A curriculum for dealing with anger as an emotion in the first-grade classroom

Marlene B. Cafferky

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California State University
San Bernardino

A CURRICULUM FOR DEALING
WITH ANGER AS AN EMOTION
IN THE FIRST-GRADE CLASSROOM

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the
Degree of

Master of Arts
in
Education: Elementary Option

By

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A CURRICULUM FOR DEALING WITH ANGER AS AN EMOTION
IN THE FIRST GRADE CLASSROOM
Marlene Cafferky
California State University, San Bernardino, 1991

ABSTRACT

The purpose of this project is two-fold: to substantiate the need of a curriculum for primary students on dealing with their own anger and to develop a curriculum designed for primary grades that focuses on practical ways of dealing with and understanding one's anger. Part one of the project includes the need for education in understanding our emotions, the relationship of self-concept to academic performance, empirical studies on the effectiveness of educating children to understand and control their anger, the value of creative drama as a teaching tool, and the design of the curriculum unit. Part two of the project is a curriculum unit consisting of ten consecutive lesson plans for first grade classrooms using creative drama as the primary teaching tool.
Acknowledgements

I take great pride in the completion of this paper and the resulting M.A. degree, but it was not done without a substantial sacrifice of time and energy that would normally have gone to my family. Mike, thank you for supporting my efforts through encouragement and picking up the slack with home responsibilities. Bryan and Nolan, thank you for the many times you went to the baby-sitter's after school or entertained yourselves at home without complaining. I couldn't have finished without your help.

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A Curriculum for
Dealing With Anger as an Emotion
in the First Grade Classroom

Introduction

Young children deal with situations involving anger every day, from such simple things as a ball being stolen during a game to hurt feelings intentionally provoked by a fellow student. This often leads to inappropriate behavior. When the child is punished, he concludes the adults find his or her behavior unacceptable (Hershberger, Omizo & Omizo, 1988). The result is an angry child with no acceptable means of dealing with anger. The anger generally does not go away. It surfaces in other ways.

The situations become more complex when one considers that today's children face increased pressures from school, home and life in general. Many are forced towards independence at a younger age. Too often elementary aged children are asked to cope with situations beyond their experience and knowledge. One of the school's tasks is to teach children the necessary social interaction skills (Jackson, Levinson, & Ryan, 1986).
The indicators of failure to sufficiently care for the emotional needs of our elementary school children may be manifested as adolescent disorders. The fact that we have 5,000-6,000 teenage suicides a year, 700,000 dropouts a year, 3.3 million teen alcoholics and three-quarters of a million unintended teen-age pregnancies a year is indicative of a nation that is psychologically at risk (Gibson, 1988). One of the greatest gifts we can give our children is to help them develop the skills necessary to deal constructively with situations as they arise.

Healthy relationships are characterized by open, honest communication. All feelings, especially anger, need to be dealt with, simply because they exist (Joyce & Weil, 1986). Dealing with anger in a positive way at a young age can lead to desirable social skills, healthier relationships, a stronger, positive self-concept and important problem solving skills. When children are taught self-control and appropriate anger responses, anger related problems decrease (Hershberger, Omizo & Omizo, 1988).

Students who feel good about themselves do better in their school work. Research findings (e.g. Glasser, 1969; Maslow, 1971) are indicative of a positive
correlation between how a person perceives him or her self and how effectively they function in life.

Finding appropriate classroom materials designed for training students to use their emotions in positive, appropriate ways was difficult. The Loma Linda University Counseling and Education departments, Loma Linda University Curriculum Library, the full time school counselor at Loma Linda Elementary School, the Counseling and Education departments at California State University, San Bernardino, the curriculum library at California State University, San Bernardino, and several family counselors in private practice were contacted by phone or in person in order to locate existing curriculum materials on emotions appropriate for primary age students. Although there are a few commercially prepared kits (e.g. Developing an Understanding of Self and Others (Dinkmeyer & Dinkmeyer, 1982); Feelings Like Yours (Krieg, 1991) none of the departments or persons stated above owned or used the curriculum kits. Upon calling and visiting the San Bernardino County Curriculum Office it was found they do not possess any materials on affective education. However, the San Bernardino Unified School District has provided each classroom in it's 37
elementary schools with a character building unit called Thomas Jefferson by the Thomas Jefferson Institute or the DUSO program (Developing An Understanding Of Self And Others). Marion Klein, Director of Elementary Instruction and Curriculum Development for the school district, suggested that teaching affective skills is also integrated into the curriculum through social studies, literature and the Here's Looking At You 2000 program (personal communication, June, 1991). These programs include various aspects of affective education and character development which may or may not include dealing with anger directly.

Of the 37 elementary schools in the San Bernardino Unified School district, varying in size from 400-1,000 students, 25 schools have a full time counselor on campus. The decision as to which schools would have counselors was based on the school's need. The remaining 12 schools, with no counselors at all, work through their problems with teacher and administrative help.

In the schools that do have counselors, the counselors visit each classroom to work with the whole class on affective education. Janet Reynolds, Director
of Alternative Programs for the district, says efforts are being made towards a preventive approach in the counseling program by offering educational programs designed for parents, staff and students. Yet, a demanding portion of the counselor's time is spent dealing with problems after they erupt.

Interest in preventive counseling has become a national interest. Robert Gibson (1989) sent surveys to directors of guidance or counseling services in 50 state departments of public instruction, requesting the names of elementary schools that had outstanding programs of counseling and guidance. Forty-two states responded with the names of 114 schools. Of these schools, 96 responded to the questionnaire. Eighty-five percent of the respondents viewed prevention as a major emphasis of their program. Gibson states that a wide range of both traditional and innovative programs are being used to teach preventive skills.

Limited materials are available, but it is not easy to get access to them and they are costly. This unit on anger is timely and fills a serious need both locally and nationally. It is designed for use by first-grade teachers and can easily be integrated into the social studies or language arts program.
Definitions

Anger

The Random House Dictionary of the English Language (1967) defines anger as "a strong feeling of displeasure and belligerence aroused by a real or supposed wrong" (p. 57). Warren (1983) describes anger as a physical state of readiness. He goes on to describe the process. Adrenaline is secreted, more sugar is released, the heart beats rapidly, blood pressure rises, and the pupils of the eyes open wide. The body is highly alert. When a person is angry, all the power of the person is available. "It is as powerful, but neutral, state of preparedness" (p. 100). When the dictionary definition of anger is combined with Warren's definition, one begins to see the importance of education in dealing with this powerful feeling. Education can empower students with new choices in responding to anger.

In the past, behavior related to anger has often been confused with the definition of anger. Behavior is only an expression of anger. This behavior can take on many forms, from talking openly and constructively about the anger to physical or verbal abuse.
Creative Drama

Creative drama played a central role in this curriculum on anger. A look at several definitions will give a broad view of the meaning of creative drama. The *Children's Theater Review* (1978) states, "Creative drama is an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences" (p. 10, 11). Brian Way (1967) defines it simply as, to practice living. A final definition by Burger (1950) simplifies it by saying creative drama is an "expression of thoughts and feelings in the child's own terms, through actions, the spoken word, or both" (p. 2).

Self-concept and Self-esteem

Purkey (1970) defines the self-concept as what an individual believes he is. A dictionary definition of self-esteem is self-respect. There is a difference in meaning between self-esteem and self-concept, but they are closely related. Often the authors used the terms interchangeably. The research presented here will use the word the author of each source chose to use.
Goals and Objectives

The goal of this curriculum unit was to provide teachers of primary-aged children with a series of lesson plans designed to help young children deal constructively with personal anger.

The objectives were to:
a. provide a series of ten lesson plans dealing with anger for use by primary-grade, regular classroom teachers; not special education teachers
b. validate the effectiveness of the program through written evaluations from two veteran first-grade teachers, a school counselor and a professor of creative drama
Literature Review

Need for Education in Understanding Our Emotions

Healthy relationships are marked by the free expression of feelings. Joyce and Weil (1986) suggest that all feelings, especially anger, are legitimate simply because they exist. It is essential that we be in touch with our feelings in order to express them. As we learn to spontaneously express our feelings, we prevent our negative emotions from building up inside until we hurt ourselves or others when we explode. Spontaneous expression also allows a person to share warm feelings with others while the feelings are still warm. As time passes by, one often loses the desire to express the feelings, and no one benefits. Even though we understand the important role emotions play in one's life, it is virtually a neglected area of education (Knowles, 1983).

Kelly (1985) suggests that we need to make the study of our feeling and emotions a legitimate school activity, equal at least to that of spelling or map reading. Kelly purposes that the study of emotions and feelings can be integrated into every subject through a variety of avenues from rap sessions to role playing.
O'Bryan-Garland and Worley (1986) discuss the need for developing healthy emotions in preadolescents. They advocate that a child's ability to respond to humor and sadness is an indicator of healthy mental and emotional development. Even though teacher education programs do not prepare teachers for this role, there are ways for the school to become actively involved. O'Bryan-Garland and Worley suggest exposing children to a greater number of books and stories that bring out students' feelings.

So far this literature review has looked at emotions in general. What about anger? Very little empirical work has been done on anger and frustration, yet, anger is frequently cited as an important, basic, human emotion. (Lewis & Michalson, 1983).

Hershberger, Omizo and Omizo (1988) explain the following process and results when children are not taught how to deal with anger. Children vent their anger through inappropriate or disruptive behavior. Often they are punished for this behavior which leads them to conclude that their behavior is unacceptable. Yet, they are not shown alternative ways of responding that are appropriate. Angry feelings that are not dealt with can lead to aggression, hostility,
depression and other destructive behaviors that interfere with the learning process. Hershberger et al. suggest that when children are taught to understand and manage their anger, the disruptive behaviors decrease.

To date most intervention strategies are geared for adults, and little, if anything, has been done to help children cope with their anger. Yet, when students are sent to a counselor for exhibiting inappropriate behavior, it is recognized that very few long term improvements result (Hershburger, Omizo & Omizo, 1988).

Hershberger, Omizo and Omizo (1988) conducted a study with 24 fourth, fifth and sixth-grade students who the teachers designated as behaving in an aggressive or hostile manner. Fourteen boys and ten girls were randomly divided into a control group and an experimental group. The teachers rated each child on a School Behavior Checklist (Miller, 1981) just before the ten week sessions began and right after the sessions ended, without knowledge of the children's group assignment. The experimental group went through the ten counselor sessions while the control group watched films that did not depict aggressive behaviors.
The ten group sessions were each 45-50 minutes in length. The sessions incorporated cognitive behavior techniques, modeling, role playing and positive reinforcement. These techniques were chosen because they were successful with adults who had problems coping with anger.

The data was analyzed using t-tests to compare the experimental and control groups on hostile isolation and aggression. The results of the study indicated that students who participated in the ten sessions showed a statistically significant decrease in their hostile and aggressive behavior, compared to the control group.

