Theatre-in-Action: Participatory Drama for Bullying Prevention

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Theatre-in-Action: Participatory Drama for Bullying Prevention

by

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FINAL PROJECT SUBMITTED IN PARTIAL FULFILLMENT
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MASTER OF ARTS IN LIBERAL STUDIES
SKIDMORE COLLEGE
Dedication

To Sarah, my beautiful and supportive partner who selflessly provided her proofreading prowess and so closely identifies with my passion for this work.

To my family, whose support, empathy, and experience is connected to our pressing need for creative conflict resolution in this world.
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ABSTRACT

As school bullying, harassment, relational aggression, and cyberbullying gain recognition for their far-reaching, negative effects on youth development, Vermont school administrators have begun to take pro-active steps toward statewide anti-bullying education. Although guidance and behavioral supports link naturally with drama, Vermont’s most commonly utilized bullying prevention programs do not include practical intervention tools with which students can practice being actors, participants, and critical observers. This thesis identifies and articulates the need for practical applications of participatory theatre within anti-bullying curricula in order to strengthen prevention plans already in place in Vermont schools. The author’s research has led to the creation of Theatre-in-Action, a drama-integrated bullying prevention program that involves all members of the educational community in strategies for physical, emotional, and social learning about conflict and oppression devised from multiple perspectives of individual and collective experiences.
CHAPTER 1

Introduction

"When we project ourselves onto the lives of others, we might get closer to understanding what powers our lives and those who are different from us."

- Philip Taylor, Applied Theatre

Elementary and middle schools are perfect breeding grounds for aggressive behavior. Students with significant age differences and learning styles are required to coexist in a community not of their choosing. They are taught basic social skills to help them succeed in life, or at least appear successful. Some students are rewarded for extraordinary performance while others are chastised for academic underachievement. Some feel empathy toward a classmate who needs help; others exploit that same classmate to appear powerful. Name-calling, physical antagonism, and social exclusion often fall under the radar of many adults. Children learn by doing. And just as a six-year-old learns to ask, "What's wrong?" as her friend cries by their classroom cubbies, a thirteen-year-old learns to silently stand by as his classmate is repeatedly pushed into the lockers and called, "Fag." And so, from a young age, bullying behavior begins.

As school bullying, harassment, relational aggression, and cyberbullying gain recognition for their far-reaching, negative effects on youth development, Vermont school administrators have begun to take pro-active steps toward statewide anti-bullying education. This thesis identifies and articulates the need for practical applications of participatory theatre techniques within anti-bullying curricula to allow students to "create and experiment with life-like models of conflict" (O'Toole and Burton) and strengthen prevention programs already in place in Vermont schools. The logistics involved with a statewide mandate for bullying prevention education remain
unclear. Indeed, the state’s most commonly utilized bullying prevention program, the Olweus Bullying Prevention Program, involves assembly-style learning with no compulsory experiential component. While Olweus is the most common school bullying prevention program in the United States (Olweus), it would be enhanced and prove more effective at curbing bullying behavior with the addition of drama strategies that involve students mentally, physically, and emotionally.

Many Vermont teachers integrate the arts into their classroom curricula, but fall short of incorporating experiential learning strategies like drama into bullying prevention, guidance, and social learning goals. The inclusion of participatory theater strategies within a school’s bullying prevention program would give students a stake in their own learning and promote behavior management for bullying situations.

Improvisational and participatory theatre, facilitated by a practitioner who engages the classroom community, allows students to dramatize key concepts of an anti-bullying curriculum while empowering them to explore systems of power relations, prejudices, and stereotypes. Applied drama places students in situations where they can “interrogate some issue, confront a problem, and analyze their own relationship to the world in which they live” (Taylor 4). In this forum, students with multiple learning styles strengthen their observation and empathy skills while engaging in critical thought through dialogue. This interplay has the potential to bridge a student’s individual realm of experience with the collective experiences of her classmates, allowing them all to experiment with both subjective and objective perspective taking. In Developing Empathy in Children, K. Cotton asserts, “For many people, including the very young, the ability to imagine and gain insight into another
person’s point of view does not come easily. Sustained practice at role- or perspective-taking is an effective means to increasing levels of empathy” (Education Northwest). Such a practice includes dramatizing and devising scenes of students’ real-life bullying scenarios and reflecting upon each character’s behaviors, actions, and reactions. This process leads to investigating and implementing alternative choices.

**Bullying Behavior and Anti-bullying Programs**

In recent years, as cyberbullying and social exclusion prove equally treacherous to self-esteem as physical harm, bullying terminology has grown to include “peer aggression” and “relational aggression” (The Ophelia Project). Bullies are assumed to be insensitive to the pain and feelings of their targets by receiving pleasure in instilling misery or fear. Labeling a bully as such, however, may be enough to inform her identity and reinforce her oppressive behavior. Bullies assume the role of oppressors in the school microcosm; they decide their reasons for bullying others. As friends and peer groups play a central role in supporting bullying behaviors, they too promote a school culture of aggression.

Bullies and oppressors act within a certain structure to impose their power upon the weaker group. How adults in that structure interact with and toward each other is as telling as how they approach bullying among their students. School administrators, teachers, and parents often parallel the bully dynamic by carrying out prescribed roles within their own power structures, even as they try to prevent bullying among students. Depending on the school and classroom culture, bullying can be vehemently discouraged or, conversely, covertly encouraged by authorities. Although almost all schools in the United States implement a bullying-prevention plan, they can also
respond with nonchalance toward oppressive student behavior when the school culture discourages diverse ideas and stifles open communication. From a social constructionist viewpoint, the study of bullying can be thought of “as a discursive field within relations of power rather than as a static category of violence” (Walton 60). A teacher who feels bullied by her principal or administration may, in turn, bully her students, thereby inadvertently modeling behavior for them to follow.

The many varieties and nuances of bullying in schools lead to a hostile learning environment for as many as 70% of students nationwide (Beaty 3). Though schools once presumed that bullies were the sole originators of bully behavior, the recent media spotlight on teens who have committed suicide as a result of being bullied has encouraged administrators to expand their focus to include the role of bystanders. In his book Empowering Bystanders in Bullying Prevention, Stan Davis writes, “Bullying incidents usually involve several bystanders and in most cases these bystanders do not try to stop the bullying, which may be interpreted by the bully as a reinforcement to continue the bullying” (18). Even if a student empathizes with the target and thinks that bullying is wrong, there may be classroom-level influences that encourage him to join in the bullying, or at least to hide sympathy for the target lest he become a target himself. “It is implied that behaving in accordance with group norms leads to positive consequences and approval by other group members, whereas breaking the norm leads to negative consequences and disapproval” (Salmivalli and Voeten 247). However, it has also been shown that when bystanders intervene and try to stop the bullying, they are effective in a majority of the cases (Rigby 43). It is therefore important to utilize this ‘peer group power’ and teach students strategies to effectively intervene so that bullies
will be isolated from their social support. The Olweus Bully-Victim Questionnaire, an anonymous survey of the Olweus Bullying Prevention Program that examines bullying behaviors, staff actions, and bystander attitudes and behavior, consistently shows that “only a small minority of students believes that targets deserve to be bullied. Yet students who object to bullying report that they often watch silently when bullying occurs” (Davis 104). Bystanders would be more likely to act if they possessed the necessary resources to intervene, stand up for the victim, isolate bullies from their audience and social support, and help to stop bullying behavior (Salmivalli and Voeten 249). There are multiple options for intervention in bullying incidents beyond direct confrontation, which is often the only method of which bystanders are aware.

**Participatory Theatre and Theatre of the Oppressed**

Many popular models of bullying prevention in schools follow the “banking approach” to education as defined by educational theorist Paulo Freire, author of “Pedagogy of the Oppressed.” In a banking approach, teachers choose program content and students, who were not consulted on their learning, adapt to that content. In order for bullying targets (the oppressed) to recognize the value of a community free of bullies (the oppressors), Freire argues for a “pedagogy that must be forged with not for the oppressed” (73). Targets must participate in the critical discovery of what it is to be liberated from a socially accepted, oppressive behavior like bullying. A banking approach to education is intent on transmitting canonical forms of knowledge rather than encouraging interpretation, creativity, and critique. While bullying prevention programs and positive behavior support curricula exist, they *tell* young people how to prevent bullying. Students obediently memorize lists of rules and strategies that are
seldom internalized or implemented. Without ownership and internalization, it is unlikely that students will apply didactically presented problem-solving strategies to real-life problems (Rigby 57).

Freire suggests that “problem-posing” education is an alternative to the banking system. Also known as “libratory” education or “popular” education, it involves an “emergence of consciousness and critical intervention in reality” (81). Problem-posing education is a process that aims to empower people who feel socially and politically marginalized to take control of their own learning and effect social change. A drama-integrated bullying prevention program is particularly well placed to counter banking-style authoritarianism. Drama not only offers the opportunity for dialogue between teacher and learner (as advocated by Freire), but also relies on interaction and exchange among the participants themselves, who may include targets, bullies, and bystanders in a collaborative context (Nicholson 55). The process of co-creating theatre – improvised scenes that dramatize students’ own solutions to concrete problems – encourages an implementation of the creative choices they have already attempted and reflected upon. This follows Freire’s model of praxis: “1) Express reality from the perspective of your experience; 2) Perceive: See, hear, taste, smell; 3) Analyze; 4) Act in order to transform” (Freire 86).

Inspired by Freire’s philosophy of education as a tool for liberation and transformation, Brazilian theatre director Augusto Boal devised an applied theatre practice known as Theatre of the Oppressed (TO). Boal began formulating TO techniques in the 1970s as a way for citizens to foster democratic and cooperative interaction in order to fight oppression in their daily lives. Boal defined oppression as a
power dynamic based on monologue rather than dialogue; a relation of domination and command that prohibits the oppressed from being who they are and from exercising their basic human rights. To Boal, theatre’s main objective is “to change the people – ‘spectators,’ passive beings in the theatrical phenomenon – into subjects, into actors, transformers of the dramatic action” (“Theatre” 122). TO emphasizes that theatre is participatory; not a spectacle on the stage performed in front of a passive audience, but rather a language designed to: 1) analyze and discuss problems of oppression and power; and 2) explore group solutions to these problems (Boal, “Theatre” 131).

Using structured TO drama exercises and games in the classroom, students can practice their own strategies to transform and liberate themselves from bullying. Included as a vital component of theatre-integrated bullying prevention, TO allows both actors and spectators to step outside of themselves, outside of their personal angers and insecurities, and outside of their concerns and entrenched positions. They can step into dramatic roles to see different perspectives of bullying, perhaps appreciating the point-of-view of “the enemy.” In this venue, young people can engage in problem solving, cooperation, leadership, self-expression, and critical decision-making as participant-observers. Youth are provided a safe and unique opportunity to participate in conflicting narratives outside the burdening constraints and risks of real-life. “The safety of ‘make-believe,’ the suspension of ‘reality,’ together with the safety of the facilitated group environment, empowers creative understanding and problem-solving (Arendhorst).

Participatory theatre practice like TO utilizes the tenets of popular education by linking interpersonal skills such as self-awareness and self-agency with social skills
such as cooperation and empathy. More than theatre activities or improvisation games, TO is a vehicle for communication and expression of basic human rights. As an approach to bullying prevention, “the teacher is no longer the one-who-teaches, but who is himself taught in dialogue with the students, who in turn while being taught also teach” (Freire 80). TO has the potential to facilitate a conversation among students and teachers, regardless of where they reside in the school social hierarchy. The practice builds a consciousness of options, an opportunity for students to experiment with alternative social behaviors to those they employ every day. Its series of verbal and non-verbal capacity-building games and exercises known as Image and Forum Theatre aim to heighten students’ awareness of bullying and harassment in multiple, perhaps unfamiliar, contexts. By minimizing alienation through interactive play about real issues, TO fosters the creation of a transformative learning community. When students are offered a creative forum in which to grapple with issues critical to their communities and their own development as citizens of an ever-changing global society, TO provides a vocabulary of games and exercises that gives them collective ownership of the dialogue...to examine their lives and circumstances, to read the world around them, also encouraging a critical awareness of their rights and their ability to be agents of change in this world (Marin 219) and in their schools.

Given the opportunity to create original theatre based on experiences with bullying in their school environments, students can deconstruct and analyze their own life choices. This gives them the freedom to transform their abstract learning into concrete action.

**The Theatre-in-Action Program**

A study on the theories and practice of participatory drama, popular education, and current research on bullying prevention has lead to this author’s development of
Theatre-in-Action, a program which integrates theatre with anti-bullying strategies in Vermont schools. The ten key learning objectives for the program are:

1) To define bullying, harassment, and various types of bullying behavior
2) To recognize and name the roles typically found in bullying situations
3) To creatively and critically examine why bullying occurs
4) To give students tools and strategies to use when they are being bullied
5) To introduce structures and opportunities for students to practice perspective-taking, acting, and role-reversal in bullying situations
6) To empower students to generate, predict, monitor, and find their own solutions to social problems
7) To embody non-verbal communication and body language (posture, gesture, eye contact) that helps prevent bullying
8) To explore the connection between thoughts, needs, feelings, and actions
9) To motivate bystanders to intervene when they witness bullying
10) To demonstrate friendship and empathy skills

The learning objectives of Theatre-in-Action meet select educational expectations outlined in the Vermont Department of Education Framework of Standards and Learning Opportunities. Participatory theatre and TO techniques enhance student learning in Responsive Classroom (empathy, self-control), and link to Vermont Standards for Personal Development: respect, teamwork, relationships, bullying, conflict resolution, making informed decisions, relationships (3.2, 3.3, 3.5, 3.7, 3.10-3.13); Communication: listening, critique, self-expression, reflection and making
connections (1.13-1.16); Reasoning and Problem Solving: questioning and improving effectiveness (2.1-2.4); Civic/Social Responsibility: service, democratic process, human diversity, and continuity and change (4.1-4.5). Additionally, this work meets elements addressed in Arts, Language, and Literature Standards: critical response (5.4-5.7), artistic proficiency in theater (5.28-5.35), citizenship (6.9), human rights (6.12), institutional access (6.11), forces of unity and disunity (6.14), conflict and conflict resolution (6.18), and identity and interdependence (6.19) (Vermont Department of Education).

