRB has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval notice does not replace any departmental or additional approvals which may be required.

Your responsibilities as the researcher/investigator reporting to the IRB Committee include the following requirements. You are required to notify the IRB of the following: 1) submit a protocol change form if any substantive changes (no matter how minor) are made in your research prospectus/protocol, 2) if any unanticipated/adverse events are experienced by subjects during your research, and 3) when your project has ended by emailing the IRB Coordinator. Please note that the protocol change form and renewal form are located on the IRB website under the forms menu. Failure to notify the IRB of the above may result in disciplinary action. You are required to keep copies of the informed consent forms and data for at least three years.

If you have any questions regarding the IRB decision, please contact Michael Gillespie, IRB Compliance Coordinator. Mr. Michael Gillespie can be reached by phone at (909) 537-7588, by fax at (909) 537-7028, or by email at mjgillespie@csusb.edu. Please include your application identification number (above) in all correspondence.

Best of luck with your research.

Sincerely, *Sharon Ward, Ph.D.*

Sharon Ward, Ph.D., Chair
Institutional Review Board

SW mg

cc: Prof. Johanna Smith, Department of Theatre Arts

909.537.7588 • fax: 909.537.7028 • <http://irb.csusb.edu/>
5500 UNIVERSITY PARKWAY, SAN BERNARDINO, CA 92407-2393

The California State University • Berkeley • Calicut • Chico • Dominguez Hills • Fullerton • Fresno • Hayward • Long Beach • Los Angeles
Maritime Academy • Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • San Luis Obispo • Santa Barbara • Stanislaus

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