After critically examining the study, it is evident the general format of the lessons could be adapted for use by the regular teacher of a first-grade classroom. Because of the success the researchers had in decreasing negative behavior in students, the researchers' general format was chosen as a guide for the development of a curriculum for first-grade teachers. The first grade curriculum appears at the end of this paper.
If a child's inability to deal with anger leads to behavior that disrupts the learning process, might it also affect the child's self-concept? If so, what is the relationship between a child's self concept and his or her academic performance?

Self-concept and Its Relationship to Academic Performance

Does self-concept affect a child's academic performance? Several studies seem to demonstrate significant relationship between the two. In 1960 Bell, Edson and Shaw conducted a study to determine differences in self-perceptions between achievers and under-achievers. High school juniors and seniors participated in the study. An adjective checklist was administered to each student in order to measure the student's self-concept. The study showed that male achievers scored significantly higher than underachievers on the following adjectives describing the perceived self: realistic, optimistic, enthusiastic, reliable, clear-thinking and intelligent. Female achievers scored lower than underachievers only on the adjectives ambitious and responsible. The study concluded that male achievers feel more positive about
themselves than male underachievers. No simple generalizations were made regarding the females studied because there seemed to be some contradictions on the adjectives checked.

Fink (1962) studied two groups of ninth-grade students, achievers and underachievers. The self-concept of each student was determined as adequate or inadequate by three separate psychologists. The decision regarding which group each student belonged in was based on data from the California Psychological Inventory (Gough, 1956), the Bender Visual-Motor Gestalt Test (Bender, 1946), a personal data sheet and a student essay on "What I Will Be In Twenty Years." The ratings of the three psychologists were averaged to arrive at a score for each student.

The results showed a statistically significant difference between achievers and underachievers. The achievers' scores showed them far more adequate in their concepts of themselves. Based on this, Fink (1962) concluded there exists a significant relationship between the student's self-concept and academic achievement, and that the relationship appears stronger in males than in females.
Durr and Schmatz (1964) examined differences between achieving and underachieving gifted elementary school children. Durr and Schmatz reported underachievers were more withdrawn and tended to lack self-reliance, a sense of personal worth and the feeling of belonging. Immaturity in behavior and feelings of inadequacy were also reported.

In 1965 Lamy looked at the relationship between kindergarten children's perceptions of themselves and their latter achievement in first grade reading. Students' perceptions of themselves were obtained from inferences made by trained observers. The results showed that the child's self-concept proved to be as good a predictor of later reading achievement as an intelligence test score.

Researchers feel confident that a persistent relationship exists between self concept and academic achievement (Purkey, 1970). However, a cause and effect relationship cannot be absolutely established because the nature of this relationship is not completely understood (Hill & Stafford, 1989). Purkey suggests that the best way to describe the continuous interaction between self-concept and academics is to suggest they directly influence each other.
Beane and Lipka (1984) make an insightful observation. Much of the research on self-perceptions in the school has explored the connection between the self-concept and academics. People forget that self-perceptions involve more than academic issues. A positive self-concept represents a basic human need for a fully functioning life. Therefore, self-concept ought to be an educational issue not only because of its relationship to academics, but because it is an integral part of human growth and development.

Prevention Through Guidance

The American School Counselor Association discussed the role of the school counselor and concluded that prevention through guidance is considered a primary component of the school counselor's function (Baily, Deery, Gehrke, Perry & Whitledge, 1989). Baily et al. recognized that a prevention oriented counseling program in the elementary school could help empower children to assume responsibility for their thoughts, actions, and relationships. Guidance classes can teach life skills, thus preventing numerous developmental problems and difficulties.
Robert Myrick (1989) states that in some schools teachers mistakenly believe it is the counselor's job to present guidance units. Myrick says teachers can learn to lead students in activities involving communication skills, problem solving, substance abuse, conflict resolutions, peer pressure, and goal setting. He further suggests that the guidance curriculum can only reach every student if all school personnel get involved. More importantly, it is the classroom teachers who know the students best. But, teachers serving in this capacity do not minimize the need for counselors. The counselor provides support and resources for teachers and follows up on students or situations that need special attention (Dagely, 1988). By teachers and counselors working together, students receive optimal benefits.

What are the findings from research studies on the use of prevention techniques? Primary prevention, whose goal is to prevent the occurrence of a disorder, has been found to be a very attractive alternative to remedial counseling. The findings from five studies in which preventive counseling was used is reviewed below.
Bleck and Bleck (1982) worked with approximately 70 students in a group called Disruptive Child's Play Group. The designated third-graders were broken into groups of six for the 30-45 minute sessions. The purpose of the study was to examine the effects of the program on children with disruptive behavior problems and on the individual's self-concept. Individuals enrolled in the sessions were selected by the teacher because of his or her disruptive behavior.

There were 14 sessions in seven weeks for the experimental group and no sessions for the control group. Students discussed feeling and situations. They role played the troublesome situations, exploring and roleplaying alternatives. Students also drew pictures, worked with clay and dramatized problems and possible alternative solutions using puppets.

Two statistically significant results emerged. A significant difference resulted in the mean gain scores between the experimental and control groups on the Coopersmith Self-Esteem Inventory (Coopersmith, 1981). Both boys and girls improved their self-concept scores significantly. A significant difference was also noted in the mean between the experimental and control groups on the disrespect-defiance factor of the Devereux
School Behavior Rating Scale (Spivack & Swift, 1967). The scale measures the extent to which a child exhibits open disrespect or resistance for the school, teacher or subject matter (Bleck & Bleck, 1982).

Bleck and Bleck (1982) suggest that the significant results, improved self-concept and lessened disrespect-defiance factor, could possibly be related. Bleck and Bleck propose a positive self-concept may lead to more positive behavior within the classroom.

Cobb and Richards (1983) conducted a study on 90 fourth and fifth-graders (43 boys and 47 girls) from four self-contained classrooms to assess the effectiveness of a program aimed at improving classroom climate and conduct. The teachers and an observer who was unaware of any intervention, rated classroom behaviors once before and twice after the program. Having an observer who was unaware of the intervention provided feedback on what was observed, unbiased by possible expected outcomes as a result of the intervention.

The study included an experimental group that received an eight-week intervention program. The control group, of equal size, received no intervention. The eight-week counselor-led classroom sessions
focused around the theme of learning about ourselves and others. The primary objectives were to increase self-awareness and understanding of the uniqueness of others. The sessions involved discussions, role playing and setting behavioral goals. The teacher also conducted eight sessions during the same weeks, focusing on enhancing the students' self-concept. Small group sessions were also conducted during this eight week period for 28 target participants. Groups were composed of five to eight children that met twice each week. Groups focused on learning and practicing new ways of behaving.

The results of the study indicate that the behavior-problem scores of the experimental group declined markedly over time. Students were rated three times, once before the sessions and twice afterwards. The pattern of significant gain scores (\(p < .05\)) was consistent with the hypothesis that improvement in behavior would occur only after treatment was initiated. Cobb and Richards concluded that their findings support the belief that counselor-teacher intervention can be successful in reducing the behavior problems of elementary students.
Dixon and Myrick (1985) conducted a study of fifth and sixth-grade students to determine if group counseling would change negative attitudes about school and thus positively affect the observable learning process and classroom behavior. After reviewing school records and consulting teachers, students whose attitudes needed improving were selected for participation in the study. An experimental group consisting of 59 students and a control group of 59 students took part in the study. The 59 experimental students were randomly assigned to groups of six each. A similar procedure was followed by the 59 control group students. All the experimental groups received the same intervention, but delivered by different counselors.

Six sessions of 30-45 minutes each made up the instructional time. All ten counselors involved with the study were trained in group meetings to help insure the use of the same activities and similar leadership skills. The sessions involved talking about feeling of school, themselves, and how they perceived their teachers felt about them. Art activities designed to identify feelings were used. For the purpose of group discussion, students were encouraged to write down
problems they wanted to discuss, without having to identify the author. Students were encouraged to give positive feedback to others and to report positive feedback they received along with how it made them feel. Each student chose one thing he or she would like to change about him or her self, figure out what the first step would be towards that change and share any progress with the group.

All students were rated before and after by their classroom teacher on six items identified by the counselors as behaviors related to attitudes about school that affected achievement. The six items were measured on the five-point Likert type scale, from strongly agree to strongly disagree.

Dixon and Myrick (1985) concluded that there was a statistically significant difference ($\alpha=.05$) between the two comparison groups of students on teacher ratings of student behaviors. Those receiving group counseling improved their classroom behavior significantly more than those who did not receive the counseling ($F=8.48$, $p=.001$). The analysis also showed that both boys and girls benefited from the group counseling, regardless of school or counselor.
A concern regarding the results centers on how much the teachers were influenced by the knowledge of students participating in these groups when rating the behavior scales. It might have been helpful to have the teacher unaware of which students were in the experimental and control groups. The sessions were held after school, so information regarding who was in each group could have been withheld from the teacher. A major strength of this study relates to the training efforts to assure that all groups covered the same material in a similar fashion.

A similar study, conducted by Merhill, Myrick and Swanson (1986) set out to measure if a counselor-led developmental guidance unit, presented in the classroom, would have a positive impact on student attitudes and behaviors. They also wanted to see if, not only target students would benefit, but the top students would benefit, too. Top students were students identified by teachers as already possessing positive attitudes.

Two fourth-grade classrooms from each of the 67 schools in Florida that participated were assigned randomly to treatment and control groups. The sessions covered understanding feelings and behaviors,
attitudes, helping new students, making positive changes, believing in one's self, and looking for personal strengths. Part of each session was full-class instruction and discussion, and part was small group work with five students per group. Counselors attended one-day workshops to help assure that the units would be taught in the same manner by all counselors involved in the study.

A 20-item inventory of classroom behaviors, developed by the counselors and research team, relating to both positive and negative school habits and attitudes was established. Each student filled out the inventory on themselves and each teacher filled out the inventory on students in his or her classroom.

The results of the study showed a positive difference in scores obtained by the experimental and control groups ($\chi^2=.05$). The inventory showed that the guidance unit seemed to be valuable in helping target students to work harder on their assignments, cooperate more with teachers and fellow students, and reduce conflict with their teacher. The teacher inventories showed the teachers perceiving more positive changes than the students, but both showed evidence that the unit was effective with the target group. The top
students also seemed to have benefited from the guidance unit in terms of their attitude about school.

Merhill et al. (1986) replicated the study in Indiana with a total of 731 fourth-grade students using the same dependent measures. Similar results were obtained. Statistically significant differences were found in favor of target students who received the guidance unit. Although several areas for the high achieving students did approach significance, none of the areas were rated as having changed significantly between the high achieving experimental and the high achieving control groups.

A strength of both studies is the large number of students involved. Another strength is that students evaluated their own feelings regarding changes as a result of the guidance unit. It is interesting to note that teachers felt the students benefited more than the students felt they benefited.