*Theatre-in-Action* will apply research on key concepts in anti-bullying awareness while building skills in the art form of theatre, resulting in an arts integration program which could easily partner with an existing bullying prevention curriculum. The following chapters aim to investigate Vermont’s anti-bullying laws, prevention programs, and the potential in integrating participatory theater through *Theatre-in-Action*. This research culminates in a series of *Theatre-in-Action* lesson plans that explore key concepts of bullying prevention while utilizing drama as a tool for teaching, learning, collaboration, assessment, and a means toward eradicating school violence.
CHAPTER 2

Bullying Prevention in Vermont Schools: Where does theatre fit?

“The whole drama is supported by the bystander. The theater can’t take place if there’s no audience.”

- Nadya Labi, Let Bullies Beware, Time, March 25, 2001

Vermont Demographics and Student Bullying

An analysis of current bullying situations in Vermont schools is integral to the conversation of theatre for bullying prevention. The potential success of a drama-integrated anti-bullying program such as Theatre-in-Action depends on an understanding of Vermont’s anti-bullying laws, school bullying prevention education, and relevant social behaviors of school-aged Vermonter.

Every two years since 1993, the Vermont Departments of Health and Education co-sponsor the Vermont Youth Risk Behavior Survey (YRBS). The YRBS studies the prevalence of behaviors that are harmful to youth and is part of a larger effort that aims to “help communities increase the resiliency of young people by reducing high-risk behaviors and promoting healthy behaviors” (Vermont YRBS). The 2009 statewide YRBS, distributed to a representative sample of 11,247 eighth- through twelfth-graders, reported that in the 30 days previous to the survey 17% of students were bullied and 20% of students bullied someone else. Late elementary and middle grade students (grades five through nine) were reported to be more likely to bully than were older grade students (grades ten through twelve). Students in eighth or ninth grade were significantly more likely to have been bullied or to report being bullied than were students in twelfth grade. These statistics indicate that a theatre-integrated bullying prevention program would be most effective at the late-elementary grade level through
early high school, when direct bullying tends to be most prevalent.

New to the 2009 YRBS were questions about electronic and cyberbullying: 15% of all students reported being bullied electronically, including Internet chat rooms, social networking websites, and text messaging (Vermont YRBS). According to the YRBS, females were significantly more likely than males to report being cyberbullied. They were also significantly more likely to have been bullied and less likely to bully someone else. The Girl Scout Council of Vermont and the Vermont Commission on Women conducted their own collaborative research of teen girls’ concerns about teasing, bullying, peer pressure, social aggression, and harassment. Girls from 69 Vermont school completed the survey, the results of which were compiled into a 2007 executive summary titled What Teen Girls Say About Bullying and Harassment. The summary reported that 80% of girls in grades six through twelve have been teased, and nearly two-thirds of girls indicated that they have teased others. For girls, attitudes and “group norms may regulate bullying-related behaviors through processes such as peer pressure and conformity” (Salmivalli and Voeten 247). Teasing behaviors can involve hostile acts that unfold in the context of social relationships, such as gossiping, excluding, and manipulating others. Though girls tend to deny that indirect aggression is a form of bullying, a high school sophomore participant in What Teen Girls Say... acknowledged, “Girl-to-girl bullying is rampant in middle school, and makes 6th to 8th grade miserable for many girls” (Girl Scout Council of Vermont).

Girls frequently report being bullied by both boys and girls, but boys report that they are most often bullied by other boys (Olweus). A quick survey of news reports in recent years shows that boy bullies and victims use violence as a response to conflict
more often than do girls. Boys’ behavior “often involves direct physical aggression, yelling, and individual assertion of status and dominance” (Salmivalli and Voeten 246). In 2003, thirteen-year-old Ryan Halligan took his own life by gunshot in front of his Essex Junction, Vermont middle school. Ryan had been persistently cyberbullied, physically threatened, taunted, and socially excluded since he was in fifth grade. Vermont’s Act 117 of 2004, An Act Related to Bullying Prevention Policies, is nicknamed “Ryan’s Law.”

Common Bullying Prevention Programs in Vermont

Vermont’s Act 117 of 2004, An Act Related to Bullying Prevention Policies, legally mandates school districts to enact anti-bullying and anti-harassment policy (Vermont General Assembly). Vermont defines bullying as:

“[A]ny overt act or combination of acts directed against a student or groups of students and which: (A) is repeated over time, (B) is intended to ridicule, humiliate or intimidate the student, and (C) occurs during the school day on school property, on a school bus or at a school-sponsored activity, or before or after the school day on a school bus or at a school-sponsored activity.”

Vermont defines harassment as:

“There are incidents or incidents of verbal, written, visual or physical conduct based on or motivated by a student’s or student’s family members actual or perceived race, creed, color, national origin, gender identity, marital status, sex, sexual orientation or disability that has the purpose or effect of objectively and sustainably undermining and detracting from or interfering with a student’s educational performance or access to school resources or creating an objectively intimidating, hostile, or offensive environment” (Vermont Human Rights Commission).

While Vermont is the only state in the country with separate legal definitions for bullying and harassment, schools’ prevention plans vary; each Vermont school has the autonomy to choose its own bullying prevention and implementation strategy. School
administrators learn about available programs via word-of-mouth or the official state list of anti-bullying trainers and organizations compiled according to Vermont’s Act 182 of 2006. Act 182 requires the Commissioner of Education to make available to schools the names of organizations and individuals who have provided effective hazing, harassment, bullying, suicide, or substance abuse prevention training for staff, students, or both (VT Department of Education, Safe Schools). The state’s current list of eleven organizations and individuals includes no practitioners who incorporate applied theatre techniques into anti-bullying education, and none describe their programs as interactive or experiential.

The Vermont Department of Education provides a Model Bullying Prevention Plan that Vermont schools can freely adopt. The Plan’s Quick Reference on Bullying Prevention and Intervention includes suggestions on how to institute Vermont’s Act 117 of 2004. Such pointers include, “Assess the school environment; Adopt a comprehensive approach that considers the bully, the target and bystanders; Provide bullying prevention and intervention training to all faculty and staff; Encourage parent and community involvement in bullying prevention; Use classroom management techniques for response to classroom behavior and when needed, use appropriate discipline” (VT Department of Education). The Quick Reference also supplies Possible Steps for Intervening in Bullying Situations, which include, “Intervene immediately to stop the bullying; Remind the bully about school and classroom rules, reiterate what behavior is expected, and discuss sanctions that will be imposed for future bullying behavior; Reassure the victim that everything possible will be done to prevent a recurrence; Make other students aware of the consequences of the bullying behavior;
Reiterate the school’s policy of zero tolerance toward bullying” (VT Department of Education). The Department of Education’s Quick Reference on Bullying Prevention and Intervention does not suggest the importance of integrating experiential learning techniques into its strategies.

Though the state’s anti-bullying and anti-harassment legislation makes such behaviors easier for school faculty and staff to identify, Vermont has nonetheless been awarded a grade of “A-” by Bully Police USA, a nationwide watchdog organization that advocates for bullied children and reports on state anti-bullying laws (Bully Police USA). The organization’s grading qualifications include:

- The word “bullying” must be used in the text of the bill/law/statutes.
- The law must clearly be an anti bullying law, not a school safety law.
- There must be definitions of bullying and harassment. There should not be any major emphasis on defining victims.
- There should be recommendations about how to make policy and what is included in the model policy.
- Laws should require anti-bullying training and anti-bullying education for students and staff as well as prevention programs.
- A good law mandates anti-bullying programs and does not merely suggest programs.
- Laws should include a date the model policy is due, when schools need to have their policies in place (in keeping with the anti-bullying law requirements), and when the anti-bullying programs must be in effect.
- There must be protection against reprisal, retaliation or false accusation.
- There must be school district protection against lawsuits upon compliance to policies.
- A top rated law will put the emphasis on the victims of bullying by assigning counseling for victims who suffer for years after peer abuse. States with an emphasis on counseling victims will receive a plus after obtaining an A rating. Some states have earned an A++ rating, such as Delaware, Florida and Kentucky, because they have included a counseling clause and a cyberbullying clause.
- Accountability reports must be made to lawmakers or the State Education Superintendent. Consequences must be assigned to schools/districts who do not comply with the law. There should be mandatory posting and/or notification of policies and reporting-form procedures for students and parents.
• There must be a cyberbullying or "Electronic Harassment" law. States with a cyberbullying clause will receive a plus after obtaining an A rating (Bully Police USA).

Although Vermont’s “A-” is near perfect, Bully Police USA holds that “No state receives an A+ unless there is an emphasis on victims or a “bullying victim’s rights” clause for free counseling or a cyberbullying clause. No State receives an A++ unless there is an emphasis on victims or a “bullying victim’s rights clause” for free counseling and a Cyberbullying clause.” Act 117 of 2004 has neither of these clauses. Although the state has an extensive anti-bullying, anti-harassment, and anti-hazing policy, it has no separate anti-cyberbullying policy. In order to receive a grade of “A+” from Bully Police USA, Vermont will need to create an anti-cyberbullying clause that the state mandates school boards to enact, enforce, and use in creating effective prevention policies.

In 2007, the Vermont Department of Education’s Safe and Healthy Schools Division reported to the Vermont House and Senate on the effectiveness of Act 117 of 2004. The report studied a sampling of schools for their prevention and response-oriented approaches to address bullying. It showed that although some Vermont schools saw a significant drop in bullying behavior and increased positive indicators of school climate, “many more schools need to implement comprehensive bullying prevention programs” (VT Department of Education, Safe Schools). The approaches that schools had implemented included the programs Responsive Classroom, Outright Vermont, and The Olweus Bullying Prevention Program.

Responsive Classroom programs comprise community-building curricula that help to “build respect and rapport with students, giving them a voice and sense of belonging. Teachers and students collaboratively formulate classroom rules in order to
create an environment where everyone can learn” (Responsive Classroom). Responsive Classroom is designed to promote cooperation, assertiveness, responsibility, empathy, and self-control in students in kindergarten through fourth grade. Responsive Designs for Middle School promotes these skills while focusing on building relationships, social skills, and engagement in order to meet the needs of students in grades five through eight. Although Responsive Classroom involves experiential components like role-playing and interactive learning, it does not explore non-verbal communication, emphasize bullying intervention techniques, or investigate the roots of systemic bullying and social cruelty.

Outright Vermont delivers Anti-Bullying and Anti-Harassment Presentations to middle schools, high schools, and colleges all over Vermont with a specific focus on discrimination on the basis of sexual orientation and gender identity. The recent rash of widely publicized Lesbian, Gay, Bisexual, Transgender, Questioning and Queer (LGBTQQ) youth suicides has forced school administrators to take action by bringing Outright Vermont into their schools. The group provides safety, support, and advocacy for LGBTQQ youth. Outright helps start and support Gay-Straight Alliances (GSAs) in schools, and offers ally-development workshops geared toward adults who are specifically focused on becoming allies for LGBTQQ youth in school and community settings. Outright presentations are purely informational: Students learn the differences between sex and gender, the cycle of bullying, and the dangers of harassment (Outright VT). Outright Vermont speakers do not facilitate interactive activities or role-playing scenarios in their presentations.
The Olweus Bullying Prevention Program is the most popular of its kind in Vermont. Its goal is to "restructure the existing school environment to reduce opportunities and rewards for bullying" (Olweus). Olweus considers four basic levels at which bullying should be addressed: The "community level" develops partnerships with community members to support the school’s program. The "school level" requires the formation of a bullying prevention coordinating committee, anonymous questionnaires to assess the nature and prevalence of bullying, staff training, an adoption of school rules against bullying, and parent involvement through meetings. The "classroom level" includes required discussions relating to bullying and the development of rules and behavioral guidelines, reinforcement of school-wide rules, and "regular classroom meetings with students to increase relevant knowledge and empathy" (Rigby 198). The "individual level" includes interventions with children who bully, children who are bullied, and the parents of involved students.

Dan Olweus created the Olweus Bullying Prevention Program to shed light on the problem of school bullying as a worldwide concern. In his book Bullying at School: What We Know and What We Can Do, bullying is defined as "when a person is exposed, repeatedly and over time, to negative actions on the part of one or more other persons, and he or she has difficulty defending himself or herself" (Olweus). His work in the early 1970s suggests that the persistence of bullying might be partly explained by the group dynamics involved: social acceptance and encouragement, the weakening of control or inhibitions against aggression, diffusion of responsibility, and gradual cognitive changes in the perceptions of the target. Though anti-bullying programs such as Olweus often tell students what to do when they are bullied, such as tell an adult,
seldom do students practice conflict management skills in how *not* to bully. Most current in-school programs that address the problem of school violence and conflict “intervene by identifying bullies and their targets, and then provide counseling and education in more effective social skills” (Rigby 28).

Olweus curriculum offers guidelines for teachers to use a DVD of dramatized bullying scenarios in class meetings. The dramatized scenarios provide a platform from which classroom teachers can either lead students in role-playing activities or allow them to passively watch televised scenes. The teacher guide provides questions about each scenario for students to answer, either as their character’s roles or from their desks. The Olweus structure does not emphasize participatory drama as a method for students to practice bullying interventions while critically analyzing how, when, and why they may find themselves in similar situations. Teachers can choose their facilitation approach as their comfort level allows (Olweus and Limber 73).

**Power, Privilege, and Bullying Prevention Programs**

Anti-bullying education as commonly practiced by popular bullying prevention programs virtually ignores the social dynamics of power and privilege on the playground and in the locker room (Walton 67). Foucauldian perspective and critical theory serve to explore how current bullying intervention programs like school assemblies and “zero-tolerance” policies address the individuals who bully, not the power relations and dynamics of privilege that enable systemic bullying. School administrators find themselves fostering a breeding ground of imposed hierarchies in which bullying and targeting take place daily; bystanders witness conflicts and social cruelty while teachers lack critical tools or choose not to intervene. In *What Teen Girls*
Say About Bullying and Harassment, a seventh-grade girl warned, “...Teachers have their own bathrooms, so they don't see what's written on the walls in the girls' bathroom. They don't see what happens behind closed doors.”