Value of Creative Drama as a Teaching Tool

Historically, drama and theater have been recognized as a potent means of education (McCaslin, 1980). Plays have traditionally been an effective way of teaching moral and ethical ideas while entertaining it's
audience (McCaslin, 1980). Current trends have taken drama out of its traditional role as a function of the arts and discovered its value as a teaching tool. Lambert, Linnell, O'Neil and Warr-Wood (1976) explain that drama is no longer viewed as just a branch of art education, but as a unique teaching tool for many subject areas, especially language development.

In A Place Called School, John Goodlad (1984) reports the results of his research as showing an intense need for the average classroom to incorporate teaching methods that actively involve students and incorporate higher levels of thinking skills. Hodgson (1985) and Stewig (1983) credit creative drama with the power to develop reasoning skills by providing situations where children are involved in evaluating, formulating alternatives and choosing the most appropriate of the alternatives. Creative drama is seen as an effective teaching tool by Salisbury (1986) because it involves the students physically, mentally, and emotionally in the learning process.

Kraus (1985) states that the roots of creative drama are found in the natural dramatic play of children. Children often pretend to be a Mom or Dad, a teacher, a dog, their doll, a Ninja Turtle, or what ever else pops
into their minds. They role play the part with ease. The use of creative drama in education takes advantage of a child's desire to play and in so doing, makes learning fun, interesting and effective.

A side benefit of creative drama is that it encourages and uplifts the student's efforts to get involved. June Cottrell (1987) describes this benefit by explaining that, unlike many areas of schooling where answers, responses and behaviors are either right or wrong, creative drama encourages children to explore many alternatives, all of which can be right.

Creative drama lends itself to the language arts and reading program because of the relationship language arts and reading have to speech. The greatest majority of information incorporating creative drama in the classroom is in this area (e.g. Cottrell, 1987; McCaslin, 1987). In recent years the use of creative drama has spread to include most other areas of the curriculum (e.g. Brizendine, 1982; Yaffe, 1989).

Jendyk (1985) cautions that teachers can misuse this tool because they are unfamiliar with the basic elements of creative drama, resulting in a classroom of chaos in the name of creativity. But even more of a concern to Jendyk is the use of creative drama
techniques to teach social skills. He claims teachers and psychologists have viewed creative drama as a method of dealing with all human problems. In the process, they have directed the focus of drama away from being an art form. In so doing, Jendyk feels drama looses some of its very essence.

Creative drama can be an effective teaching tool for traditional classroom subjects. What about its use in understanding our emotions? Would, as Jendyk suggests, it be an abuse of drama? In its historic sense, perhaps so, but in light of recent research and experiments, we are encouraged to explore the possibilities of using creative drama as a resource in understanding our emotions.

Creative drama can become a practice for life (Heathcote, 1985; Kelly, 1985; Shaw, 1985). If there is a teaching method that can make the world easier for children to understand, why not use it? Creative drama allows us to magnify a situation in order to compare one event to another or to isolate an event within the safety of knowing it is not really happening right now. It can give students practice at managing life.
Teachers are encouraged by Brizendine and Thomas (1982) to use creative dramatics to stimulate a child to think, to get to know him or her self, to release emotions, to understand feelings, and to develop confidence. They see it as helpful in another respect, too. By seeing personal problems in creative drama children can come to realize that their problems can be resolved.

Whenever human feelings and relationships need to be studied, drama techniques are a potentially effective method of teaching (Kelly, 1985). Hodgson (1985) views drama as dealing with conflicts within individuals, family and community. Hodgson suggests it is the teacher's responsibility to examine how the conflict arose, how it may have been prevented and how to resolve the conflict with her students. Good solutions are not easy to find, but necessary so that these skills can be used to prevent and alleviate problems.

Not only do educators want children to express emotions, but to control them as well. McCaslin (1987) defines control, not as suppression, but the healthy release of strong feeling through acceptable channels. It is usually not acceptable, in a school setting, for children to cheer or jump up and down in excitement, or
dance, or cry in front of a group, or to hug. Creative drama encourages the expression of these feelings in a safe setting. It is a way of teaching us to express emotions. While growing up, each person feels anger, fear, anxiety, jealousy, resentment and negativism. Creative drama can become a healthy vehicle for the expression of these emotions that generally are kept in during more conventional learning methods (Stewig, 1983).

Drama should help students move from an awareness and acceptance of self to an awareness and acceptance of others (Kraus, 1985; Way, 1967). It is as much concerned with exploring and mastering the emotional self as it is with the physical self.

In reviewing the literature, little was found on studies that deal directly with the effectiveness of creative drama in teaching regular students to understand their emotions, although several of the studies used drama techniques. However, in a study by Robert Gibson (1989) of 96 elementary school counselors polled regarding prevention programs and strategies in their schools, creative drama was shown to be used frequently in group settings with puppets, role playing and play acting.
The lack of empirical research to support the value of creative drama as a tool for understanding our emotions does not negate creative drama's power or effectiveness. Through exploration educators are becoming more aware of creative drama's potential as a learning tool, and are realizing it's effectiveness.
Design of the Project

The project is in the form of a curriculum unit, consisting of ten lesson plans. The lessons are targeted at first-grade classrooms, but could readily be adapted for use with second or third-grade students. Although other teaching strategies are involved, such as concept attainment, synectics, and social inquiry, creative drama is emphasized to allow students the opportunity to practice skills as they learn about them. This unit emphasizes helping students understand, work through and control their own anger.

The lesson plans consist of three phases, with two through four lesson plans in each phase. The phases suggested below are the work of Hershberger, Omizo and Omizo (1988) in a study of fourth, fifth and sixth-graders.

Phase 1: Developing an understanding of anger

a. Positive aspects
b. Negative aspects
c. Angry feelings are normal
d. Constructive reactions to anger
e. Destructive reactions to anger
Phase 2: Looking at specific instances in children's lives when they have been angry
   a. Responses and consequences
   b. Alternative responses
   c. Recognizing differences between constructive and destructive choices
   d. Learning how to make choices

Phase 3: Practicing appropriate responses to anger in large and small groups followed by a discussion of each enacted response.

After critically examining the study by Hershberger, Omizo and Omizo (1988), it was evident that the design could be adapted for use with first graders. This curriculum, while following the same phases in sequence and purpose as those constructed by Hershberger, Omizo and Omizo, varies in style and content appropriate to first-grade students. The introductory lesson for first-graders is on emotions in general. The remaining nine lessons are on the emotion of anger. Kelly (1985) states that "selective in depth learning is usually far more effective than longitudinal, surface spread" (p. 93).
Helping students to deal with anger in constructive ways will help teachers meet the goals and objectives for the primary grades as outlined in the California's History - Social Science Framework (1988). The authors of the framework suggest that first-grade students are ready to learn about their world and their responsibility to other people. First-grade students begin to see how necessary it is for people and groups to work together to resolve problems that keep them from cooperating. The authors of the framework also suggest that by using a problems approach, children learn problems are a normal part of everyday life and that, within themselves, they possess the capacity to examine problems, judge their possible causes, and develop more effective ways of dealing with problems.

Although this curriculum on anger was designed for use in the first grade classroom, it could readily be adapted for any of the primary grades. A limitation is that it is for use in a classroom setting, not necessarily for other groups, individuals, or in a special education setting. The main instructional tool is creative drama, but many other methods are applied. The curriculum works most efficiently if there are other adults helping in the classroom. This
will serve as a limiting factor for classrooms where extra help, either paid or volunteer, is not available. This unit can be used with students that have been mainstreamed into the regular classroom, but the teacher may need extra adult help.

This project was evaluated by two teachers, a school counselor and a creative drama teacher. The purpose of these evaluations was to get feedback from people that have experience in working with one or more of the following areas: primary aged children, emotions and drama. The recommendations of the evaluators were examined and necessary changes made in the lesson plans. Their evaluation and comments are summarized in the following paragraphs. (See page 104 for a copy of the evaluation form.)
Summary of Evaluation by Reviewers

The reviewers of the curriculum unit consisted of three women and one man. The two elementary teachers are women who have each taught a minimum of eight years in first grade classrooms. Both women are well respected for their teaching abilities and innovative approaches in the curriculum areas. One of the women received a national award for excellence in teaching. The school counselor is a man that has previously taught on both the elementary and high school levels. He has been an elementary school counselor for the past three years. The fourth reviewer is a professor in the drama department of a large state university. One of the classes she teaches is a creative drama class for elementary teachers.

Each of the reviewers were asked to read through the curriculum unit and fill out the evaluation form. The first six questions were to be rated on a scale of one to four, with one being the lowest and four being the highest. A rating of four was given by each reviewer on each of the six questions except for question number one and question number four. An elementary teacher rated the project a three on the appropriateness for primary grade children. She added a note suggesting it
might be more appropriate for grades two and three. Question number three, relating to the project accommodating various learning styles, was rated a three by the university professor.

Questions seven and eight asked the evaluators to write down their suggestion or comments to various aspects of the curriculum. The strengths of the unit were perceived as: building skills one on the other, with each progressive lesson; showing how to respond to stressful situations; providing a variety of learning experiences by employing different teaching styles; by the way various ways of responding to anger are related to characteristics of animals. One response was given to the question of how this unit could be strengthened. The evaluator suggested the unit could be effected by the teacher's presentation and personality.

The evaluators were given an opportunity to write general comments. The following comments were received:

"Excellent unit! I would like to see this unit used on the primary level."
"You used so many excellent teaching strategies. I especially love lesson two with its similes, lesson six with the pillow, and the idea of the trees in lesson ten."

"I am definitely going to try this with my class. There's a definite need for material such as this. Children need to be taught appropriate ways to respond in conflict situations."
Implications for Education

Dealing with anger is not only an adult issue: It is a part of every child's daily experience. Teachers can help students establish constructive, verses destructive, ways of dealing with anger that will positively affect children's personal lives and their relationships to other people. It is easier to learn new habits at a young age than to undo well established habits at a latter age.

Teachers spend an ever-increasing amount of time at school helping students deal with problems as a result of unresolved anger. If the teacher shares the responsibility of resolving the conflict with the child, instead of just telling the child what to do, it becomes a time consuming process which takes away class instruction time. If the school chooses not to become involved in helping students work through their problems, these problems often prevent students from concentrating and thus, interferes with the learning process.

It appears to be a wiser use of school time to involve the entire class in understanding and learning to deal with their anger. It takes instruction time, but carefully planned lessons can be integrated with
various subject areas so that little extra time is needed. The students benefit by being exposed to skills that develop independence, positive feelings about themselves, and having more instruction time because the teachers has more time to teach. The teacher benefits because students are doing more problem solving on their own, allowing more time for the teacher to teach. The net results are: less stress on the students and the teacher, more instruction time, skills that help students grow towards independence and increased self-concept.
TEACHING PRIMARY AGED CHILDREN

HOW TO DEAL WITH ANGER

A Curriculum

by

Marlene Cafferky
The ten lessons included in this curriculum are designed to be taught as a unit, in the order given. The activities and presentations can be adapted for use in any of the primary grades, but are written for students in a first grade regular classroom. Words appearing in capital letters, other than headings, are script for the teacher. It is not necessary to use the exact wording. The script should serve as a guide. Not all activities will fit with the climate or personality of your classroom. Feel free to adjust the activities to suit the needs of your students.

Any lesson can be divided into several parts. A part of the lesson might be done in the morning and a part in the afternoon, or divide the sections by a recess. There may be some lessons on which you spend an entire afternoon. The activities of most lessons are sufficiently varied so students will have individual and group work plus seat work and out of seat work. Feel free to space a lesson plan over several days if that will better suit the needs of your students.
During what portion of the school year would a teacher present this unit? There are several important factors to consider before answering this question. This unit is based on feelings and, to be successful, asks that a student be willing to share his or her personal, private self. This places the student in a vulnerable position. An atmosphere of trust and caring, where students feel loved and accepted by the teacher and fellow students, provides a safe setting for allowing one's self to be vulnerable. This kind of atmosphere takes time to develop in a classroom. On the other hand, a teacher would not want to wait until the end of the year either. One of the reasons for developing this unit was to give students the skills to work out problems on their own, thus leaving more time for the teacher to teach. Another point to consider is that, for many students, this is a time of adjusting to being in school for full days instead of half-days. School becomes more work and less play than kindergarten was. A time of adjustment would be helpful for the students and the teacher.

The teacher might want to consider the beginning of the second quarter as an appropriate time to implement this unit in the classroom. By then the students will
be into the routine of the school day and will have established relationships with other children in the classroom. The teacher will have had time to get to know each child and to begin developing a nurturing atmosphere in the classroom. This will also have allowed the teacher time to model some of the skills that she wants her students to learn. As you become more familiar with your students and with the material in this unit, it will be easier to decide when to present the information.
### OVERVIEW OF THE LESSONS

<table>
<thead>
<tr>
<th>LESSON # AND TOPIC</th>
<th>TEACHING METHODS</th>
<th>CURRICULUM OVERLAP</th>
<th>TIME*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Feelings in general</td>
<td>Concept attainment</td>
<td>Language Arts</td>
<td>30 m</td>
</tr>
<tr>
<td>2. Visualizing anger</td>
<td>Synectics</td>
<td>Language Arts, Art</td>
<td>55 m</td>
</tr>
<tr>
<td>3. Responses to anger</td>
<td>Social Inquiry</td>
<td>Science, Math, Art</td>
<td>2-3 h</td>
</tr>
<tr>
<td>4. Step 1 to controlling anger</td>
<td>Creative drama</td>
<td>Language Arts</td>
<td>55 m</td>
</tr>
<tr>
<td>5. Step 2 to controlling anger</td>
<td>Assertiveness Training, Creative drama</td>
<td>Language Arts</td>
<td>55 m</td>
</tr>
<tr>
<td>6. Clarifying anger through analogies</td>
<td>Synectics</td>
<td>Language Arts, Art, Reading</td>
<td>55 m</td>
</tr>
<tr>
<td>7. Step 3 to controlling anger</td>
<td>Creative drama</td>
<td>Art, Language Arts</td>
<td>55 m</td>
</tr>
<tr>
<td>8. Practicing new responses</td>
<td>Creative drama</td>
<td>Art, Language Arts</td>
<td>90 m</td>
</tr>
<tr>
<td>9. Problem solving</td>
<td>Creative drama</td>
<td>Language Arts, Reading</td>
<td>55 m</td>
</tr>
<tr>
<td>10. Music to express feelings</td>
<td>Creative drama</td>
<td>Drama, Music, Physical Education</td>
<td>45 m</td>
</tr>
</tbody>
</table>

* m = minutes  h = hours
LESSON 1

APPROXIMATE TIME: 30 minutes

GOAL:
The teacher's goal is to introduce the unit on anger by involving students in a game about feelings.

TEACHING METHOD:
Concept attainment (Joyce & Weil, 1986, p. 25-39)

OBJECTIVES:
Given positive and negative examples of a concept, students will:
a) compare examples and list the attributes of the positive examples
b) identify additional examples as either negative or positive
c) guess that the unnamed concept under discussion is feelings
d) state a definition of feelings derived from the attributes listed for the positive examples
e) list additional examples of feeling words with logical reasons for including each example to the list

MATERIALS:
List of Yes and No examples with sequence of presentation:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. angry</td>
<td>3. house</td>
</tr>
<tr>
<td>2. lonely</td>
<td>4. car</td>
</tr>
<tr>
<td>5. excited</td>
<td>6. dog</td>
</tr>
<tr>
<td>7. sad</td>
<td>8. finger</td>
</tr>
<tr>
<td>10. happy</td>
<td>9. taste</td>
</tr>
<tr>
<td>11. frustrated</td>
<td>13. road</td>
</tr>
<tr>
<td>12. nervous</td>
<td>14. run</td>
</tr>
</tbody>
</table>

This list can be adapted for non-readers by using pictures with the words as labels.

List of examples that students are to place in the Yes list or the No list after comparing each word to the attribute list they compile.

afraid          zippy
bread           door
depressed        elephant
book
PROCEDURE:

Motivation – Today we are going to learn about something that we have not studied before, but something that all of you know something about. I am not going to tell you what it is. Instead, let's play a guessing game. I will give you clues. Some of the clues will be examples of what we are studying. I'll put them under the word *yes* on the chalkboard. Some clues will not be examples of what are studying. I'll put those under the word *no*. You are to look at the words under *yes* to see how they are alike and look at the words under *no* to see how they are different from the yeses.

Phase 1 –

1. Present two *Yes* words (angry, lonely) and two *No* words (house, cat).
2. What is the same about the words under *yes*? (Write student hypotheses on board.)
3. Continue with positive and negative examples in the sequenced order (see materials, lesson 1) asking what is alike and different about each.
4. Let's look again at your ideas (hypotheses) and check which ones still tell about the words under *yes* and which ones do not.
Phase 2 -

1. Now begin with the examples students are to place in the Yes or NO list. WHICH LIST DO YOU THINK "AFRAID" WOULD GO UNDER? WHY? "BREAD"? WHY? Continue with the other examples.

2. CAN YOU THINK OF A WORD ON YOUR OWN THAT COULD GO UNDER THE Yes LIST? WHY DOES IT BELONG WITH THAT LIST? If students give words that should not fit in with the Yes list, bring them back to the list of ideas that describe the yes column. That should help to clarify. Once in a while students will say a word that fits all the ideas that describe the yes column, but does not belong there. Start a Maybe column. When their idea list is specific enough to alleviate the words in the Maybe column, go back and ask students about those words again.

3. CAN YOU THINK OF A WORD THAT WOULD DESCRIBE ALL THE WORDS IN THE Yes LIST? (An example to illustrate: Yes list = cat, dog, mouse, lion, zebra, and hippo. A word that describes all the words in this list is animals.) As each word is suggested, go back to see if their list of ideas describing the Yes column matches with this word. "Feelings" is the word you are looking for, but anything that students use that
comes close is ok, too. If students don't give you the word "feelings", it is OK for you to give it to them.

4. Using the ideas that students came up with to describe the Yes list, create a definition of the word "Feelings". The teacher should summarize by saying: A FEELING IS SOMETHING THAT HAPPENS INSIDE OF US IN OUR MIND AND IN OUR "HEART". WE OFTEN SHOW THESE FEELINGS THROUGH OUR FACE OR THROUGH OUR ACTIONS.

5. Divide students into groups of three or four. Ask each group to think of a word that could go under either the yes or the no column. Ask each group to explain why it belongs under that column.

CLOSURE:

1. WHAT HELPED YOU TO GUESS MY IDEA?

2. WHAT CONFUSED YOU?

3. SOMETIMES COMPARING HOW THINGS ARE ALIKE AND DIFFERENT CAN HELP US UNDERSTAND AN IDEA.

4. IN THE COMING WEEKS WE WILL LEARN NOT ONLY ABOUT SOME OF THE FEELINGS WE HAVE; WE WILL ALSO LEARN HOW WE CAN TELL OTHER PEOPLE WHAT WE ARE FEELING.
EVALUATION:

The teacher will know if the objectives have been met by listening to students' oral responses.
LESSON 2

APPROXIMATE TIME: 50-60 minutes

GOAL:
The teacher's goal is to help students visualize anger.

TEACHING METHOD:
Synectics (Joyce & Weil, 1986, p. 159-183)

OBJECTIVES:
As a result of participating in the lesson, students will:

a) give a definition of the word anger
b) present direct analogies for anger, explaining why they chose each
c) draw picture representations to go with their analogies

MATERIALS:
Drawing paper (8 1\2"X 11") Crayons
Markers Pencils

PROCEDURE:
Review – YESTERDAY WE LEARNED ABOUT FEELINGS. WHO CAN TELL ME WHAT FEELINGS ARE? CAN YOU NAME SOME OF THE FEELINGS THAT WE HAVE?

Motivation – TODAY WE ARE GOING TO EXPLORE A FEELING THAT GETS US INTO MORE TROUBLE THAN ANY OTHER FEELING, ESPECIALLY ON THE PLAYGROUND. CAN ANYONE GUESS WHAT THIS FEELING IS?

Phase 1 – WHAT IS ANGER? Students share ideas.

Teacher summarizes by saying ANGER IS A STRONG FEELING OF UNHAPPINESS AND GETTING YOUR MIND AND BODY READY TO DO SOMETHING ABOUT IT. This is a simplified definition for first graders.

Phase 2 –

1. LET'S PLAY A GAME. THINK OF AN ANIMAL THAT IS LIKE ANGER AND TELL US WHY YOU THINK SO. AN EXAMPLE MIGHT BE "ANGER IS LIKE A BUMBLEBEE BECAUSE IT CAN STING OR HURT SOMEONE," OR "ANGER IS LIKE A CHEETAH BECAUSE IT CAN COME OVER YOU REALLY FAST." NOW IT'S YOUR TURN TO THINK OF AN ANIMAL. USE THIS SENTENCE TO TELL YOUR IDEA: (write on the chalkboard) ANGER IS LIKE _______ BECAUSE _____________. OK, WHO HAS AN IDEA? (Write answers on the chalkboard.)

2. Follow the same procedure except use plants, then
USE non-living things. An example might be ANGER IS LIKE LIGHTNING AND THUNDER BECAUSE IT IS LOUD AND SOMETIMES SCARY.

CLOSURE:
YOU HAVE USED YOUR IMAGINATIONS TO COME UP WITH CREATIVE WAYS TO DESCRIBE ANGER. NOW LET'S DESCRIBE YOUR IDEAS ANOTHER WAY.