In the dominant discourse of bullying as an individual problem, programs that address bullying at “the school, classroom, and individual levels, designed to reduce bullying, prevent future bullying, and improve relationships” (Olweus) still promote the school power structure. In his article, “The Notion of Bullying: Through the Lens of Foucault and Critical Theory,” Gerald Walton writes that most school anti-bullying programs emphasize mere information dissemination and knowledge acquisition through assemblies, presentations, and sensitivity and diversity training. These programs reinforce the idea that bullying behavior is a problem of particular individuals; everyone involved in the structure of power and privilege is absolved of guilt, circumventing these issues as precursors to school violence.

Programs such as anti-bullying initiatives are justified as preventative in nature; the rationale is that awareness about respect for human diversity and the provision of knowledge about alternatives to socially acceptable behavior will prevent individual students from perpetrating acts of verbal or physical violence. Such resources and information designed to prevent school violence unwittingly promote the individualization of problems that are actually rooted in complex and overlapping constructions of power, language, culture, and history (68).

Schools teach students to embrace routine, give the “right” answer on tests, and do what they are told by people in authority. Most students are conditioned to acclimatize to these circumstances. Educators, school staff, and students themselves are complicit in habitual power struggles that feed bullying behavior. Philosopher Michel Foucault says that by objectivizing the subject – in this case, a bully – she is classified and
assigned a rank within educational and societal systems. The bully’s status of power is affirmed among his/her peers and either surveilled, excluded, or given extra attention by those with greater power – the teachers and administration (Chambon 67). Because labels of “bully” and “target” create expectations from peers and community, breaking out of those roles proves challenging, and perhaps seems impossible to overcome. 

*Theatre-in-Action* provides opportunities for early- and middle-grade students to critically view and question labels of “bully” and “victim,” as well as “popular,” “geek,” “smart,” “special-needs,” and countless other roles they have been assigned. Participatory theatre practice can provide a forum for youth to analyze their school communities’ social norms and hierarchies that dictate accepted roles or expected rules for behavior. Working to empower students to notice and prevent systemic bullying is connected to all work that promotes inclusive, just, and honest communities (Rigby 145).

**Theatre-Integrated Bullying Prevention**

Students can strengthen their empathy skills while exploring alternatives to bullying when they are provided a safe venue in which to “try on” different roles without the social stigma of exclusion. “Theatre is the best place in which anyone can experiment with what it is to be someone else. Theatre gives anyone the possibility to be in someone else’s shoes and assume all social positions” (J. Boal xvi). Engaging with participatory theatre is like holding up a mirror in front of student’s life experience but with the ability to change the outcome of that experience. These problem-posing bullying prevention strategies serve as a highly effective tool for students with multiple communication and inference styles by addressing the needs of auditory learners,
kinesthetic learners, and visual learners. Boal posits, “In drama, students enact realistic events and characters that can be manipulated and reflected upon, and issues of relationships are dealt with in a safe, fictional context. In this way, the participants are both actors and audience, able to experience fictional roles and situations, whilst perceiving and reflecting on the meaning of these experiences at the same time” (1996).

A participatory drama-integrated bullying prevention curriculum serves as a highly effective tool for students to critically view everyday oppressions in their schools, practice social problem-solving, self-agency, consensus-building, and allows them to safely practice problem-solving peer aggression and harassment (Beale and Scott).

The resources currently available to train staff and teach students fall short of Vermont’s anti-bullying initiatives. Vermont’s Department of Education Safe and Healthy Schools Report shows “the all-encompassing effort to meet these standards by focusing on academic preparation have left little time to devote to such efforts” (VT Department of Education, Safe Schools). Theatre-integrated bullying prevention is one program to help administrators develop a comprehensive, whole-school approach to bullying prevention that addresses all types of learners. It is essential for youth to master an arsenal of safe, effective bullying intervention techniques, to explore different perspectives, rehearse empathetic attitudes, and empower themselves to strategize social change in their schools.
CHAPTER 3
Theatre of the Oppressed in Schools

“The act of naming oppression in action, voice, and gesture creates a liminal space between individuals and the community. Once this threshold is crossed, resistance is diminished because it is clear that the work is about participants and their work for their own revolution.”
- Peter Duffy, Youth and Theatre of the Oppressed

Liberation from Everyday Oppressions

In our North American culture, the term “oppression” carries a weight we are generally uncomfortable bearing; we think of oppressions as government censorship, a lack of worker rights, or political dictatorship. Yet when compared with Maslow’s hierarchy of needs (physical, belonging, safety, esteem) or Rosenberg’s list of basic human needs (physical well-being, autonomy, integrity, interdependence/connection), one can see that oppressions come in many forms (Fraser 206). Oppression is at hand when two people are afforded different rights of power, when a person’s dignity is compromised for the sake of another’s, or when the rights of one group are subverted due to another group’s advantage. In order to fully transform a school’s culture of oppression into a culture of empathy, targets and bystanders must feel empowered in using their own voices and actions to unshackle themselves from bullying. “Attempting to liberate the oppressed without their reflective participation in the act of liberation is to treat them as objects which must be saved from a burning building” (Freire 65). Hence, an applied theatre practice that allows students to envision and enact healthy solutions to bullying can help all players in the school hierarchy advocate for themselves and each other.
“Social Change” in the School Context

Since schools and classrooms are not necessarily communities of choice, “social change” has a limited context within an elementary or middle school microcosm. As youth and adolescents struggle to hone and express their identities within a “banking” approach to education— in which teachers deposit the “right” kind of knowledge into the “empty” minds of students – theatre can present these students with opportunities to respond to the social issues that motivate them. When a student becomes aware of oppression within her school that affects her or her peers’ right to a healthy learning environment, she can enable social change by re-defining her role as a citizen of the community. Through her practice of applied drama techniques in her classroom, she learns the value of self-agency and citizenship in the prevention of peer aggression. Theater practitioner and author Helen Nicholson emphasizes, “The idea that literacy, power, and social equality are intimately linked, a significantly Freirean insight, [and] remains particularly important to applied drama as the process of theatre making also relies on communication between participants” (50). As such, Theatre-in-Action can be a transformative agent in the school social lives of students; they learn to see each other from different perspectives. When “we project ourselves onto the lives of others, we might get closer to understanding what powers our lives and those who are different from us” (Taylor 27).

The concepts of “oppression” and “liberation” are not foreign to students. “Skeptics might think that concepts such as oppression and liberation are too heady or too political for young people to negotiate. But as Boal and Freire remind us that if we contextualize words and worlds with young people – frame their experience – young
people will be able to deconstruct concepts such as praxis, liberation, and oppression with the aplomb of an expert” (Duffy 215). There is no shortage of oppressions that young people face; they are regularly told how to dress and behave, to sit in desks and do what they are told without questioning authority, respect those in power no matter how exploitative, to learn the way they are told to learn, follow the rules or they will be punished. Youth are experts in the effects of oppression. So why should we not we trust them with a tool to expose it?

**Building an Awareness of Bullying as an Oppressive System**

Applying theatre to the elementary- and middle-school classroom community requires a scaffolded approach. A visiting applied drama facilitator begins with leading exercises that encourage students to notice and name issues of importance to them such as identity, body image, homophobia, bullying, or exclusion. Freire calls this awareness of issues *concientización*, a critical consciousness that engages learners in questioning their social circumstances. In schools with strict social hierarchies, students targeted by bullies are rarely aware that they all play parts within an oppressive system. To Freire, oppression is domesticating. “One of the gravest obstacles to the achievement of liberation is that oppressive reality absorbs those within it and thereby acts to submerge human beings’ consciousness....To no longer be prey to its force, one must emerge from it and turn upon it. This can be done only by means of the praxis: reflection and action upon the world in order to transform it” (51).

When exploring the applications of theatre to address systems of oppression in student communities, one should take into account the social construction of bullying. Current literature refers to bullying as a “phenomenon,” connoting that it occurs
regularly within groups and communities. Yet popular opinion says that school violence typically arises from individuals and is a problem resolvable or minimized through anti-violence education directed toward those individuals. “The dominant notion about bullying is an individual one, that it is a problem of some children who behave aggressively, misuse power against their peers, and have an intent to harm” (Walton 65). We are an individualistic culture and bully-prevention programs generally incorporate an individualistic approach. Instead, according to Positioning Theory, bullying researchers should speak in terms of relationships. They – and we as players within society – categorize individuals in terms of their narratives (Bully, Victim, Bystander) and our emotional and moral commitment to these narratives. The Olweus Bullying Prevention Program is a leader in promoting the discourse of malignant positioning in the bullying “phenomenon”; educators and social service providers assume that individual identities in bullying situations convey all that students need to know. When it comes to bullying, however, “the study of group norms has been neglected altogether, even if bullying is often referred to as group aggression or violence in the group context” (Salmivalli and Voeten 248).

Social Learning Theory states that behaviors, attitudes, and social actions are brought about through observing others in one’s environment. It follows that students learn empathetic behavior by witnessing and practicing healthy, realistic relationships. Likewise, they learn from their involvement in bullying or victimizing behavior by either mimicking it or responding to it (Rigby 57). Children and adolescents who have significant social control within their groups often carry out bullying, therefore reinforcing aggression, exclusion, and/or manipulation as effective methods of
communication and routes to popularity. Nevertheless, most students do not express their disapproval of peers who bully, and actually do nothing to intervene (Salmivalli and Voeten 247). In practicing TO techniques, students are encouraged to adopt character traits of bully, target, bystander, and other roles in bullying situations. They can rehearse aggressive traits or empathetic attitudes and practice different behaviors for social learning to take place. “Empowering students to recognize and consciously change social norms engages young people in the process, thus making successful relationships more likely and showing students that they have the power to create a more just world” and educational climate (Davis 89).

**Theatre to Teach Cognitive Understanding and Empathy**

“Smith said that her son had watched as one of the accused bullies screamed insults in Phoebe’s face in the cafeteria while the teenager tried to ignore it — and that two teachers saw the verbal assault but did not act.” – *The New York Times*, April 1, 2010

The myriad oppressive situations that happen in schools signify a grave lack of empathy skills. According to The Ophelia Project, an organization dedicated to studying, serving, and educating youth and adults about relational aggression and non-physical bullying, empathy involves three main components: Emotional: the ability to identify others’ feelings; Cognitive: the ability to understand another person’s perspective; Application: the ability to respond appropriately (The Ophelia Project). These attributes correlate with those required for imaginative, critical thinking. *Theatre-in-Action* involves role-taking exercises and games in which students can embody characters with familiar relationship dynamics. In practicing character empathy, students learn to be aware of their own emotions and the emotional effect their actions might have on others. Such activities encourage and promote awareness by valuing, training, and
reinforcing “a child’s ability to perceive situations from the perspective of other people, to discriminate and identify feelings, and to express feelings that he or she may be experiencing” (Davis 42). This engenders the kinds of mental habits teachers associate with astute thinking.

Johnny Saldaña is project leader of a study that used TO techniques with fourth- and fifth-grade children. He explored how their personal oppressions, such as victimization from bullying, could be recognized and dealt with in the classroom and on the playground. Saldaña noticed that role-playing “fosters insight into different perspectives and promotes genuine open-mindedness, discourages hasty and superficial problem examination, facilitates construction of more fully elaborated – and frequently novel – problem models, discourages belief rigidity, encourages cognitive and personal flexibility, practices persistent probing, engaged examination of an issue in alternation with flexible relinquishment and reflective distance” (Saldaña 44). In this vein, Theatre-in-Action would elicit students’ ideas about inequalities in their immediate community and tell them, “School culture does not have to be this way. What would you do to change these problems? What are your solutions?” When youth are allowed to critically examine their proposed solutions for a familiar problem by acting it out, they are empowered to take responsibility for their choices because they see, hear, and feel those choices in action, on a stage, with the support of their peers.

**Image Theatre: The Language of Non-Verbal Communication**

In TO, observation is a tool honed via Image Theatre, an approach that deals with the body as an expressive communicator and receiver of messages. A student who is repeatedly insulted may slump his shoulders, walk with his head down, and rarely
make eye contact. Conversely, an aggressive student who repeatedly intimidates his classmates might walk with his head up, shoulders back, chest puffed out. As Boal says, “In the body’s battle with the world, the senses suffer. And we start to feel very little of what we touch, to listen to very little of what we hear and to see very little of what we look at. We feel, listen and see according to our specialty; the body adapts itself to the job it has to do” (“Games” 49). Students' body language gives those around them an idea of how high their self-esteem may be and how they feel about their surroundings. When a student decides that someone deserves to be bullied, he creates an “other” and thereby negates that target’s humanity. An unpacking of assumptions about the people who comprise a student’s community is integral to the long-term effectiveness of a successful bullying prevention program. To do this, the TO arsenal of techniques begins with Image Theatre. In Image Theatre used for bullying prevention education, students use their bodies to “sculpt” frozen images of their lives, feelings, experiences, and conflicts. The facilitator guides participants into seeing, hearing, and feeling exactly what is happening in the moment being experienced, within themselves and with what they perceive from the other people they are shaping. These frozen images are the starting point for students to explore objective and subjective group solutions to concrete social problems. As the images are “dynamized” or animated, discoveries are revealed about the images and whatever intentions or subconscious motivations lie therein (Boal, “Theatre” xxii). The objective of such observation is for youth to view reality from the perspective of students’ own experiences: what does a human picture of their perspective look like? How do they see cliques, friendships, or exclusion in their
lives? What facial expressions, body language, levels, and status do they witness? Who is above or below them? Where does this happen in school?

You can show power structures very easily through images, through movement patterns and spatial relationships that do not rely on words. Image theatre is particularly useful today given the way young people read images.... Young people can register these images, but they seldom think about their meanings. It doesn’t occur to them to deconstruct them until you ask them to do so. Then you find, and they find, that they have quite an extraordinary vocabulary for doing so (Duffy 193).

Image Theatre requires students to change their habits and everyday language, remove labels, and notice subtleties. Without the filter of dialogue, students can observe new viewpoints, noting how loudly bodies may speak before mouths utter a word. Non-verbal communication is a language unto itself. From a young age people learn how to read posture, facial expression, and gesture, and register whether a person is approachable, standoffish, angry, nurturing, dangerous, or nervous. Images can convey truer feelings than words since different types of learners – kinesthetic, visual/spatial, and intrapersonal – infer, synthesize, and disseminate information differently. For this reason, Image Theatre is an extremely successful method of acting out scenarios with students. “Because the children, even if they learn a lot, they have a very limited vocabulary. And sometimes they don’t know how to articulate their thoughts very well.... But if you ask them in image, they are going to build their vocabulary.... And then, as the image is invented, it’s more precise because they say exactly what they want to say in image whereas they can only approximate in words” (Duffy 252).

Imagine that Lily, a fifth-grader, feels increasingly excluded from her group of friends. They all used to eat lunch at the same table and sit together during library time. Now when she tries to sit near them in the cafeteria, they roll their eyes and scoot away.
She has a feeling in the pit of her stomach that when they all giggle, they’ve been talking about her. Lately she is afraid to eat lunch because she does not know where to sit. One day in class, during a *Theatre-in-Action* workshop, the facilitator asks everyone to stand in a circle. The facilitator says, “I’m going to say a word, and give you until the count of five to create a frozen image of that word with your body. It can be whatever that word means to you. The word is: Isolated.” As the facilitator counts, Lily’s shoulders begin to hunch, her knees bend slightly, she holds an imaginary lunch tray in her hands and looks into the distance, her eyebrows furrow, she bites her lip. When the facilitator says “Freeze!” and all students have simultaneously created their separate images, the facilitator asks everyone to look around the circle. She asks them to each find someone with a similar image or an image that resonates with them. Lily keeps her image and walks toward Steven, whose arms are arms crossed in front of his chest, his right index fingernail between his teeth. He sits cross-legged on the ground. Out of the corner of her eye, Lily sees that Andrea, shaped with her face in her hands, is following her. Amy, also holding an imaginary lunch try, is following her as well. They have become a group of four. The facilitator then instructs the groups to create an image of “isolation,” which she will then guide them into dynamizing. While constructing an image of isolation with Andrea, Steven, and Amy, Lily feels less stigmatized. Together, they create an image of “isolated.” The image can be observed, commented on, manipulated. She is no longer alone in her isolation. In a classroom where Image Theatre participants belong to the same social group and are aware that some suffer the same oppressions and others encourage these oppressions, the individual account of a single person will immediately be pluralized: the oppression of one is the oppression of all. The particularity of each
case is negligible in relation to its similarity with all the others. So, during the workshop session, sympathy is immediate. “We are all talking about ourselves” (Boal, “Rainbow” 45).

The dynamisation of Image Theatre images is a means of envisioning the transformation from oppression to liberation, from bullying to empathy. Through elements of movement, sound, and words, the frozen image of a person or group in real conflict transforms into the ideal image of the change they desire. Through dynamisation, participants consciously activate their needs from the emotional to the physical. If students were to create an image out of a bullying situation they encountered (such as being pushed into a locker), and then create a counter-image of what they wish they had done in the situation (push back, cry, fall, yell), the series would be a dynamisation of images from the real to the ideal. According to Freire, “the pedagogy of the oppressed, as a humanist and libertarian pedagogy, has two distinct stages. In the first, the oppressed unveil the world of oppression and through the praxis commit themselves to its transformation. In the second stage, in which the reality of oppression has already been transformed, this pedagogy ceases to belong to the oppressed and becomes a pedagogy of all people in the process of permanent liberation” (54).

The Theatre-in-Action facilitator asks students to share their observations as “spect-actors” – participant-observers – about the images they created and dynamized. Comments that begin with “it seems to me that...” or “I notice that...” encourage critical pedagogy as they respond to what they see and what they think about what they see. All ideas are heard. The individual observer’s senses are shared, echoed, or disagreed with
by other participants in the room. “I” statements encourage reciprocal empathy among participants and observers and also allow for differences of opinion and perception among groups witnessing the same image. The image of the boy sitting with his head in his hands may, to Shawnna, seem to be a student who has a headache, while it may seem to Dori that someone just spat in his face. These objective and subjective approaches to theatrical expression emphasize physical dialogues, non-verbal imagery, consensus-building and problem-solving processes while developing an awareness of external and internal forms of oppression. Rather than a facilitator lecturing on particular bullying behaviors, an inquiry-based approach to images of bullying allows students to recognize the issues they have in common. This provides a space of relative safety for them to examine these issues in-depth by building frozen images into acted scenarios.

**Forum Theatre: A Practice for Alternative Endings**

Conflicts are not inherently negative; all good stories require conflicts of their characters, be they internal or external. Whether these conflicts escalate or de-escalate determines their characters’ fates. Young people need practice in order to feel comfortable managing their real-life conflicts toward de-escalation. They are surrounded by multiple influences that tell them to solve their problems with aggression or violence. Forum Theatre can teach them to rehearse not only which words and actions to employ in a conflict, but their intonation and body language as well. Forum Theatre expands the concrete images that have been created in Image Theatre into stories portrayed on stage. Through the course of Forum Theatre games and exercises conducted by the facilitator, participants dramatize a scene from their
daily lives that contains a social problem with a difficult solution. Lily’s Forum scene may be set in the school cafeteria. She stands with her lunch tray in front of the table where her friends sit as they roll their eyes, snicker, and inch away. The scene’s young protagonist tries to resolve the problem: she asks her friends what is wrong. Did she do something to make them mad? But her strategy fails; “Go find a loser table somewhere,” they say as they turn away from her. When the scene is over, the audience discusses the problem and then the scene is performed once more. During this next performance, audience members are urged to intervene by saying, “Stop,” at any point in the scene. On saying, “Stop,” an audience member enters the stage to replace one of the actors and enacts his own idea of what Lily should do in the scene. The Forum Play does not fight oppression, but simply exposes it, asking the audience members to become activated and fight the oppression themselves (Diamond 36). Once the Forum intervention is attempted, the audience/spect-actors invariably applaud. The facilitator invites the audience to discuss the proposed solution and to suggest even more solutions. “Performing, then, serves the function of proposing alternative realities, offering different ways of responding in the world and to others, and providing a means of regarding the self in relation to others” (Franks 128).

The capacity of spectators to become spect-actors – where they consciously and deliberately reflect on the implications of their own and each other’s actions – is central to Forum Theatre. Spect-actors do not merely experience the drama on stage; they actively contemplate and critique the nature of their experience. “This invasion is a symbolic transgression. It is symbolic of all the transgressions that we have to enact in order to liberate ourselves from our oppressions.... To liberate ourselves is to
transgress, to transform. It is to create the new, that which did not exist and which comes to exist” (Boal, “Theatre” 200, 74). The scenes that participants create portray realistic events with which they can explore, manipulate, and reflect upon the spectator's choices. In the classroom, students can investigate character relationships in a safe, fictionalized context as spect-actors who, instead of remaining passive, collectively create alternative solutions and control the dramatic action.

When the Forum operates well, it can challenge audience members (now spect-actors) to ask themselves, “What would I do in that situation? How does the experience onstage relate to my own life circumstances? To what extent can I learn from the experience? How might my life be changed and transformed?” (Taylor 5). As a component of the Theatre-in-Action, the Forum model provides students and teachers with an opportunity to praise students' choices for effective resolutions, and investigate ineffective or superficial solutions. Contrary to the one-size-fits-all approach to bullying that students often hear in anti-bullying assemblies, a Forum Theatre scene's solution can be effective in one situation and ineffective in another. The aim of Forum Theatre is not to find an ideal answer, but to invent new ways of confronting conflicts. In practicing Forum Theatre, students realize that different situations and individuals require different solutions (Davis 66).
"Secondary school students prefer the use of drama strategies when learning about real-world problems such as bullying when compared with other forms of instruction."

- O'Toole and Burton, “Acting Against Bullying: Using Drama and Peer Teaching to Reduce Bullying”

**Theatre-in-Action and the Arts Integration Model**

The *Theatre-in-Action* program fuses key concepts of bullying prevention with arts integration pedagogy, Theatre of the Oppressed (TO) techniques, and traditional dramatic structures inspired by Viola Spolin’s theatre games and Liz Lerman’s Critical Response Process. Students simultaneously learn drama skills to build confidence and healthy risk-taking as they learn the vocabulary, tools, and skills necessary to navigate and manage bullying behaviors.

Theatre-integrated bullying prevention workshops differ from anti-bullying assemblies in which sanctioned behavior is explained to students seated in the audience. Although they seek to encourage pro-social behaviors, programs like Olweus “do not appear to recognize the value of problem-solving approaches to bullying through resolving disputes and encouraging constructive solutions” (Rigby 199). An arts-integrated bullying prevention program echoes the Freirien model of praxis by connecting learning with action, reflection, and transformation. According to The Kennedy Center’s Changing Education Through the Arts (CETA) program, arts integration is a pedagogical approach “to teaching in which students construct and demonstrate understanding through an art form. Students engage in the creative process which connects an art form and another subject area and meets evolving objectives in both” (The John F. Kennedy Center for the Performing Arts).
Vermont’s *Words Come Alive!* (WCA) arts integration program is offered to schools through the Education Department of Burlington’s Flynn Center for Performing Arts. WCA is a comprehensive professional development package intended to give teachers tools to use drama and movement as a natural component of their teaching strategies. Since 2001, classroom teachers in 18 Vermont schools have worked in close collaboration with Flynn WCA theatre- and dance-teaching artists. Together, teachers and teaching artists develop drama and movement techniques that address curricular goals while strengthening students’ expressive skills. The full WCA program runs over two-to-three year periods and typically includes these elements:

- **Teacher Workshops:** Fifteen to eighteen hours of teacher workshops per year. Initially designed to introduce participating teachers to WCA drama and movement techniques, they also provide forums for teachers to share best practices and refine their leadership skills.

- **Collaboratively Planned Student Workshops:** Thirteen hours per teacher, per year allows time for each teaching artist to work with each classroom teacher. Together, they plan and implement lessons with their students. Each workshop is tailored to individual curriculum and areas of need.

- **Evaluation and Documentation:** Assessment of students’ curricular skills and understanding of drama and movement is facilitated through rubrics, possible classroom “informances” (informal performances), and documentation whenever possible (Robinson).
Theatre-in-Action is inspired by the WCA model in its utilization of drama techniques to emphasize key concepts of anti-bullying education. As with the WCA program, a classroom teacher will have already introduced a bullying-prevention topic before the Theatre-in-Action facilitator visits the classroom. The facilitator’s goal is to integrate drama warm-ups, activities, and reflection with the classroom’s anti-bullying curriculum. In this way, students are re-learning, synthesizing, and inferring bullying prevention material they have already been taught. This inquiry-based, interdisciplinary learning engages the whole student, working to foster connections between ideas and concepts.

**Theatre-in-Action Learning Objectives**

Theatre-in-Action workshops comprise ten learning goals to guide and define the program. Each learning goal includes bullying concepts and prevention techniques that are compiled from authorities worldwide. Theater-in-Action’s guiding learning objectives to educate students on bullying prevention strategies are:

1) **To define bullying, harassment, and various types of bullying behaviors:**

**Verbal, Physical, and Gestural.** Bullying can be direct, involving physical contact, or indirect, involving words, actions, and posture.

**Verbal**

Direct: Insulting language, name-calling, ridicule, cruel teasing or taunting
Indirect: Persuading another person to insult or abuse someone, spreading malicious rumors, anonymous phone calls, Cyberbullying defined as: “willful and repeated harm inflicted through the use of computers, cell phones, and other electronic devices” (Cyberbullying Research Center)

**Physical**

Direct: Striking, kicking, spitting, throwing objects, and/or using a weapon
Indirect: Deliberately and unfairly excluding someone, hiding others’ belongings

**Gestural**

Direct: Threatening motions or staring fixedly at someone
Indirect: Repeatedly turning away to show that someone is excluded (Rigby 26).

2) To recognize and name the roles typically found in bullying situations. Bullying research identifies particular roles:

- The Bully who initiates the situation, encourages others to join in the bullying, and finds new ways of harassing the target;
- The Follower, Henchman, or Assistant, who joins and assists in the bullying; Supporters or Passive Bullies who take an active part in the bullying, but do not initiate it or play a lead role (Olweus and Limber 24);
- The Victim or Target, who is picked-on, harassed, physically attacked, intimidated, verbally abused, and/or socially excluded;
- The Defender, who tries to stop the bullying, comforts the target, and/or encourages the target to tell an authority figure about the bullying;
- The Disengaged Onlooker, Bystander, or Outsider, who does not take sides with the bully or target, but passively witnesses and/or stays outside the bullying situation (Salmivalli and Voeten 249).

An additional role considered by researchers is the Bully/Victim, in whom bullying behavior is viewed as a reaction to powerlessness. This position considers that the perception of bullies as offenders is superficial, when in fact they are targets of oppressors themselves and act-out accordingly (Craig 580). Roles can change; a bully in one context may be a target in another and a bystander in the next. All humans have the ability to take on any of these bullying roles (O’Toole and Burton). It is crucial when
facilitating role-plays and bullying scenarios to label the bullying behavior and not the person acting out the behavior.

3) **To creatively and critically examine why bullying occurs.** *Theatre-in-Action* facilitates a dialogue among students about common behaviors that prevent them from connecting empathetically to others whilst recognizing that a student’s view of reality is the perspective of her own experience. This requires de-mechanizing everyday habits, removing labels, and deconstructing language, assumptions and myths.