ASSIGNMENT:
ON THE SHEET OF PAPER AT YOUR DESK, DRAW A PICTURE OF ANGER. YOU MAY NOT USE PICTURES OF PEOPLE. YOU CAN USE SOME OF THE IDEAS WE HAVE JUST DISCUSSED OR YOU CAN CREATE A NEW ONE. WE'LL PUT OUR ART WORK TOGETHER INTO A BOOK CALLED ANGER IS LIKE . . . THAT YOU CAN LOOK AT DURING YOUR FREE TIME. IN 30 MINUTES WE WILL SHARE OUR PICTURES. BE PREPARED TO TELL US HOW ANGER IS LIKE THE PICTURE YOU DREW. If necessary, show an example such as a picture of thunder and lightening. Explain that anger is like thunder because it is loud, gets your attention and looks powerful. Optional: Students can write "Anger is like ____ because ________" on their picture page. Allow students to break into groups of two to talk over their ideas before they begin.
writing. Usually two through four minutes of quiet whispering is sufficient. 
(Optional: The student's pages could be reproduced and combined so each student has a book to take home. This will give the students an opportunity to share with the family what they have been learning about anger. As a follow-up activity, the family could add their own pages to the book.)

EVALUATION:
The teacher will know if the objectives have been met by listening to student responses and looking at the picture representations.
LESSON 3

APPROXIMATE TIME: 2-3 hours

GOAL:
The teacher's goal is to help students discover various ways people respond to anger.

TEACHING METHOD:
Social inquiry (Joyce & Weil, 1986, p. 292-306)

OBJECTIVES:
During the lesson students will:

a) discuss methods of dealing with anger
b) make hypotheses about how various people respond to anger
c) help design a survey with teacher's guidance
d) analyze data gathered from the survey
e) draw reasonable conclusions supported by data
MATERIALS:
Students will select appropriate materials during the lesson (see phase eight under procedures).
- colored tagboard
- stickers
- felt tip markers
- crayons
- two-sided sticky tape

PROCEDURE:
Unlike other lessons in this unit, this one can be completed in one day or several days, depending on procedures the class decides to follow. Here are several suggested ways to break up the lessons:
Day 1: Motivation through phase six
Day 2: Phases seven and eight
Day 3: Phase nine
Day 4: Phase ten through closure

OR
Day 1: Motivation through phase eight
Day 2: Phases nine and ten
Day 3: Phase eleven through closure

Motivation - TODAY WE ARE GOING TO BE PRIVATE INVESTIGATORS OR DETECTIVES. I HAVE A BIG JOB TO DO, AND I NEED SOME DETECTIVES TO HELP ME. EVERYONE WHO HELPS GETS TO WEAR A DETECTIVE'S BADGE WITH THEIR NAME
ON IT.  WHO WOULD LIKE TO HELP?  MAYBE WE CAN ALL DO
SOMETHING.  FIRST WE WILL GATHER SOME BACKGROUND
INFORMATION BY ASKING QUESTIONS AND GUESSING WHAT THE
ANSWER MIGHT BE.

Give a recent playground situation that has caused
anger.  HOW WOULD YOU FEEL?  DO YOU THINK IT IS OK TO
GET ANGRY?  WHY?  DOES EVERYONE GET ANGRY OR ONLY
EVERYONE GETS ANGRY.

Phase 1 - WHAT DO YOU DO WHEN YOU GET ANGRY?  List
responses on the board.  WHAT DO OTHER PEOPLE DO WHEN
THEY GET ANGRY?  List additional responses.

Phase 2 - IF YOU ASKED 10 PEOPLE WHAT THEY DO WHEN
THEY GET ANGRY, WOULD YOU GET THE SAME ANSWER EVERY
TIME?  WOULD ADULTS GIVE THE SAME ANSWER AS CHILDREN?
WILL BOYS GIVE DIFFERENT ANSWERS THAN GIRLS?  List
hypothesis on the board.

Phase 3 - HOW CAN WE CHECK OUR IDEAS?

Phase 4 - WHO WILL WE ASK?  List responses on board.
Sample answer: all first graders and our parents, or
all first and fifth graders.

Phase 5 - WHAT SHALL WE ASK THEM?  List responses on
board.  HOW CAN WE BE SURE WE ASK EVERYONE THE SAME
QUESTIONS?
Phase 6 - With students help, make up a questionnaire. Decide if questions will be asked orally or if written questions will be given out.

Phase 7 - Ask students to predict what the answers will be by voting on expected responses. Record their predictions. THE ANSWERS WE JUST VOTED ON ARE CALLED OUR HYPOTHESIS. HYPOTHESIS ARE THE ANSWERS WE THINK WE WILL GET. CAN YOU SAY THE WORD HYPOTHESIS? TRY IT ONE MORE TIME. GOOD JOB!

Phase 8 - Make detective badges out of colored tagboard for children to wear. Vote on size, shape and words to go on badge so that the class has a "department" look. Attach badges to student clothing with two-sided sticky tape.

Phase 9 - Gather data.

Phase 10 - Decide how to record and show results of survey. (Examples include having students do a mock newscast reporting their research findings, making a large graph that covers one wall showing the results, or making a bulletin board display in the hallway so that children from other classrooms can see the results.)
Phase 11 - Discuss the findings and arrive at broad conclusions. DID THE DATA SUPPORT OUR HYPOTHESIS OR TELL US SOMETHING DIFFERENT?

CLOSURE:
WHAT DID YOU LIKE ABOUT THIS PROJECT? WHAT WENT WELL? HOW WOULD YOU CHANGE IT NEXT TIME?

EVALUATION:
The teacher will know if the objectives have been met by listening to student discussions and observing their findings as a result of the survey process.
LESSON 4

APPROXIMATE TIME: 50-60 minutes

GOALS:
The teacher's goals are to:
1. introduce the idea that different responses to anger produce different results
2. convey that anger is a healthy, helpful emotion
3. introduce the first step towards controlling anger which is to recognize how one feels

TEACHING METHOD:
Creative Drama

OBJECTIVES:
During the lesson students will:
a) identify one of four feelings in various situations
b) identify the results of responding to anger in various ways
c) participate in a discussion that centers on anger as a healthy, helpful emotion
MATERIALS:
Large pictures of faces: (at least 8 1\2" x 11")
1. a smiling face on yellow paper labeled "happy"
2. a sad face on blue paper labeled "sad"
3. an angry face on red paper labeled "angry"
4. a straight face on green paper labeled "OK"
5. a face with a large question mark in the center
Unlined paper Crayons
Soft foam ball

PROCEDURE:

Motivation –
1. Skip across the room with a smile on your face. HOW DO YOU THINK I AM FEELING?
2. (Practice this next skit before class begins so the three actors involved know what they are to do. The teacher will play the part of a student.) Have two students playing toss. The ball is overthrown and hits you. Turn towards the kids who come to get the ball with an angry look on your face. Hold the expression for at least 15 seconds. HOW DO YOU THINK I'M FEELING NOW? IS IT OK FOR ME TO BE ANGRY? WHY OR WHY NOT? IS IT MY ANGER OR WHAT I DO WITH MY ANGER THAT GETS ME IN TROUBLE? Come to the
conclusion that anger is a very important and healthy feeling. How we respond to our anger makes it helpful or hurtful. TO ILLUSTRATE LET'S LOOK AT TWO EXAMPLES OF WHAT THE PERSON WHO GOT HIT WITH THE BALL DID WITH HER ANGER.

3. Pretend to hit the student who threw the ball at you. HOW DO YOU THINK I FEEL NOW? Students may give conflicting answers from angry to sad, happy, glad, etc. Accept all the answers without judgement, as long as the student can explain his or her answer.

4. WHAT IF THIS HAD HAPPENED INSTEAD?

Teacher: I DON'T LIKE IT WHEN YOU HIT ME WITH THE BALL. IT HURTS! Use a firm, steady tone of voice.
Student: WE DIDN'T MEAN TO. SAM WAS THROWING THE BALL TO ME AND I COULDN'T CATCH IT. WE'RE SORRY IF WE HURT YOU. ARE YOU OK?
Teacher: IT HURT AT FIRST, BUT I'M OK NOW. (Smiles) THANK YOU FOR APOLOGIZING.

Ask the students questions like: HOW DO YOU THINK I FEEL NOW? WHAT MADE THE DIFFERENCE? Accept all answers without judgement, as long as student can explain his or her answer.
Phase 1 - When we loose control of our anger, we say or do things that hurt ourselves or other people. Today we are going to practice one of three steps that will help us learn how to control our anger. Knowing how you feel is the first step towards controlling your anger. Let's play a game. I have four face pictures. Go through each picture, noting the facial expression, the feeling word beneath the picture that describes the feeling and the background color of the picture. I'm going to tell you some stories. After each story, I'll ask you to choose one of the four faces in these pictures to let me know how you would feel if it happened to you. Be ready to tell me what it was in the story that made you feel that way. Students may choose more than one feeling word to identify how they feel in each situation. Students will often have other feeling than the four that are given here, but for the sake of focusing on anger and to simplify the process, we are asking them to choose from only four feeling words that accompany the pictures.

Stories:

1. You are quietly standing in line to go out for recess. The person in front of you is talking when he should be quiet. The teacher thinks it is you
WHO IS TALKING AND ASKS YOU TO GO BACK TO YOUR SEAT. HOW WOULD YOU FEEL? WHY?

2. YOU ARE PLAYING OUTSIDE WITH TWO FRIENDS. THEY DECIDE TO PLAY BY THEMSELVES AND LEAVE YOU ALL ALONE. HOW WOULD YOU FEEL? WHY?

3. YOU FALL DOWN AT RECESS AND HURT YOUR KNEE AND SOME CHILDREN LAUGH AT YOU. HOW WOULD YOU FEEL? WHY?

4. YOU HAVE A FIGHT WITH A STUDENT AT RECESS AND SOMEONE TELLS THE TEACHER. YOU GET IN TROUBLE. HOW WOULD YOU FEEL? WHY?

5. SOMEONE ACCIDENTALLY TRIPS YOU. YOU FALL DOWN AND HURT YOURSELF. THE PERSON WHO TRIPPED YOU HELPS YOU UP AND APOLOGIZES. HOW WOULD YOU FEEL? WHY?

The following questions are designed to help the students think about feelings. Who is responsible for my feelings? Am I responsible for other people's feelings? Can I influence other people's feelings?

LET'S GO BACK AND LOOK AT STORY NUMBER FIVE AGAIN. Read the story again. WOULD YOU HAVE FELT DIFFERENT IF HE OR SHE HAD JUST RUN OFF? DOES ANOTHER PERSON'S ACTIONS AFFECT YOUR ACTIONS? (They can.) CAN YOU AFFECT OTHER PEOPLE'S BEHAVIOR BY WHAT YOU DO WHEN YOU GET ANGRY? (You can.) CAN YOU CONTROL ANOTHER PERSON'S BEHAVIOR BY WHAT YOU DO WHEN YOU GET ANGRY? (No!) It
is important to note that we can control our own anger.