4) **To give students tools and strategies to use when they are being bullied or witness bullying.** By practicing assertive posture, eye contact, and speaking with conviction in a firm voice, they are more likely to have the confidence to proactively deflect or intervene in bullying situations.

5) **To introduce structures and opportunities for students to practice perspective taking, role-playing, role-reversal, and being participant-observers in bullying situations.** These structures are rooted in Image Theatre, Forum Theatre, improvisation, and theatre games.

6) **To empower students to generate, predict, monitor, and find their own solutions to social problems.** Using drama as discourse, participants can discuss certain themes or rehearse certain actions without consequence. “It might be very well for the participants to intellectualize over a solution, but it is quite another to put that solution to a demonstrated test. The applied theatre places participants in situations where they are immediately forced to act out possible scenarios” (Taylor 23).

7) **To embody non-verbal communication and body language (posture, gesture, eye contact) that helps prevent bullying.** A *Theatre-in-Action* workshop begins with
Image Theatre exercises, using only bodies to convey ideas. Without the filter of
dialogue, participants notice how “loudly” their body language speaks, perhaps sending
different messages than their words.

8) **To explore the connection between thoughts, needs, feelings, and actions.**
    *Theatre-in-Action* emphasizes personal responsibility for a person’s actions. A student
should be able to identify and express specifying behaviors, impulses, conditions, and
feelings that affect her.

9) **To motivate bystanders to intervene when they witness bullying.** The Freirean
model of praxis practice – action/reflection/transformation – allows classroom spect-
actors to jointly practice, discuss, and revise strategies for bullying intervention.

10) **To demonstrate friendship and empathy skills.** The *Theatre-in-Action*
curriculum incorporates techniques to transform enemy images of “the other” – bullies,
targets, and bystanders – into real characters with whom participants can empathize.
The classroom becomes a community of creators whose ideas are respected and acted
upon. Dialogue is encouraged at all levels, from all participants.

**Teacher Professional Development**

*Theatre-in-Action* provides professional development for teachers to learn
drama techniques they can add to their bullying prevention skill set. One Vermont
school has already shown interest in such a program: St. Albans Town Educational
Center has participated in Olweus for three years. Cathy, a fifth-grade teacher at the
school, says that her students know the program by now and its requisite classroom
rules: “1) We will not bully others; 2) We will try to help students who are bullied; 3)
We will try to include students who are left out; 4) If we know that somebody is being
bullied, we will tell an adult at school and an adult at home" (Olweus and Limber 55). Cathy says that the Olweus program needs a jumpstart at her school and she would like to include drama in the school’s anti-bullying curriculum. She wants to learn how to lead drama activities for anti-bullying awareness that focus on empathy-building, perspective-taking, alternative endings, and audience intervention. A Theatre-in-Action pilot project is in the works.

As a result of Act 117 of 2004, most Vermont schools have established a Bullying Prevention Coordinating Committee. This committee could be the liaison between Theatre-in-Action and the school’s bullying prevention program. Two times per grading period, Theatre-in-Action will host a professional development day with the committee that addresses drama for bullying prevention for classroom teachers, janitors, administrators, school bus drivers, and other school support specialists. This school-level component of bullying prevention is an opportunity for adults in all elements of students’ school lives to experience Image Theatre, improvisation, and role-playing scenarios. This day-long workshop would offer educators insight into under-the-radar bullying behaviors and the very real needs of the students they serve.

**Collaboratively Planned Theatre-in-Action Student Workshops**

The Theatre-in-Action workshop program comprises a twelve-week session of two workshops each week. Workshops are forty-five minutes in length. These twelve weeks are divided into quarters based upon the tenets of problem-posing education: 1) Define and Recognize Roles, Develop Trust, Break Down Barriers; 2) Perception and Awareness; 3) Dynamization; 4) Action and Transformation. The classroom teacher and Theatre-in-Action teaching artist will meet throughout the course of the program to plan
an agenda of bullying prevention curriculum goals and learning objectives. Each program is tailored to the school’s specific needs. Workshops include drama warm-up/energizing exercises and main activities derived from TO and other improvisational drama structures, followed by reflection questions facilitated by the teaching artist and, as her comfort level allows, the classroom teacher. A selection of *Theatre-in-Action* workshop lesson plans is listed in Appendix A. In the final two weeks of the program students will develop, rehearse, and perform a short Forum Theatre scene about a fictional bullying situation of their choosing. This scene may be performed for the class, other classes, the entire grade, multi-grades, or the whole school; this level of healthy risk-taking is the decision of each teacher or teaching team.

Students may enjoy role-playing in bullying scenarios, yet the real assessment of learning comes when students articulate which skills they used, actions they observed, and emotions they experienced. Reflection is integral to the creative process. Well-structured reflection questions guide students toward making connections between drama activities and corresponding learning objectives. They use their meta-cognitive faculties to recognize *how* they learn *what* they learn via the art form, and then reflect upon *why* they learn it this way. Additionally, they practice offering and accepting constructive feedback.

One method of facilitated reflection that is easily transferable from artistic creation to bullying prevention roots in Liz Lerman’s Critical Response Process. Originally devised as a protocol for performers to receive and request feedback on their creative work from an audience, Lerman’s Critical Response Process can be used as a model for *Theatre-in-Action* students’ reflective participation. The multi-step Critical
Response Process requires performers to think critically about the work they have created and allows audience members to learn about the work they witness before offering opinions (Kerrigan). In Step One of Critical Response, audience members give specific affirmations of the work they witnessed. “I liked how Stephanie showed she was a bystander by tying her shoe for a really long time until Steven, who acted as the bully, left the room.” In Step Two, the performers question the audience about their work. “Could you tell that Steven felt a little bad about the name he called Jeffrey?” In Step Three, audience members ask neutral questions – without opinions – of the performers about their work. “Why did Jeffrey cross his arms when Steven was being mean to him?” Step Four allows the audience members to ask permission to give opinions to the performers. “Would you like to hear what I think?” Optional Step Five involves discussion of content. “Why did Jeffrey cry when Steven called him gay?” Step Five gets to the heart of a theatre-integrated bullying prevention program. Now that all spect-actors have questioned and responded to the effectiveness of how a story was communicated, they can discuss the story itself. “How realistic was the story? Is this something that happens in our school? What could we do if we were in that situation?” Optional Step Six allows for the performer’s response to the content of the story. What might the performing spect-actors change if they were to perform the story again? Optional Step Seven allows the performers and audience – all spect-actors – to take action by rehearsing the story again. Not every step of this Critical Response Process would be used for reflection at every Theatre-in-Action workshop. Optional Steps Five, Six, and Seven would be most useful when participants are practicing Forum Theatre scenes. This Critical Response Process promotes cognitive learning in many forms:
problem posing and solving, active listening, focusing on detail, experimentation, observation, and making connections.

**Evaluation and Assessment**

Many bullying prevention programs involve pre- and post-learning evaluation questionnaires to assess student learning of bullying prevention skills. A *Theatre-in-Action* program involves experiential assessment in the form of a Forum Theatre scene devised in small groups. Creation, rehearsal, performance, and reflection of forum theatre scenes are included in the assessment as students demonstrate that all ten *Theatre-in-Action* learning objectives have been met. At this point in the program, Liz Lerman’s Critical Response Process will be a familiar template to students for reflection and discussion. Reflection will address the realism of their scenes ("If it has not happened to you, could it happen?") with recognizable bullying roles (one target, one bully, allies of either character, bystanders). The scenes must communicate an oppressive and unequal power relation – an abuse of power on the part of the bully and a violation of the target’s human rights, which may include escalation of the bullying. There must be a struggle to re-balance the power relation on the part of the target – What does the target of the oppression do to deal with the bullying? – and a failure of the target’s strategy (Boal 1979). Students may have “aha!” moments upon realizing that the scene’s narrative guidelines follow the process of escalating conflict and systematic bullying, no matter whether the means are social exclusion, cyberbullying, verbal intimidation, or direct physical aggression.

Rather than answering a multiple-choice questionnaire about their knowledge, students are performing their knowledge while simultaneously practicing bullying
prevention skills. The process of collaborating on a story about bullying or relational aggression – casting themselves in roles, rehearsing, and performing – requires the very skills they are learning to hone: active listening, empathy, respect for other perspectives, compromise, communication, and healthy risk-taking.
Chapter 5

Conclusion

You have made good laws about bullying and harassment, but you still don’t understand what we are really going through. Parents don’t either.”
- High School Sophomore, What Teen Girls Say About Bullying and Harassment

Bullying prevention skills are taught every day in schools across the nation. Teachers receive training on how to teach bullying prevention and students attend anti-bullying assemblies. Teachers facilitate post-assembly discussions with students, watch videos of dramatized bullying scenarios for further examination, and hang posters on the classroom wall that list, “What To Do If You Are Bullied.” Although these are important aspects of anti-bullying education, students, teachers, and administrators need more than mere information, training, and modeling to address bullying and social aggression. As federal arts-in-education funding withers and fewer Vermont dollars support the arts in schools, arts integration in the classroom is vital. Drama strategies enhance the scope of social learning necessary to make common, school-wide bullying prevention programs such as Olweus effective for the whole community. Every member of the school hierarchy – from the janitor to the principal, from the shy kindergartener to the queen bee of an eighth-grade clique – deserves an equal opportunity to experiment with alternative solutions to oppression in a safe, nurturing atmosphere. This is the experience that Theatre-in-Action provides.

Vermont strongly supports bullying prevention in schools as evidenced by its mandated bullying prevention plans and pro-active anti-bullying and anti-harassment laws. These steps prove helpful and necessary to educators inundated with teaching initiatives and high-stakes testing. However, such requirements do not take into
account how students learn and the experiences students bring to the table. Staff and families can prevent school bullying by giving students tools with which to act and reflect on their own roles as citizens in their community. Who better to share their knowledge and potential methods of dealing with bullies than students themselves? 

*Theatre-in-Action* can empower youth in their own anti-bullying education, inviting them to co-operatively discover strategies that encourage social justice. Students are required to use their bodies, minds, and voices to reason, self-analyze, communicate, and collaborate while learning vital tools to liberate themselves and their peers from bullying behaviors. This inquiry-based, experiential learning involves students and teachers mentally, physically, and emotionally in their own self-agency. If bullying behavior is a result of powerlessness and lack of empathy, *Theatre-in-Action* can empower every person in the school community to craft a symbiotic learning and teaching environment.

Many bully-prevention programs fall short of questioning the power structure that forms their institutions. When theatre is integrated into bullying prevention practice, students ascertain skills to advocate for their needs. *Theatre-in-Action* utilizes Theatre of the Oppressed techniques to provide a structure within which students can interrogate situations that allow bullies to oppress others within the school social system. They learn to use their voices and bodies to speak up for bullying targets who may feel silenced. They question social hierarchies. They collaborate on group solutions to cafeteria dynamics that dictate who decides where Lily is allowed to sit at lunch and who is rewarded for excluding her. In recognizing that she is not alone, Lily, the target, practices different strategies with *Theatre-in-Action* to work toward transforming her
community's social norms. There are no easy solutions to fight oppression. A bully's behavior may be hard to change. The target is lacking in power. When it comes to bullying behavior, the most powerful players who can intervene are often the bystanders. The majority of bystanders feel uncomfortable on the sidelines, unsure of what they can do to change the struggles they witness. The more time bystanders spend as silent observers of school violence, they become desensitized to other injustices around them. Young bystanders grow to be apathetic adults. Educators, whose work involves instructing youth to be productive, empathetic citizens of society, must provide students with opportunities to practice taking action. When youth repeatedly rehearse taking a stand for their beliefs, they garner the proficiency and confidence to speak out when they witness injustice. They refuse to permit bullying in their school. They know what to do and how to do it. They stop being bystanders and begin to be actors. Rather than conditioning students to the way things are, Theatre-in-Action teaches them tools to influence the world as they would like it to be.

The Theatre-in-Action workshop series entails twenty-four workshops that comprise two sessions each week over the course of twelve weeks. Classroom teachers collaboratively plan workshops with the program facilitator and also participate in experiential professional development opportunities. The drama activities that are utilized address learning objectives specifically linked to key concepts of bullying prevention. The program is divided into four skill-focused sections: Define and Recognize Roles, Develop Trust, Break Down Barriers; Perception and Awareness; Dynamization; Action and Transformation. Theatre-in-Action participants collaboratively analyze the roles of targets, bystanders, and supporting players via
Image Theatre’s focus on body language, posture gesture, and “snapshots” of bullying scenarios. This non-verbal action and verbal reflection process allows students to objectively and subjectively observe their actions, behaviors, and reactions. Forum Theatre furthers the dialogic inquiry by building these images into scenes of conflict, thereby allowing students to manipulate their own solutions to real problems in a creative, safe setting. Freire recognized that “knowledge emerges only through inventions and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (72). Whereas a traditional bullying prevention program teaches rules, Theatre-in-Action allows students to explore applications of those rules into concrete action while simultaneously breaking stereotypes, learning critical pedagogy, and creating new rules in the process.

Workshop techniques are scaffolded throughout the course of the program. By the culmination of the Theatre-in-Action curriculum, students feel empowered to make positive choices that represent their needs, feelings, and actions to create a more just school culture. This student empowerment is evidenced by Forum Theatre performances that involve the school community on a micro or macro level. Forum Theatre in a school setting is unique; students who are usually passive audience members in a school auditorium become spect-actors challenged to resolve a recognizable conflict performed in front of them. Perhaps the school administration has tried in vain to fix a persistent issue of school bullying, but student spect-actors may hold the answers to particular conflicts that previously proved elusive. Students only
need to raise their hands and say, “Stop” in order to freeze the action onstage, replace one of the actors, and attempt to solve the problem with their own ideas for a solution.

The real dialogue in Forum Theatre is activated by the theatre piece, designed specifically with dialogue as the outcome. The real dialogue takes place when the spect-actors begin to engage directly with the resolution of the problems posed by the actors. The performance leads to the point at which the audience will be motivated to intervene themselves – and where the dialogue is real and actual (Jackson 113).