**Phase 2 -** WE ARE GOING TO PLAY THE GAME AGAIN, BUT THIS TIME INSTEAD OF TELLING ME HOW YOU FEEL VERBALLY, I'D LIKE YOU TO COLOR A BOX ON YOUR PAPER THAT TELLS ME HOW YOU FELL. LET'S DO ONE TOGETHER. SUPPOSE YOU PET WAS VERY SICK. HOW WOULD YOU FEEL? LOOK UP AT THESE FOUR FACE PICTURES. WHAT COLOR IS THE SAD FACE? THEN YOU WOULD MAKE A SMALL BOX AND COLOR IT BLUE. WHAT IF YOU FELT ANGRY? YOU WOULD DRAW A SMALL BOX AND COLOR IT RED. TAKE A MINUTE RIGHT NOW TO NUMBER YOUR PAPER 1-10 GOING DOWN THE LEFT SIDE OF YOUR PAGE. MAKE A BOX BESIDE EACH NUMBER. Illustrate on the board. COLOR YOUR BOX TO MATCH ONE OF THE FOUR FEELING PICTURES. Tape the four face pictures on the board for students to see. There is not a "right" feeling that goes with each story. Students will differ in how they feel. It is valuable to verbally appreciate the differences in student responses.

ARE THERE ANY QUESTIONS? LET'S BEGIN!

1. YOU FORGET TO BRING YOUR LUNCH TO SCHOOL.

2. YOU TELL YOUR FRIEND THAT YOU FORGOT YOUR LUNCH AND SHE SHARES HER LUNCH WITH YOU.

3. DURING RECESS SOMEONE GRABS THE BALL YOU ARE PLAYING WITH AND RUNS AWAY WITH IT.
4. YOU HIT THE PERSON THAT TOOK THE BALL FROM YOU.
5. THE TEACHER SEES YOU HIT THE PERSON AND YOU GET IN TROUBLE.
6. A CLASSMATE BORROWS YOUR CRAYON WITHOUT ASKING AND BREAKS IT.
7. YOU TELL THE PERSON THAT YOU DO NOT LIKE IT WHEN THEY TAKE YOUR THINGS WITHOUT ASKING.
8. THE STUDENT SAYS HE'S SORRY AND PROMISES NOT TO USE YOUR THINGS AGAIN WITHOUT ASKING.
9. YOU ARE DRAWING A PICTURE AND IT IS TURNING OUT REALLY GOOD. YOU FEEL PROUD OF IT.
10. A GIRL COMES ALONG AND MAKES A SCRIBBLE MARK ON IT.
11. YOU DON'T SAY OR DO ANYTHING TO HER. YOU JUST TAKE OUT ANOTHER SHEET OF PAPER AND START TO DRAW AGAIN.

Phase 3 - Go back and talk about their responses to phase two. Discuss feelings and the usual results when:
1. You hit when they are angry.
2. You talk honestly about your anger to the other person.
3. You pretend everything is OK when you are angry.

Be prepared for various answers. For example, a child might say it feels good to hit when you are angry. Acknowledge the truth of that statement, but also talk about how it leads to more fighting and
more anger, and that doesn't feel so good anymore. Not saying anything when you are angry prevents a fight, but does not help the other person to know that they need to stop doing that to you. Telling the other person how you feel does not always solve the problem. Sometimes they will still be angry and say hurtful things or want to fight. No one solution takes care of every problem, but talking honestly about our feelings usually makes it easier to reach a solution.

4. Your think about the other person's point-of-view and consider how he or she might be feeling. How can we find out what the other person is feeling and thinking? Discuss with the students if they believe it would make a difference if he or she knew more of the other person's feelings and thinking.

CLOSURE:
KNOWING HOW YOU FEEL IS THE FIRST STEP IN CONTROLLING YOUR ANGER. (Show picture of face with the question mark on it.) TOMORROW WHEN CLASS BEGINS I WILL ASK YOU WHAT THE FIRST STEP IS. JUST TO REVIEW, RIGHT NOW, WHEN I COUNT TO THREE, TELL ME WHAT THE FIRST STEP IS TOWARDS BEING IN CHARGE OF ANGER. ONE, TWO, THREE . . .
EVALUATION:

The teacher will know if the objectives have been met by listening to discussions, student responses and by looking at their papers.
LESSON 5

APPROXIMATE TIME: 50-60 minutes

GOAL:
The teacher's goals are to:
1. present step two in controlling one's anger which is to stop and think before giving the usual response when angry (This will become step two of learning to control anger.)
2. introduce and provide practice for mouse, lion and owl responses to anger
3. present the four steps involved in an owl response (This will become step three of learning to control our anger.)

TEACHING METHODS:
Creative Drama
Assertiveness training (Joyce & Weil, 1986, p.383-398)

OBJECTIVES:
During the lesson students will:
a) practice using the new rule of "stop and think" before I act in pretend situations
b) enact, with teacher assistance on the planning aspects, a mouse, lion or an owl solution to a problem situation

c) memorize and explain the four steps of an owl response

MATERIALS:
Three extra adults or mature highschool students are needed to help with this lesson. (You will want to meet with them ahead of time to make sure they understand what you are trying to achieve with the students.)

Large stop sign, either made or purchased

8 1/2 x 11" pictures of a mouse, lion and owl

PROCEDURE:

Review - WHAT IS THE FIRST STEP TOWARDS TAKING CONTROL OF YOUR ANGER?  (Show picture of the face with the question mark to give them a hint.)

Motivation - SOMETIMES WHEN THINGS HAPPEN AT SCHOOL OR ON THE PLAYGROUND, YOU GET SO ANGRY YOU'D LIKE TO HIT SOMEONE.  BUT, YOU KNOW THAT IF YOU DO HIT YOU'LL GET IN TROUBLE.  SO YOU DECIDE MAYBE YOU SHOULD JUST HIDE YOUR ANGER.  AT LEAST YOU WOULDN'T GET IN TROUBLE THAT WAY, BUT IT DOESN'T FEEL VERY GOOD.  DID YOU EVER FEEL
THAT WAY? WHEN YOU GET A STRONG FEELING THE FIRST THING YOU HAVE TO DO IS IDENTIFY THAT FEELING. THE SECOND STEP IS TO (bring out stop sign) STOP AND THINK BEFORE YOU ACT!

Phase 1 - WHAT ARE SOME OF THE THINGS THAT HAPPEN WHEN YOU ARE ON THE PLAYGROUND OR LINING UP THAT MAKE YOU ANGRY? List responses on the chalkboard. Decide by voting which incident to focus on.

Phase 2 - TODAY WE ARE GOING TO LEARN ABOUT THREE DIFFERENT WAYS A PERSON CAN RESPOND WHEN THEY ARE ANGRY. (Show a picture of a mouse.) THE FIRST WAY IS LIKE A MOUSE. DID YOU EVER HEAR THE SAYING "QUIET AS A MOUSE"? WHAT DO YOU THINK A MOUSE WOULD DO IF HE WERE ANGRY? Draw conclusion that mouse would run away or not say anything. (Show a picture of a lion.) THE SECOND WAY WE CAN RESPOND TO ANGER IS TO ACT LIKE A LION. WHAT DO YOU THINK A LION ACTS LIKE WHEN HE IS ANGRY? Draw conclusion that he would yell and shout and fight. (Show a picture of an owl.) THE THIRD WAY WE CAN RESPOND TO ANGER IS TO ACT LIKE AN OWL. WHAT DO YOU THINK AN OWL ACTS LIKE? Talk about the saying "Wise as an owl". Discuss the way an owl looks right at you and does not act afraid. IF AN OWL COULD TALK, DO YOU THINK HE WOULD TELL YOU WHAT HE WAS FEELING?
WOULD HE YELL, OR WHISPER? WHEN YOU ARE ANGRY AND ACT LIKE AN OWL, YOU TELL SOMEONE HOW YOU FEEL AND WHAT YOU EXPECT OF THEM IN A RESPECTFUL MANNER THAT SHOWS YOU MEAN WHAT YOU SAY. USE THE FOLLOWING STEPS:

(Illustrate as you describe each one.)

1. Stand up straight and tall.
2. Look at the person straight in the eye.
3. Use a firm voice, not too soft or too loud.
4. Start with the word "I" and tell what YOU feel and what you expect of the other person. (This step is very important. Talk about telling what you feel instead of placing blame. Example: "I DON'T LIKE IT WHEN YOU PLAY SO ROUGH. IT HURTS." NORMALLY, A PERSON MIGHT HAVE SAID "YOU JERK! WATCH WHERE YOU ARE GOING! WHAT A DUMMY!" Discuss the different responses that might have resulted from the two statements above. One helps to solve the problem, the other makes it bigger. Give several other examples. Review the four steps above.

Phase 3 - Divide into groups of four. Assign each student group one of the three methods of responding. Allow each group five-ten minutes to work out a solution and practice so they can act it out in front of the class. Have the extra adults mingle with each
group, providing guidance as needed. After each group presents its response in front of the whole class, talk about the strengths and weaknesses of that response. For example, shouting at a person that you are angry with releases some of your anger, and that feels good. But it hurts the other person's feelings and makes them want to get back at you and hurt you again.

**Phase 4** - If time allows, choose another situation and act out examples of all three behaviors, the mouse, the lion and the owl. Students need to repeat this procedure with the owl response in order to understand and feel comfortable enough to transfer this solution to their everyday problems.

**CLOSURE:**

TO SUMMARIZE, LET'S REVIEW THE STEPS TO CONTROLLING OUR ANGER. STEP ONE IS ... Let students fill in the blank. (Show them the picture of the face with the question mark as a reminder.)

STEP TWO IS ... Let students fill in the blank. Show picture of stop sign as they give the response. LOOK FOR SITUATIONS TODAY AT SCHOOL OR AT HOME WHERE TALKING HONESTLY ABOUT YOUR FEELINGS MIGHT HELP.

If the teacher uses owl responses as her norm of
behavior with students from day one in the classroom, the teacher will have implicitly modeled the desired behavior even before the unit begins. This should make it easier for students to recognize and incorporate owl responses in their own lives.

**EVALUATION:**
The teacher will know if students have met the objectives by the responses they give and by their ability to enact solutions to given problems.
Lesson 6

Approximate Time: 50-60 minutes

Goal:
The teacher's goal is to involve students in activities that will clarify students' understanding of anger through the use of analogies.

Teaching Method:
Synectics - direct analogy (Joyce & Weil, 1986, p. 159-183)

Objectives:
During the lesson students will be able to:
a) verbalize that anger is a feeling and not a thing
b) brainstorm orally for descriptive words
c) create written analogies based on the five senses to finish a poem
MATERIALS:
Lined paper  Poster board
Crayons  Markers
Pencils  Colored paper scrapes
Extra adult helpers (1-3)  Bed pillow

PROCEDURE:
Motivation - Walk to the front of the class dragging a large pillow. Attached to the pillow is a large sign with the word ANGER on it. As you walk along say COME ON ANGER . . . GOOD BOY! Hug the pillow while saying OH ANGER, YOU ARE SO CUDDLY AND YOU SMELL WONDERFUL!
Say other phrases that make children laugh at the thought of anger being a thing instead of a feeling.
Phase 1 - Ask questions such as: WHY ARE YOU LAUGHING? CAN YOU TOUCH ANGER? CAN YOU TASTE IT? CAN YOU SMELL IT? WHY NOT?
Through discussion, bring students to the point of verbalizing that anger is a feeling, not a thing.
Phase 2 -
1. IF ANGER WERE A THING, WHAT WOULD IT LOOK LIKE?
   List answers on the board under looks like.
2. IF YOU COULD TASTE ANGER, WHAT WOULD IT TASTE LIKE?
   List answers on the board under tastes like.
3. WHAT WOULD IT FEEL LIKE? List answers on the board under feels like.

4. WHAT WOULD IT SMELL LIKE? List answers on the board under smells like.

5. IF YOU COULD HEAR ANGER, WHAT WOULD IT SOUND LIKE? Suggest students describe the sound in words as well as making the noise. List answers under sounds like.

Phase 3 - Display on a large sheet of poster board the following words written in large letters:

ANGER

ANGER LOOKS LIKE ____________________________.
IT SMELLS LIKE ____________________________.
IT SOUNDS LIKE ____________________________.
ANGER TASTES LIKE ____________________________.
AND IT FEELS LIKE ____________________________.

Fill in the blanks together with sample answers. Answers can either be written out in word form or in picture form. A sample poem might look like this:
ANGER

ANGER LOOKS LIKE A FLAMING DRAGON.
IT SMELLS LIKE ROTTEN APPLES.
IT SOUNDS LIKE A ROARING LION.
ANGER TASTES LIKE SOUR GRAPEFRUIT.
AND IT FEELS LIKE AN ICE CUBE.
Keep in mind that anger is a common human feeling that can result in positive or negative behaviors.
Challenge the students to fill in the spaces with words that reflect controlled anger such as:

ANGER

ANGER LOOKS LIKE AN EAGLE.
IT SMELLS LIKE A CAMPFIRE.
IT SOUNDS LIKE PEOPLE TALKING TO EACH OTHER.
ANGER TASTES LIKE SPICY MEXICAN FOOD.
AND IT FEELS LIKE A RUNNING A RACE.
Break students into groups of two or three. Give each group a mimeographed copy of the poem on anger with the blank spaces in it. Ask each group to fill in the blanks with words or pictures. They are free to choose words from the board or to think up their own. As each group finishes, have them come up and get a large sheet of poster paper to copy their poem on. Each poster
should be decorated with pictures depicting the five senses.

CLOSURE:
As students finish, hang their poems around the room. The teacher can choose to have poems read aloud before the group or let students go to each poster and read it themselves. (If students read their poems aloud, have them explain why they chose several of the words they chose.)

ASSIGNMENT:
YOUR ASSIGNMENT IS TO THINK ABOUT A TIME WHEN YOU WERE ANGRY WITH A PLAYMATE. WHAT HAPPENED? DRAW A PICTURE OF IT TO. YOU CAN EITHER DO COMPLETE IT IN YOUR FREE TIME TODAY OR AT HOME TONIGHT. As students pass their pictures in, put the pictures on a bulletin board entitled I'M ANGRY . . . BUT I KNOW WHAT TO DO!

EVALUATION:
The teacher will know if the objectives are met by listening to and observing student interaction and participation and by evaluating the finished poems on anger.
LESSON 7

APPROXIMATE TIME: 50-60 minutes

GOALS:
The teacher's goals are to:
1. involve students in activities that will help them recognize the strength of owl responses over mouse or lion responses
2. provide opportunities for students to practice the third step in controlling anger which is to make a conscious choice to respond like an owl

TEACHING METHOD:
Creative Drama

OBJECTIVES:
During the lesson students will be able to:
a) identify situations that make them angry
b) apply knowledge about how to respond to anger by working out a mouse, lion or owl solution
c) act out the solutions before the class
d) verbally evaluate the strengths and weaknesses of each solution
e) identify other responses to use when the ideal doesn't work

MATERIALS:
Unlined paper   Pencils
Crayons        Extra helpers (1-3)

PROCEDURE:
Review - Review steps on what to do when you get angry:
1. Identify the feeling. (Show the face picture.)
2. Stop and think! (Show the stop sign picture.)
   Show pictures of the lion, mouse and owl. Review
   meaning of each (lesson 5).
Motivation - TODAY WE ARE GOING TO LEARN HOW WE CAN
CHOOSE TO BE EITHER LIKE THE MOUSE, LION OR OWL. DO I
ALWAYS HAVE TO RESPOND LIKE A MOUSE IF THAT IS WHAT I
AM USED TO DOING? WE CAN CHOOSE TO RESPOND LIKE ANY
ONE OF THE ANIMALS. LET'S PRACTICE.
Phase 1 - Choose two or three pictures from the
bulletin board entitled I'M ANGRY . . . BUT I KNOW WHAT
TO DO. Talk about each picture. Choose students to
act out the situation. The number of students needed
will vary according to the picture stories. Then
choose four or five groups to act out various
solutions. One group will act like the lion, one like the mouse and two or three groups will respond like the owl. Allow five minutes for each group to work out a skit showing their solution. With students that are not involved in any group, talk about the other pictures on the bulletin board.

Phase 2 - After each group acts out their part, stop to discuss the strengths and weaknesses of the solution they present.

Phase 3 - WHEN NONE OF THESE SOLUTIONS WORK, WHAT ARE SOME OTHER WAYS WE CAN HANDLE THE PROBLEM? Write down all suggestions on the chalkboard. Put stars beside the suggestions students feel are the most helpful in problem solving. Answers such as telling a teacher, walking away, and both persons giving in may be on the list. Tell stories of various problem situations. From the list of alternative solutions, ask students to choose which ones might work for each story presented. For example: THREE STUDENTS ARE FIGHTING ON THE PLAYGROUND. TWO OF THEM ARE HITTING THE OTHER ONE. WHAT COULD YOU DO? Telling a teacher would be an appropriate response. However, instead of saying yes or no to each suggestion, encourage students to talk about the possible results of each solution and
determine, as a group, if the solution is a workable one. This gives students practice in thinking before acting.

CLOSURE:
WHAT ARE THE WAYS WE HAVE LEARNED TO RESPOND TO ANGER?
WHICH IS THE MOST HELPFUL TO YOU? WHY?
WHEN YOU TALK TO SOMEONE ABOUT YOUR ANGER, WHAT ARE THE STEPS TO FOLLOW? (Refer to lesson five.)
1. Stand up straight and tall.
2. Look the person straight in the eye.
3. Use a firm voice, not too soft or loud.
4. Start your sentence with the word "I" and tell them how you feel, and if appropriate, what kind of behavior you want from them. Example: "I don't like it when you crowd me in line. It makes me bump into the person in front of me and she is getting frustrated. Please move back so I have more space."

EVALUATION:
The teacher will examine students' drawings, listen to the class discussions and observe how students act out solutions to problems to determine how well they have achieved the stated objectives.
ASSIGNMENT:

BETWEEN NOW AND THE NEXT TIME WE MEET, LET'S PRACTICE AND USE OUR NEW RESPONSES TO ANGER. THIS TIME IT WILL NOT BE IN PRETEND SITUATIONS. LET'S TRY USING OUR NEW RESPONSES WHEN WE GET MAD AT SOMEONE TODAY AT SCHOOL OR AT HOME. THINK ABOUT SHARING WITH US NEXT TIME HOW IT WENT AND WHAT HAPPENED. THE MORE WE PRACTICE AND USE THE NEW RESPONSES TO ANGER, THE EASIER IT WILL BECOME TO DO THEM AUTOMATICALLY. It is important to encourage students to use this new behavior to emphasize transfer of learning from a classroom lesson to everyday living.
LESSON 8

APPROXIMATE TIME: 90 minutes

GOALS:
The teacher's goals are to:
1. provide students with practice in recognizing mouse, lion and owl responses
2. involve students in practicing owl solutions
3. encourage students to begin using owl responses in everyday situations

TEACHING METHOD:
Creative Drama

OBJECTIVES:
Students will be able to:
a) identify verbally if a response to anger is that of a mouse, a lion or an owl
b) act out possible owl solutions
c) begin to share stories of how they are incorporating the steps we've learned in class to new situations
MATERIALS:
Old socks  Sample puppets
Paper lunch bags  Markers
Scissors  Glue
Yarn  Buttons
Felt  Sticks
Scrapes of cloth and construction paper

Puppet theater (A puppet theater is not necessary, but the lesson is more interesting if you have one. Children can make one out of a large cardboard box that a chair or washing machine has come in. Cut off the bottom flaps. Make a large window in the upper half of one of the four walls of a box by cutting out a large section of cardboard. On the opposite wall, cut out a door almost the same size as the box. Depending on the size of the box, the door can be cut so that it opens and closes, or cut out entirely so that only an open space remains for the doorway. This will be used for children to enter and exit the puppet stage. The box can be painted and wallpapered inside and out. Curtains may be added to the front window.)
PROCEDURE:

Review - WHEN YOU GET INTO A SITUATION AND A STRONG FEELING COMES OVER YOU, WHAT IS THE FIRST THING YOU SHOULD DO? Show the picture of the face with the question mark on it. (Identify the feeling.)

THE SECOND STEP? Show the stop sign. (Stop and think.)

THE THIRD STEP? Show pictures of the mouse, owl and lion. (Choose how I will respond.)

IF YOU RESPOND LIKE AN OWL, WHAT STEPS DO YOU FOLLOW?

1. Stand up straight and tall.
2. Look the person straight in the eye.
3. Don't talk too loud or too soft.
4. Tell what I feel starting with the word I.

Motivation - TODAY WE ARE GOING TO MAKE PUPPETS AND WE WILL LET THE PUPPETS DO OUR ACTING FOR US. I AM LOOKING FORWARD TO SEEING WHAT YOU WILL CREATE.

Phase 1 - YOUR PUPPETS MAY BE ANIMALS OR PEOPLE OR AN IMAGINARY CREATURE. Show the class several samples. I'LL GIVE YOU 60 MINUTES TO MAKE YOUR PUPPETS. AT THE END OF THAT TIME, COME BACK UP TO OUR CIRCLE AND WE'LL USE OUR PUPPETS TO HELP US PROBLEM SOLVE. Let students work in groups or alone, whichever is more comfortable for them.
Ideas for puppets:

1. Paper finger puppets:
   a. Cut a strip of paper to form a tube that fits snugly on the finger. A small paper tube will work also.
   b. Tape or paste the tube together.
   c. Add features with paper, cloth, crayons, magic markers or by cutting or folding the paper tube itself.