Though the workshop program concludes with a Forum Theatre performance, all Theatre-in-Action activities are based on process instead of product. Unlike “art for art’s sake,” theatre-integration uses drama as a tool to educate and reinforce bullying prevention skills. Forum Theatre can be used as an assessment device or a method of dramatizing, discussing, and problem solving a common conflict. Theatre-integrated bullying prevention gives students the strength to collectively discover solutions to common problems, evaluate their choices, and transform their own school lives as a catalyst for social change. In setting this stage for bullying prevention in the classroom, students prepare for life in some its most challenging moments. As even the nation’s most popular anti-bullying programs have varying rates of success, it is time for schools to utilize the power of theatre as a teaching tool for bullying prevention. In the words of Augusto Boal, “Perhaps the theater is not revolutionary in itself; but have no doubts, it is a rehearsal of revolution” (“Theatre” 155). Perhaps that revolution begins in a middle school cafeteria.
Works Cited


Beale, Andrew V and Scott, Paula C. “‘Bullybusters’: Using Drama to Empower Students to Take a Stand Against Bullying.” Professional School Counseling. Apr 2001, (4) 4: p.300-05.


“Drama is based on conflict. The very essence of theatre is conflict: man against nature, man against man, man against himself.... What could be more natural than to learn to resolve conflict through drama and theatre techniques?”

- Patricia Sternberg, Theatre for Conflict Resolution: in the Classroom and Beyond

This section offers sample lesson plans for a Theatre-in-Action program to enhance an existing bullying prevention curriculum for students in fourth- through eighth- grades. The workshop series entails twenty-four workshops that comprise two sessions each week over the course of twelve weeks. The series is divided into quarters based upon the tenets of problem-posing education: 1) Define and Recognize Roles, Develop Trust, Break Down Barriers; 2) Perception and Awareness; 3) Dynamization; 4) Action and Transformation. Each workshop session is forty-five minutes in length and begins with a circle activity.

To prepare students for the Theatre-in-Action program, the classroom teacher will work with her students to create working definitions of bullying and harassment. These definitions will be based on the school’s prevention program verbiage, Vermont laws, and students’ own understanding. These definitions will be posted for reference on the classroom board or wall for the duration of the workshop program alongside a list of bullying roles that is collaboratively created during Week One of the program.

Four sample lesson plans are detailed below with warm-up/energizing game, main exercises, and reflection questions. Each lesson plan exemplifies one workshop selected from each quarter of the twelve-week program, based upon concepts discussed in the body of this thesis. Appendix A culminates with explanations of each warm
up/energizing game and main activity named in the lesson plans as well as some additional key activities.

**Outline for Theatre-in-Action: Drama-Integrated Bullying Prevention Workshops**

<table>
<thead>
<tr>
<th>QUARTER ONE: Define and recognize roles, develop trust, break down barriers</th>
<th><strong>Learning Objectives</strong></th>
<th><strong>Warm-ups and Activities</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Define and name bullying, harassment, oppression, liberation</td>
<td>Name Game, Clapping Game (Boal), Cover the Space, Freeze! (Spolin), Name Game, Clapping Game (Boal), Cover the Space (Boal), <strong>Ensemble-Building (Spolin)</strong></td>
</tr>
<tr>
<td>Week 2</td>
<td>Recognize and name roles typically found in bullying situations</td>
<td>Colombian Hypnosis (Boal), Sculpting (Spolin/Boal), Machine of Rhythms (Boal),</td>
</tr>
<tr>
<td>Week 3</td>
<td>Introduce structures and opportunities to practice perspective-taking, character empathy, and power dynamics</td>
<td>Mirroring (Spolin), 2x3xBradford (Boal), Slow-Motion Race (Boal), Colombian Hypnosis (Boal), Professions (Boal), Tableaux (Spolin)</td>
</tr>
</tbody>
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<thead>
<tr>
<th>QUARTER TWO: Perception and Awareness</th>
<th><strong>Learning Objectives</strong></th>
<th><strong>Warm-ups and Activities</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 4</td>
<td>Embody non-verbal communication <strong>techniques</strong></td>
<td>Circle of Knots (Boal), Complete the <strong>Image (Boal)</strong>, Blind Car (Boal)</td>
</tr>
<tr>
<td>Week 5</td>
<td>Examine, analyze, and discuss why bullying occurs</td>
<td>Stop-Jump-Clap (Boal), Image of the Word (Boal),</td>
</tr>
<tr>
<td>Week 6</td>
<td>Explore connections between thoughts, feelings, needs, and actions</td>
<td>How Many A’s in a Single A? (Boal), Complete the Image Variation (Yes/No)/Image Alive! (Rohd)</td>
</tr>
</tbody>
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<thead>
<tr>
<th>QUARTER THREE: Dynamization</th>
<th><strong>Learning Objectives</strong></th>
<th><strong>Warm-ups and Activities</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 7</td>
<td>Practice tools and strategies to use when participants are bullied or witness bullying</td>
<td>Image of Transition (Boal), Yes/But (Boal), Line Improvs (Rohd, Original)</td>
</tr>
<tr>
<td>Week 8</td>
<td>Demonstrate friendship and empathy skills</td>
<td>Part of a Whole (Spolin), Circle of Rhythms of Toronto (Boal), Emily’s Morphs (Boal) Improvised Dialogue (Spolin)</td>
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<tr>
<td>Week 9</td>
<td>Facilitate methods for participants to generate, predict, monitor, and find solutions to particular social problems</td>
<td>Image of the Word (Boal) as bridge to tableaux and image dynamization</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>QUARTER FOUR: Action and Transformation</th>
<th>Learning Objectives</th>
<th>Warm-ups and Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 10</td>
<td>Motivate and support bystander intervention</td>
<td>Tableaux (Spolin) and Dynamization of Images (Boal), Seven Steps to the Ideal (Boal)</td>
</tr>
<tr>
<td>Week 11</td>
<td>Practice small-group dramatization of problem/conflict/oppression</td>
<td>Forum Theatre rehearsal techniques (Boal)</td>
</tr>
<tr>
<td>Week 12</td>
<td>Act and spect-act in Forum Theatre scenes, intervene and practice solutions, dialogue about realistic options for social change.</td>
<td>Process Issues, problem solving techniques, and strategies (Boal, Rohd, Original)</td>
</tr>
</tbody>
</table>
Theatre-in-Action:
Drama-Integrated Bullying Prevention

Quarter: 1  Week #: 2  Date/Time:

Learning Objective: Define bullying, harassment, oppression, liberation and various types of bullying and oppressive behaviors.

Preparation: Definitions will be posted on the board or wall, to be displayed at each workshop for reference.

Lesson (warm-ups, activities, reflection questions):
Circle: Review definitions of bullying and harassment. Brainstorm definitions for oppression, liberation and add to list on board. Discuss situations in school (real or fictional) in which the students felt oppressed. What single words come to mind when you think of this situation? Make a list of the words. (5 min)

Warm-up/Energizer:
Cover the Space/Freeze! (10 min.)

Activity:
Sculpting (30 min.)

Reflection Questions:
What skills did this exercise use? What did you notice about the body language of these different roles? Did you prefer being the clay or the sculptor? Why? Were you able to express what you wanted through this exercise? Why or why not?
Learning Objective: Explore connections between thoughts, feelings, needs, and actions.

Preparation: Students will practice noticing how their daily non-verbal communication (body language, facial expression, gestures) transmits messages to others.

Lesson (warm-ups, activities, reflection questions)
Circle: Process previous session’s activities about why, where, and how bullying occurs. How do our gestures, posture, and body language communicate our roles in those situations? How are our words and intonation an extension of our bodies?

Warm-up/Energizer:
How Many A’s in a Single A? (10 min.)

Reflection Questions: Have pairs explain their dynamics and experiences. Did their partner understand what they were trying to communicate? How did it feel when you and your partner were communicating different emotions? Would it have been easier to communicate with words, or were sounds and gestures enough? How did your partner’s feeling affect your feeling?

Activities:
Complete the Image series (25 min.)

Reflection Questions: What roles did you embody? How did you react to the other person’s images? Was it easier to communicate with words or with only images? Why? Which were easier to understand? Why? What stories or situation emerged from your images? To group: What is their conversation about? Can you identify any other bullying roles? (Make a list of the situations participants name as a reference for future workshops.)
*LESSON PLAN*

**Theatre-in-Action:**
Drama-Integrated Bullying Prevention

**Quarter:** 3  
**Week:** 9  
**Date/Time:**

**Learning Objective:** Facilitate methods for participants to generate, predict, monitor, and find solutions to particular social problems.

**Preparation:** Students will practice acting out emotions and ideas of how to respond to being bullied.

**Lesson (warm-ups, activities, reflection questions)**

**Circle:** Process previous session’s activities about empathy, friendship, and how to tell when a conflict is escalating into an oppressive situation like bullying.

**Warm-up/Energizer:**
Blind Car (10 min)

**Activities:**

Mirror (10 min)

Image of the Word (20 min)

**Reflection Questions:** What helped to keep you focused? What happened when you were not focused? How did it feel to do this in silence? Were there times when you wanted to speak?
*LESSON PLAN*

**Theatre-in-Action:**
Drama-Integrated Bullying Prevention

Quarter: 4  
Week: 10  
Date/Time: 

**Learning Objective:** Motivate and support bystander intervention.

**Preparation:** Teacher leads students in pre-determined *Theatre-in-Action* games and exercises to synthesize information from the previous weeks in preparation to create and dramatize storylines.

**Lesson (warm-ups, activities, reflection questions)**
Circle: Process previous session’s activities about monitoring and predicting a bullying situation. Brainstorm how to intervene if you see someone being bullied: What would that scene look like?

**Warm-up/Energizer:**
Circle of Rhythms of Toronto (5 min.)

**Activities:**
Image of the Word (small group tableaux)  
Tableaux into Dynamization (20 min.)  
- Small groups begin to create a storyline (10 min.)

**Reflection Questions:**
What was the problem depicted? How could students tell? What roles were depicted? How could students tell? Did any groups show the same conflict? What were the similarities in the choices the groups made? What were the differences?
Games and Exercises

In *Games for Actors and Non-Actors*, Boal notes the difference between theatre games and exercises. Exercises explore is a better awareness of the body and its mechanisms, its capacities, and its relationship to other bodies. “Each exercise is a ‘physical reflection’ on oneself, a monologue.” Games deal with the expressivity of the body as an emitter and receiver of messages, part of a dialogue (Boal, “Games” 48). Most *Theatre-in-Action* workshops involve a mix-and-match of games and exercises – “gamesercises” – which serve to link process-based student participation with specific learning objectives, key bullying preventions concepts, and corresponding Vermont educational standards.

**Warm-up / Energizing Games**

**Blind Car** (Boal, “Games” 121): In pairs, one participant, the “driver,” stands behind the other participant, the “blind car.” The “blind car” has his eyes closed. The driver guides the movements of the car by gently tapping a finger on the middle of the car’s back (go forward), on his left shoulder (turn left), on his right shoulder (turn right), on the back of his head (reverse), or with a pause in the tapping (stop). Speed is regulated with faster or slower taps. The facilitator must remind participants that as there are a number of blind cars driving around the room at the same time, it is important that the drivers avoid car crashes.

**Circle Pass** (Spolin): Participants stand in a circle. The facilitator asks for suggestions of an emotion or feeling. Using only facial expressions with gestures, participants pass the feeling around the circle to each other with an agreed-upon cue, such as eye contact. The object is to keep the facial expression and gesture the same until it returns to its originator. Repeat by asking volunteers for other feelings to pass around the circle. Then encourage them to create new, different ways to show the same feeling. Always determine what the cue is before beginning the pass. Increase difficulty by adding an expressive word such as “Oh!” or “Whew.”

Intermediate variation: Each student can change the feeling when it comes to him or her, and the group can name what it is before it is passed and changed again.

**Cover the Space** (Boal/Rohd)/ **Freeze!** (Spolin):
In a large rectangle or room free of obstructions, tell students to freely move about the room at a steady pace, walking as they normally would, filling up the empty corners, keeping their bodies to themselves. When the facilitator says “Freeze!” and/or makes a
consistent sound like ringing a bell or banging a tambourine at any time during this activity, students freeze in place until they hear “Unfreeze!”

1. Greetings: The facilitator asks participants to make eye contact with each person they pass. Have them add a smile, then a nod, then hand gestures that grow more exaggerated with every new person they pass. Sounds may be added, however ridiculous.

2. Speeds: The facilitator tells participants they are currently walking at a speed of 4, then instruct them to turn it up or down to a particular number – down to 2, up to 8, down to 1, up to 5, then to zero or negative numbers.

3. The facilitator tells participants to walk as if they were in different environments such as a hot beach, the middle of a snowstorm, across a busy street, inside a museum, a crowded hallway, a waterpark, etc.

**Mirroring (Spolin/Boal):**

1. The facilitator asks participants to line up and face her. She tells them they are a group of mirrors. Like mirrors, they are to do exactly what she does, at the same time. She starts with slow motions that are easy to follow, using only her arms at first and then adding the rest of her body.

2. Once the group gets the idea, they count off in twos and pair up. All the “ones” are the mirrors; “twos” to look into the mirrors and move slowly. The aim is for any observer to be unable to tell who is the mirror.

3. After a time, the facilitator “freezes” the action, ask the pairs to switch roles and continue. It often is necessary to remind the participants to move as slowly as possible.

4. The facilitator calls out an emotion such as anger, doubt, shame, curiosity, embarrassment, fear, jealousy, etc. Each time a new emotion is named, the person looking into the mirror changes his or her body language, facial expression, posture, and gestures to convey the emotion that the mirror mimics. The facilitator can also suggest a theme like harassment in the hallway, teasing on the bus, laughing in the cafeteria, etc. for the mirrors to act out in slow motion, focusing on body language.

   Intermediate variation one: Participants organically change who is leading the action without talking.

   Intermediate variation two: Participants sit in a circle as a volunteer leaves the room. The group chooses a leader to make movements that everyone else will mirror. The student outside returns to the group and guess who is the leader. If the group is mirroring well, identifying the leader can be difficult.

   Advanced variation: In pairs, participants determine who will be the leader. Leaders stand and make movements with their backs to their partners while partners act as the leader’s shadow. After a time, switch roles. Increase difficulty by adding more “shadows.”

**Ensemble Building (Spolin):** In a circle, the facilitator asks each participant to put her hands together and slide one hand away from her bodies toward another person across the space (as if making a motion that indicates speed). This movement will signify the passing of energy. One student begins by saying a name of someone in the group and making eye contact while repeating the signal; the person receiving the energy passes
to another in the same fashion. Continue until all have had at least one turn or until concentration wanes. Then ask them to do this energy pass silently.

Variation: Participants stand and form a circle. All at the same time, they are to make eye contact with someone else in the circle and then change places with that person. Encourage each student to connect with as many different participants as possible in this way and thus to keep changing places. The goal is to keep everyone moving, and to do so without talking. (Giggling is to be expected.)

Intermediate variation: In a circle, the facilitator chooses one participant to turn toward the person to his right and instructs both to clap at the same time. The second person does the same until the clap has gone around the circle. Continue for a few more rounds. If a rhythm is set and maintained, it is easier for pairs to clap simultaneously.

Advanced variation: The class is divided into four groups. Each group is asked to line up along one edge of a square. They are each to cross to the opposite side in a straight line without touching another person, and without talking. When done, shrink the size of the square and repeat.

**Circle of Rhythms of Toronto (Boal):**

1. All participants stand in a circle. Participant A stands in front of Participant B who is on her right, and makes a repetitive sound and movement which B mimics in time with A. When B is effectively copying A’s sound and movement, A moves on to teach Participant C the same sound and movement. C mimics it correctly, and A moves on to Participant D.

2. When B sees that the place in front of C is free, B stands in front of him and makes a completely different sound and movement, which C must mimic. The pattern continues. Whenever a participant sees that the place in front the person to the right of him is free, he starts his own sound and movement that must be reproduced by each person he teaches it to.

3. Eventually the whole class is creating a coincidence of sounds, rhythms, and movements.

**Main Exercises / Activities**

**Colombian Hypnosis (Boal)**

1. In pairs, one participant is the hypnotist and the other is the subject. The hypnotist places an open palm a few inches from the subject's face and the subject follows the palm wherever it moves – right, left, up, down, backward, forward, around the room, down to the ground – slowly and gently. This continues for a few minutes before the facilitator instructs the hypnotist and subject to switch roles.

2. After each has had equal time in both roles, both participants play so each has a hand in front of the other’s face, acting simultaneously as hypnotist and subject.

Variation in Threes: A single hypnotist manipulates two subjects, one following each palm. Each member of the trio takes turns hypnotizing the other two.

Chain Variation: While participants work in pairs or trios, the facilitator chooses one hypnotist to manipulate two other hypnotists and gradually pulls people out of their other combinations, instructing them to be hypnotized by the back of another
hypnotized person’s head. Eventually everyone will be in two chains, all controlled by the palms of one hypnotist.

**Machine of rhythms** (Boal):

1. In the playing area, participants create a generative image by entering into the space one-by-one with a repetitive sound & movement that relates to the others. The facilitator instructs them to first build a simple machine. She then guides them into brainstorming other types of machines - real or imaginary, concrete or abstract. (For example: homework machine, gossiping machine, lying machine, dog-walking machine.)

2. Participants build two school-related machines, such as a machine of the school, machine of the classroom, machine of the cafeteria, machine of recess.

3. Each person shows her pattern twice and then says what she is showing. The facilitator questions the group: What did you see? What are the different elements shown? What skills did you use?

4. The facilitator instructs participants to build a machine of bullying, oppression, aggression, etc. and, on the count of five, transform into a machine of understanding, liberation, peace, or a socially just transformation of their choosing.

**Complete the Image** (Boal):

1. The Handshake: Everyone sits together and faces the “stage” or playing area. The facilitator asks two volunteers (Person A and Person B) to come to the front. They shake hands, look at each other, and the facilitator calls, “Freeze!” They must freeze their position, facial expression, eye contact, and prepare to hold for a while. The facilitator turns to the group and asks what the group sees. The first responses can be objective, noting factual statements about body position or hair or skin features. For example: the pair’s hands are touching, they are both wearing red, and they both have short hair. Then facilitator elicits subjective observations: What is happening here? What relationship do these two people have? What are they doing? Where are they coming from? Where are they? What are they thinking? Feeling? Needing? What do they want? Whereas objective observations are based purely on facts, subjective observations are intuitive perceptions based on these facts (Rohd 60).

2. Stepping Out: The facilitator relaxes one of the frozen volunteers (Person A) and asks that Person B stay frozen. The group now sees the image of Person B with a hand outstretched and empty. What is this person doing now? What does she want or need? How is this different from when there were two people in the image?

   Person A now steps back into the handshake and Person B steps out, leaving Person A alone in the image. What is this person doing? How is it different from when Person B was standing alone with her hand outstretched and empty?

3. Stepping In: Now that each person has had a chance to step out of the image and examine and analyze it with the rest of the group, Person B steps back into the playing area but creates a new image by placing herself in a new position in relation to the already frozen Person A. She can touch Person A or be completely separate. The two bodies create a new frozen image together. Once again, the facilitator asks the group what they see. Person A then unfreezes and places herself into a new frozen position in relation to Person B’s position. Together they create another, completely different image.
4. Pairing Up: The facilitator explains that now everyone in the room will find a partner and do what they have just seen. This activity should commence in silence for at least two minutes to help establish silence and focus. “The images might be realistic or they might be abstract. They might come from the head or they might be gut responses. The pair continues to have this structured dialogue of images. The facilitator can call out a theme or idea (communication, family, jealousy) and ask them to allow the word to influence their playing together” (Rohd 61). This theme should not restrict the participants; just add a level of inspiration if they feel they need it.

5. Yes and No: A and B each choose bullying role (bully, assistant, target, bystander) as they continue their dialogue of images. After several minutes, the facilitator instructs each person to insert a specific intention into his or her image. Person A in each group will be “Yes” and Person B will be “No.” Each time the Yes person steps back into the image, her goal is to make the meaning of the image carry the essence of “Yes.” Just as before, the Yes person steps out of the image assesses the No person’s position, then steps back into a new position to complete the image. On arriving at a still image, the Yes person now says “Yes” in any manner. The No person’s process is identical: step out, assess the image, step in with the intent to create “No,” and finally say “No” once the image has been achieved. It is important that a still image is created before the word “Yes” or “No” is spoken. This exchange continues for a few minutes before the roles are reversed.

6. I Want and You Can’t Have: Once everyone has had equal time in the roles of both Yes and No, these words are expanded into phrases. The Yes people now say, “I want it” and the No people say, “You can’t have it.” The process of stepping out, assessing, and stepping in with a new image is the same. After a few minutes of this, the players are instructed to make these phrases into full sentences and change them with each exchange: “I want it because I have more friends.” “You can’t have it because your friends are mean!” “I want a new best friend.” “You can’t have one because you don’t share your toys.” “I want to leave.” “You can’t because the car has a flat tire.” And so on.

Sculpting (Rohd) Note: Sculpting activities require students to have physical contact with each other. Before a sculptor touches her partner acting as the “clay,” she must first ask her clay if she may touch him. If he does not say “yes,” these sculpting activities may be done verbally.

Phase One: Partner Sculpt

1. The facilitator demonstrates to the group how to sculpt human clay. In pairs, one partner will start as the sculptor, the other as clay. The sculptor can sculpt the “clay” by touching and moving his partner into place or by modeling the position for his clay. The sculptor cannot talk. This activity is silent.

2. The facilitator calls out a word from the list (see lesson plan for Quarter One, Week Two). The sculptor uses the clay to create an image in response to the word. The sculptor’s goal is not to illustrate the word or to play charades, but to shape, imagine, and create. The image can be realistic, abstract, concrete, or symbolic. There are no right or wrong images. The sculpted clay can convey a thought or feeling; it does not have to have a “meaning.”

3. After the sculptors have sculpted their clay, they can walk around and look at others’ images. There should be a gallery of responses. When every sculptor has
returned to his image, the facilitator tells the clay to relax. The clay and sculptor switch roles and the process repeats. The facilitator calls out a variety of words until the group seems ready to move on.

**Phase Two: Group Sculpt**

1. All participants find a group of four or five. Each group will pick someone to be the first sculptor.

2. The facilitator calls out a word and the sculptor quickly and silently shapes all group members into a group image of the word. The sculptor has more “clay” to work with than in the Partner Sculpt,” but she does not have to sculpt a realistic story or scene. She can also sculpt abstract images.

3. During each round of words, the facilitator can relax all group sculptures except one, allowing everyone to explore other group’s images. The facilitator moves around the room from one group sculpture to another until each image has been featured. With each new word that the facilitator calls out, a new group member becomes the sculptor. Everyone in the group is given an opportunity to be a sculptor.

**Phase 3: Circle Sculpt**

1. Everyone stands in a circle and three people get in the middle. The facilitator calls out a word from the list and slowly counts to five. By the count of five, the three participants find positions that relate to each other in order to create a group image of the word.

2. The facilitator explains to the rest of the group that they are looking at one of an infinite number of possible images for this word. They will now have a chance to re-sculpt that image as much as they like. Anyone can step into the circle and re-sculpt. One at a time, the group tries to share as many images as they can. They sculpt silently and pause a few seconds between images. This continues until the facilitator stops the round and chooses a new word.

**How Many A's in a Single A? (Boal)**

1. In a circle, one participant steps into the middle and expresses a feeling, emotion, or idea using only the letter “A” with a movement or gesture to go with it. All people around the circle repeat the sound and action three times. Then another student steps into the center and expresses a different emotion, feeling, or idea with the same letter and the circle repeats it three times. The same is done for “E”, “I,” “O,” and “U.”

2. The group discusses all of the various emotions, feelings, and ideas that were explored. How did we know what emotion was being conveyed? What nuances did we observe? What is the difference between annoyed, angry, and furious? How do gestures, facial expression, and inflection help us understand what a person is feeling? The facilitator asks for volunteers to show feelings using only the word “Hmm.”

3. In pairs, each group has a conversation using “Hmm” as their only word. A participant hears and sees what her partner is communicating and responds accordingly. The pairs are free to move around the space if their conversation calls for it. After they respond back and forth for about two minutes, the facilitator stops the activity and asks participants to process the experience with their partners: What were they talking about? Was there a conflict? Did it escalate or de-escalate? Was there a conclusion? Who were they? Where were they?
4. The pairs are to decide who is A and who is B. The facilitator will call out a feeling ("exhausted!") and their conversations will begin, again using only "Hmmm." Early in the conversation, the facilitator will announce a change of feeling for A ("A is now dazzled!") and A will change her energy, facial expression, gestures, level, inflection accordingly. After a few exchanges with these differing emotions, the facilitator announces a change of feeling for B ("B is now enraged!") and the conversation continues. The facilitator can continue this process, asking participants to switch pairs and continue or move on to reflection and discussion.

**Image of the Word** (Boal)

1. Participants stand in a circle with their eyes closed and turn to face the outside of the circle. The facilitator asks the participants to imagine the image of a particular word (such as bullying, oppression, peer aggression, harassment, etc.), emphasizing the importance of heightened nonverbal communication: facial expressions, gestures, stance, interaction and focal point. She then asks each person sculpt her own body into an individual image.

2. Once all participants have created their images, on the facilitator’s cue they turn around and face the center of the circle.

3. Keeping her sculpted shape, each participant looks around at the other images in the circle and chooses one image that resonates most with her own understanding or interpretation of the original word. On the facilitator’s cue, the images slowly move toward each other to form groups of three- to five- people each.

**Tableaux (continued from Image of the Word)** (Boal/Spolin)

1. Once the small groups are established, members of each group move themselves to a place that seems logical in relation to the other images in the group. This is done without any talking or negotiation. Once all participants have found their spots within their groups to create multiple tableaux, the facilitator calls “freeze.”

2. The facilitator asks groups to show their tableaux to the rest of the class.

**Dynamization (continued from Tableaux)** (Boal)

Images are dynamized by bringing several elements into the tableaux, added one by one.

1. Movement: Each person adds a single movement to his image and then returns to the original image. The movement repeats and happens in synchronization with the other members of the group.

2. Exaggeration: The movements become bigger and more pronounced so they become caricatures of the original gesture.

3. Sound: Each participant adds a single, repeated vocal sound to her movement.

4. Word: Each participant replaces his sound with an individual word, repeated in time with the movement of the image. Gradually the facilitator asks for a second word to be added, and then a third, and finally the movement is accompanied by an entire phrase. This is the dynamization of the group conflict.

5. Each group takes turns presenting their dynamized image to the other groups. Once dynamized, the image presents a storyline that leads to the creation of a Forum Theatre scene:
Seven Steps to the Ideal (Boal)

1. Each group resumes its original tableau. The facilitator asks each participant to envision his ideal image: what his tableau would look like if the problem or oppression were solved. The facilitator slowly claps her hands to the count of seven. At each clap, the participants make a small movement toward their ideal image, arriving at the ideal by the seventh clap. The facilitator then counts back from seven to one and the participants move back to the original image, then forward to the ideal image again.

2. Each group takes turns presenting their real-to-the-ideal dynamized image to the other groups. The facilitator guides the reflection process.