2. Paper bag puppet on a stick:
   a. Fill a paper bag with small pieces of torn or shredded newspaper.
   b. A dowel or stick should be inserted into the open end of the bag until it touches the bottom of the bag. Gather the open end of the bag around the stick and tie the string tightly to form a neck. The stick should stick far enough out of the bag to form a handle.
   c. The features of the face can be added with crayons, magic markers, scrapes of cloth, colored paper or yarn.
3. **Paper bag puppet:**
   a. Put your hand in the small lunch sized paper bag, with the index finger touching the top.
   b. Spread the thumb and the second finger and make a small hole in the side of the paper bag where fingers touch. This hole is necessary to manipulate and control the puppet.
   c. Features can be cut out of paper, cloth, yarn, or use buttons and other supplies.

4. **Sock puppets:**
   a. Place a sock over your hand until your fingers reach the toe of the sock. Spread your thumb away from your other fingers. With your free hand push the sock so it presses against the spread of your thumb and other fingers. Now close the gap between the fingers, still keeping the sock material between as you close. This will form the mouth.
   b. Decorate with yarn, button, cloth, felt or paper.

**Phase 2** - Have students act out problem situations with their puppets. They can choose from events they have experienced or situations depicted in the bulletin board situations. Students take turns acting out
solutions with their puppets. Afterwards, ask the audience to tell if the response is that of a mouse, lion or an owl. Discuss the strengths and weaknesses of each solution. Have volunteers act out various owl responses. Go back and repeat the process with new problem situations.

CLOSURE:
ARE YOU BEGINNING TO NOTICE THAT IT IS GETTING EASIER TO THINK OF NEW WAYS TO HANDLE YOUR ANGER?
DOES ANYONE WANT TO SHARE SOME STORIES WITH THE CLASS ABOUT HOW YOU ACTED LIKE AN OWL WHEN YOU WERE ANGRY?
DID IT WORK? WHY OR WHY NOT?
This is an important step for students. It is a time to receive and give positive reinforcement from peers for their efforts in changing behavior. It is also a time for students to get help if the situation did not work out as expected.

EVALUATION:
The teacher will determine if the objectives have been met by seeing students' involvement in acting out alternate responses to anger and by their verbal evaluation of each response. The teacher will know
they are making progress towards change when they start to carry out the new behaviors on their own.
LESSON 9

APPROXIMATE TIME: 50-60 minutes

GOALS:
The teacher's goals are to:
1. provide situations where students can practice new problem solving skills
2. provide opportunities for verbalizing owl responses in a variety of ways

TEACHING METHOD:
Creative drama

OBJECTIVES:
Given a story about anger students will:
a) apply new problem solving skills by writing an appropriate ending to the story (solution to the problem)
b) work together in small groups to enact one of the solutions their group suggested
MATERIALS:
Lined paper
Pencils
Story book: Let's Be Enemies by J. Udry (Harper & Row, New York, 1961) or another story on anger of your choosing

PROCEDURE:
Review - WHAT ARE THE THREE RESPONSES TO ANGER? Show picture symbol for each response (refer to lesson five).
1. Mouse (explain)
2. Lion (explain)
3. Owl (explain)
Motivation - Show students the cover of the book. Ask questions such as:
WHAT DO YOU THINK OUR STORY WILL BE ABOUT?
ARE THE BOYS FRIENDS? HOW CAN YOU TELL?
WHAT DO YOU THINK THE BOYS ARE DOING?
Phase 1 - Read the story up to "Hullo, James..."
Phase 2 - What do you think happens next? Brainstorm together and write ideas on the chalkboard. When brainstorming with students, it is essential that all ideas be written down, even if you feel the idea is not a useful one. Writing down all ideas creates a
feeling of acceptance and encourages further willingness to risk and share with the class.

Phase 3 - Let students share their story endings in small groups of three or four. Each group selects one ending to enact before the class. Reassemble entire group and allow each small group to act out their ending to the story. Discuss as needed.

Phase 4 - WHAT DO YOU NOTICE ABOUT THE OWL RESPONSES? IS THERE ONLY ONE WAY OF WORDING AN OWL RESPONSE? Now read and discuss the ending that the book's author wrote.

CLOSURE:

Collect the papers and put them into a booklet or on the bulletin board for children to read. If using the bulletin board, the book's title makes an appropriate caption. If you choose to put the papers in a notebook, place it along with the original story in the reading center for children to use during free time. You might also want to have the story recorded on audio cassette if it is above the students independent reading level.
EVALUATION:
The teacher will know the students have met the objectives if they are able to arrive at constructive endings to the story and cooperate in enacting a solution in front of the class.
LESSON 10

APPROXIMATE TIME: 45 minutes

GOALS:
The teacher's goals are to:
1. review new skills
2. provide opportunity for students to creatively express their feelings through movement to music
3. encourage students to continue using their new problem solving skills

TEACHING METHOD:
Creative Drama

OBJECTIVES:
Students will be able to:
a) list steps for dealing with anger
b) list the steps for giving an owl response
c) creatively move to mood music
MATERIALS:
Music tape, record or disk for various moods of music including anger, calm and peaceful, happy and bubbly (Possible songs to use include: Thomas: "Mignon Overture"; Thomas: "Raymond Overture"; Suppe: "Poet and Peasant Overture"; Rossini: "William Tell Overture"; Mendelssohn: "A Mid-summer's Night Dream")
Tape player, record player or CD player
Tree #1: leafless, bare branch of a tree planted in a pot
Tree #2: silk leafy green tree, planted in a pot

PROCEDURE:
Motivation - Move all tables and chairs to the side of the room. Set the leafless tree and the green leafy tree in front of the classroom. Ask the class to observe each tree carefully and silently for 30 seconds. Give them time to share their observations orally. Write the observations on the chalkboard under tree #1 and tree #2. Ask children to decide which tree they would to use to represent their happy tree and which one to represent their angry tree. Allow time for discussion and then vote. AT THE END OF CLASS TODAY WE'LL FIND OUT WHAT THESE TREES WILL BE USED FOR.
Phase 1 - Review steps for handling anger constructively:

1. Identify the feeling. (Show face picture.)
2. Stop and think before acting. (Show stop sign.)
3. Choose how I will respond. (Show owl, mouse and lion picture.)

Review steps for behaving like an owl:

1. Stand straight and tall.
2. Look the person directly in the eye.
3. Use a voice that is not too loud or soft.
4. Tell how I feel starting with the word I.

If you can't settle the problem through this method, then what can you do? Possible answers include getting an adult to help, both giving in, coming up with a different solution that we would both feel good about.

Phase 2 - I'm going to play some music. Relax, close your eyes and listen to the music. As you listen, I will ask you which tree this sound like: The angry tree or the happy tree. If this sounds like the angry tree, put up one hand. If it sounds like the happy tree, put up two hands. Demonstrate with sample music, then play entire song.
Phase 3 - THIS TIME WE ARE GOING TO LISTEN TO THE MUSIC AGAIN, BUT I'D LIKE YOU TO LET ONLY YOUR HANDS EXPRESS THE MOOD OF THE MUSIC. Demonstrate for the class.

THERE ARE ONLY TWO RULES FOR THIS GAME.

1. YOU MAY NOT TOUCH ANOTHER PERSON.

2. IF I TOUCH YOU ON THE SHOULDER, YOU MUST STOP MOVING YOUR HANDS. (This is a simple way for the teacher to keep students from getting out of hand.)

IF YOU ARE ALREADY STOPPED AND I TOUCH YOU ON THE SHOULDER, YOU MAY JOIN IN AGAIN. ANY QUESTIONS?

LET'S BEGIN!

Phase 4 - WE'LL DO THE SONG ONE MORE TIME. THIS TIME WE'LL USE OUR WHOLE BODY TO EXPRESS THE MUSIC. THERE IS NO RIGHT OR WRONG WAY. EACH PERSON WILL HAVE HIS OWN WAY OF EXPRESSING THE MUSIC. LET'S SIT IN A CIRCLE ALONG THE EDGES. WE'LL HAVE EIGHT PEOPLE AT A TIME IN THE CENTER. IF YOU ARE NOT IN THE CENTER, CAREFULLY OBSERVE THE PEOPLE WHO ARE. BE READY TO SHARE SOME OF THE BODY MOVEMENTS YOU SAW THAT WENT ESPECIALLY WELL WITH THE MOOD OF THE MUSIC. THE SAME TWO RULES APPLY. (The rules are a simple way of keeping the students from getting carried away. If a student starts to act up, just touch the person on the shoulder and that person must sit down. Let a new student take the
place. Students catch on quickly without the
disruption of the teacher talking out loud.) When the
song is finished, discuss the students' feelings and
reactions to the activity.

CLOSURE:
YOU HAVE LEARNED SOME IMPORTANT SKILLS ABOUT TAKING
CHARGE OF YOUR ANGER. DURING THE NEXT TWO OR THREE
WEEKS WE WILL BE PRACTICING OUR NEW SKILLS WHEN WE GET
ANGRY. DURING YOUR FREE TIME, DRAW A PICTURE OF AN
ANGRY SITUATION THAT HAS HAPPENED DURING THE DAY TO
SHOW US WHAT HAPPENED. IF YOU HANDLED YOUR ANGER LIKE
AN OWL AND FELT GOOD ABOUT IT, PUT YOUR PICTURE ON THE
HAPPY TREE. IF YOU FORGOT TO USE YOUR NEW SKILLS OR
DIDN'T KNOW HOW TO HANDLE YOUR ANGER, PUT YOUR PICTURE
ON THE ANGRY TREE. AT THE END OF EACH DAY OR WHENEVER
WE HAVE A FEW EXTRA MINUTES, WE'LL LOOK AT THE
PICTURES, TALK ABOUT THEM AND HELP EACH OTHER PROBLEM
SOLVE.

EVALUATION:
The teacher will know the objectives are met if
students can list the steps involved in handling anger
constructively, and the steps in responding to anger
like an owl. The teacher will also observe their participation in and sensitivity to the mood music, to see if they can use their bodies to express feelings.
APPENDIX
CURRICULUM EVALUATION OF
TEACHING PRIMARY AGED CHILDREN HOW TO DEAL WITH ANGER
BY
MARLENE CAFFERKY

Answer each question by circling a number between 1 and 4, with 4 being the highest, meaning yes, and 1 being the lowest, meaning no, and numbers in between representing various degrees of yes or no.

1. Are the activities appropriate for primary grade children?
   4 3 2 1

2. Are the directions clear?
   4 3 2 1

3. Does the overall project accommodate various learning styles?
   4 3 2 1

4. Do the activities focus on student involvement?
   4 3 2 1

5. Are the lesson plans well sequenced, building on one another, to develop a solid base of information?
   4 3 2 1

6. Do the lesson plans meet the basic objective of providing students with constructive skills for dealing with their own anger?
   4 3 2 1

7. What are the strengths of this unit?

8. How could this unit be strengthened?

9. General comments:

Thank you for your valuable time and input.
References