3. Each group sits and reflects on what brought them together. They share their ideas for the storyline of their image from the real to the ideal and through this process, they decide on their Forum Theatre story.
APPENDIX B

Theatre-in-Action Objectives and Activities that link with VERMONT'S FRAMEWORK OF STANDARDS & LEARNING OPPORTUNITIES

- Vital Results Standards -

Communication Standards

Listening

Clarification and Restatement
1.11 Students listen actively and respond to communications. This is evident when students:

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<th>Prek-4</th>
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Critique
1.12 Students critique what they have heard (e.g., music, oral presentation). This is evident when students:

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Expression

Speaking
1.13 Students use verbal and nonverbal skills to express themselves effectively. This is evident when students:

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<tr>
<th>Prek-4</th>
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<tbody>
<tr>
<td>1.15.a. Share information; 1.15.c. Show awareness of an audience by planning and adjusting to its reaction; 1.15.d. Make effective use of such devices as pace, volume, stress, enunciation, and pronunciation; 1.15.e. Use language expressively and persuasively; and 1.15.f. Constructively express preferences, feelings, and needs.</td>
<td>Evidence Prek-4 applies, plus- 1.15.g. Assume roles in group communication tasks.</td>
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73
**Artistic Dimensions**

1.16  Students use a variety of forms, such as dance, music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

**Skill Development** -- Projects exhibit elements and techniques of the art form, including expression, that are appropriate to the intent of the product or performance.

**Reflection and Critique** -- Students improve upon products and performances through self-reflection and outside critique, using detailed comments that employ the technical vocabulary of the art form.

**Making Connections** -- Students relate various types of arts knowledge and skills within and across the disciplines.

**Approach to Work** -- Students safely approach their media, solve technical problems as they arise, creatively generate ideas, and cooperate with ensemble members where applicable.

### Reasoning and Problem Solving Standards

**Questioning**

**Types of Questions**

2.1  Students ask a variety of questions. This is evident when students:

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<th>Prek-4</th>
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<tbody>
<tr>
<td>2.1.a. Ask questions about how things get done and how they work;</td>
<td>Evidence Prek-4 applies, plus-</td>
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<tr>
<td>2.1.b. Ask questions to determine why events occur;</td>
<td>2.1.f. Ask critical evaluation questions that judge the quality of evidence from within a problem, text, work of art, etc.</td>
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<td>2.1.c. Ask questions that compare and contrast, to determine similarities and differences;</td>
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<tr>
<td>2.1.d. Ask questions that help make connections within and across fields of knowledge and/or between concepts; and</td>
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<tr>
<td>2.1.e. Ask reflective questions that connect new ideas to personal experience.</td>
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**Problem Solving**

**Problem Solving Process**

2.2  Students use reasoning strategies, knowledge, and common sense to solve complex problems related to all fields of knowledge. This is evident when students:

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<tbody>
<tr>
<td>2.2.a. Use information from reliable sources, including knowledge, observation, and trying things out;</td>
<td>Evidence f. and g. applies, plus-</td>
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<tr>
<td>2.2.b. Use a variety of approaches to solve</td>
<td>2.2.aa. Seek information</td>
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<td></td>
<td>2.2.bb. Evaluate approaches for effectiveness and make adjustments;</td>
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<tr>
<td>problems; 2.2.c. Justify and verify answers and solutions; 2.2.d. Identify patterns and connections (underlying concepts); 2.2.e. Transfer strategies from one situation to others; 2.2.f. Implement an approach that addresses the problem being posed.</td>
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<tr>
<td>2.2.cc. Consider, test, and justify more than one solution; 2.2.dd. Find meaning in patterns and connections (underlying concepts); and 2.2.ee. Select and apply appropriate methods, tools and strategies.</td>
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**Improving Effectiveness** *(Applies to grades 5-12 only)*

2.4 Students devise and test ways of improving the effectiveness of a system.  
This is evident when students:

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<tr>
<td>2.4.a. Evaluate the effectiveness of a system; 2.4.b. Identify possible improvements; 2.4.c. Test-run the improvements and evaluate their effects; 2.4.d. Make changes and monitor their effects over time; 2.4.e. Identify further possible improvements; and 2.4.f. Test-run and evaluate results.</td>
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**Personal Development Standards**

**Worth and Personal Competence**

**Respect**

3.3 Students demonstrate **respect** for themselves and others.

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<td>3.5.d. Recognize personal stress; 3.5.e. Demonstrate refusal skills to enhance health;</td>
<td>3.5.dd. Demonstrate use of strategies to manage stress; 3.5.ee. Demonstrate refusal and negotiation skills to enhance health, and to avoid potentially harmful situations</td>
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**Making Decisions**

**Informed Decisions**

3.7 Students make informed decisions. This is evident when students:

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<tr>
<td>3.7.a. Seek information and base decisions on evidence from reliable sources, including prior experience, trying things out, peers, adults, and print and non-print resources; and 3.7.b. Evaluate the consequences of decisions.</td>
<td>Evidence Prek-4 applies, plus- 3.7.c. Describe and explain their decisions based on evidence; 3.7.d. Recognize others' points of view, and assess their decisions from others' perspectives;</td>
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</tbody>
</table>
3.7.e. Analyze and consider alternative decisions; and
3.7.f. Differentiate between decisions based on fact and those based on opinion.

Relationships

Teamwork
3.10 Students perform effectively on teams that set and achieve goals, conduct investigations, solve problems, and create solutions (e.g., by using consensus-building and cooperation to work toward group decisions).

Interactions
3.11 Students interact respectfully with others, including those with whom they have differences.

Conflict Resolution
3.12 Students use systematic and collaborative problem-solving processes, including mediation, to negotiate and resolve conflicts.

Roles and Responsibilities
3.13 Students analyze their roles and responsibilities in their family, their school, and their community.

Civic/Social Responsibility Standards

Service
4.1 Students take an active role in their community. This is evident when students:

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<tr>
<td>4.1.a. Plan, implement, and reflect on activities that respond to community needs; and 4.1.b. Use academic skills and knowledge in real-life community situations.</td>
<td>Evidence Prek-4 applies.</td>
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</table>

Democratic Processes
4.2 Students participate in democratic processes. This is evident when students:

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<tbody>
<tr>
<td>4.2.a. Work cooperatively and respectfully with people of various groups to set community goals and solve common problems.</td>
<td>Evidence Prek-4 applies.</td>
</tr>
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</table>
Human Diversity  

**Cultural Expression**  
4.3 Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

**Effects of Prejudice**  
4.4 Students demonstrate understanding of the concept of prejudice, and of its effects on various groups.

Change  

**Continuity and Change**  
4.5 Students understand continuity and change. This is evident when students:

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</table>
| 4.5.a. Demonstrate understanding that change results from new knowledge and events; and 4.5.b. Demonstrate understanding of the patterns of change (steady, cyclic, irregular) and constancy. | Evidence b applies, plus-

4.5.aa. Demonstrate an understanding that perceptions of change are based on personal experiences, historical and social conditions, and the implications of the change for the future.

— Fields of Knowledge Standards —

**Arts, Language, and Literature Standards**

Critical Response  

**Aesthetic Judgment**  
5.4 Students form aesthetic judgment, using appropriate vocabulary and background knowledge to critique their own work and the work of others, and to support their perception of work in the arts, language, and literature.

**Point of View**  
5.5 Students develop a point of view that is their own (e.g., personal standards of appreciation for the arts, language, and literature).

**Critique and Revision**  
5.6 Students review others’ critiques in revising their own work, separating personal opinion from critical analysis.

**Audience Response**  
5.7 Students respond constructively as members of an audience (e.g., at plays, speeches, concerts, town meeting).

**Elements, Forms, and Techniques in the Arts**  

**Artistic Proficiency**  
5.28 Students use art forms to communicate, showing the ability to define and solve artistic problems with insight, reason, and technical proficiency. This is evident when students:
5.28.a. Use dance, music, theater, and visual arts to communicate.

5.28.aa. Communicate at a basic level in dance, music, theater, and visual arts.

### Theater
5.33 Students use aspects of voice including volume, diction, pause, tempo, and inflection to enhance a role.
5.34 Students show awareness of audience and character through aspects of movement, including blocking, gesture, use of body, and motivation.
5.35 Students connect directorial and design choices to a script or role-play.

### Citizenship
#### Meaning of Citizenship
6.9 Students examine and debate the meaning of citizenship and act as citizens in a democratic society. This is evident when students:

#### Prek-4
6.9.a. Debate and define the rights, principles, and responsibilities of citizenship in a school, community and country.

### Human Rights
6.12 Students identify and evaluate the concept of human rights in various times in their local community, in Vermont, in the United States, and in various locations worldwide. This is evident when students:

#### Prek-4
6.12.a. Identify and compare how various communities (e.g., classroom, school) have defined human rights.

#### 5-8
6.12.b. Explain the importance to the individual and to society of personal rights (e.g., freedom of thought and conscience, freedom of movement and residence).

#### 9-12
6.12.aaa. Identify and evaluate how individual and group action promote or deny human rights; and 6.12.bb. Compare and contrast various statements about human rights (e.g., U.S. Bill of Rights, Universal Declaration of Human Rights) and examine their current impact.

### Institutional Access
6.11 Students analyze the access that various groups and individuals have had to justice, reward, and power, as those are evident in the institutions in various times in their local community, in Vermont, in the United States, and in various locations world wide. This is evident when students:
Forces of Unity and Disunity
6.14 Students understand the tensions between the forces of unity and those of disunity in various times in their local community, in Vermont, in the United States, and in various locations worldwide. This is evident when students:

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<tbody>
<tr>
<td>6.14.a. Identify the differences between homogeneity and diversity, and explain how each can cause community tensions and disunity, or can contribute to harmony and unity; and 6.14.b. Identify and evaluate the benefits and stresses of diversity on a society (e.g., classroom, town, nation)</td>
<td>Evidence Prek-4 applies, plus- 6.14.c. Analyze the shared values and beliefs of various subcultures that hold them together.</td>
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</table>

Conflict and Conflict Resolution
Nature of Conflict
6.18 Students analyze the nature of conflicts, how they have been or might be resolved, and how some have shaped the divisions in various times of their local community, Vermont, the United States, and the world. This is evident when students:

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<tr>
<td>6.18.b. Formulate a position on a conflict and evaluate the consequences on the individual and society; 6.18.c. Explain conditions, actions, and motivations that contribute to conflict and conflict resolution within and among individuals, groups, communities, and nations.</td>
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Identity and Interdependence
6.19 Students understand the variety of influences and impacts of the construction, preservation, and change of identity, within families, other social structures, and nations. This is evident when students:

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<tbody>
<tr>
<td>6.19.a. Identify their position in time, space, and various groups, and analyze how these positions help to build identity;</td>
<td>Evidence Prek-4 applies, plus- 6.19.d. Demonstrate understanding of</td>
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<tr>
<td><strong>6.19.b.</strong> Classify influences on identity (e.g. family, peer, and kinship groups, occupations, ethnicity, social class, religion, and nationality), and analyze how these motivate behavior.</td>
<td>how various groups build and preserve identity (e.g., ceremonies, education,); <strong>6.19.e.</strong> Demonstrate how societal changes (e.g. new jobs, changing gender roles, economic depressions, wars) can alter identities over time.</td>
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APPENDIX C

Information on Hazing, Harassment, Bullying, Suicide and Substance Abuse Prevention Training gathered by the Vermont Department of Education
(Updated 1/12/11)

Act 182 of 2006 requires the commissioner of education to compile information and make available to schools the names of organizations and individuals who have provided effective hazing, harassment, bullying, suicide, or substance abuse prevention training for staff or students, or both.

Vermont Department of Education/Human Rights Commission: Currently offering two trainings per year (each training is two full days) for school staff on the requirements of Vermont’s harassment prevention statute and harassment investigations in schools.
Tracey Tsugawa, Investigator, Vermont Human Rights Commission
14-16 Baldwin Street
Montpelier, VT 05633-6301
(802) 828-2480
humanrights@state.vt.us
http://hrc.vermont.gov/

Partnerships in Fairness and Diversity: Offers harassment and bullying prevention training for staff and/or students and diversity, cultural competency anti-bias training for school staff and/or students.
Curtiss Reed, Jr., Executive Director
214 Main Street
Brattleboro, VT 05301
(802) 254-2972
info@vermontpartnership.org
http://vermontpartnership.org

Center for Health & Learning: Offers harassment and bullying, suicide and substance abuse prevention trainings for school staff and/or students.
28 Vernon Street, Suite 319
Brattleboro, VT 05301
(802) 254-6950
http://healthandlearning.org/

Vermont Department of Health: Offers substance abuse and other prevention-related trainings.
http://healthvermont.gov/adap/training/training_list.aspx
http://healthvermont.gov/adap/prevention/Prevention.aspx

Outright Vermont: Offers anti-bullying and anti-harassment workshops for students covering the topic generally as well as with a specific focus on discrimination on the
basis of sexual orientation and gender identity. Also offers ally-development workshops geared toward adults in school and community settings that are specifically focused on becoming allies for Lesbian, Gay, Bisexual, Transgender, Questioning and Queer (LBGTQQ) youth.
Melissa Murray, Executive Director
(802) 865-9677
http://outrightvt.org

**Building Effective Supports for Teaching (BEST):** Offers workshops and action planning for developing school-wide bullying prevention and response systems. The Olweus Bullying Prevention Program, Positive Behavior Intervention and Supports and Life Space Crisis Interview are all strategies used by schools to address this critical need.
Richard Boltax, Vermont Department of Education
(802) 828-5125
richard.boltax@state.vt.us
http://www.pbsvermont.com/
http://www.uvm.edu/cdci/best/

**Kathy Johnson:** Offers training for staff on recognizing and responding to bullying and harassment, World of Difference Anti-Bias workshops for school staff and students and a wide range of other diversity and equity trainings.
497 Elmore Road
Worcester, VT 05682
(802) 223-0176
vermontequity@gmail.com

**Ruth Durkee, Esq.:** Offers harassment and bullying prevention training for school staff
11 Stafford Street
Barre, VT 0541-3924
(802) 476-3766
ridurkee@aol.com

**Heather Thomas Lynn, Esq.:** Offers harassment and bullying prevention training for school staff.
Lynn, Lynn & Blackman, P.C.
76 St. Paul Street, Suite 400
Burlington, VT 05401
(802) 869-1500x 130
hthomaslynn@lynnlawvt.com
VT NEA: Offers bullying prevention and response training for school staff.
Sherry Gile
10 Wheelock Street
Montpelier, VT 05602
(802) 223-6365
Sgile@VTNEA.org

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