THEATER ARTS AND SELF AWARENESS

Creative Methods for the Social and Educational Development of Children

Judith Delgado
Arnold Mittelman

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We dedicate this work to our daughter Justine Alexandra Mittelman

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INTRODUCTORY NOTE

The task before all of us who believe in children and, through them, the future, is enormous. But we have no chance for a better world unless we are willing to allow into our present social and educational institutions new creative forms which, because they are different, may at first threaten, but which will ultimately offer answers to a world that is changing so rapidly.

During these many years, our work has sought to promote positive behavioral, attitudinal, and academic growth in school-age children in and out of the school environment. By using creative theater techniques and communication skills, our work has sought to provide creative and innovative alternatives for educational and social development. What follows is a brief history of this work and a compilation of those techniques which have proven to have had positive results on the behavior, basic skills, and achievements of the participants.

Judith Delgado

Arnold Mittelman

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I

EVOLUTION OF THE TECHNIQUE

For Americans, the late 1960's were years of extraordinary concern and ferment. Turbulence spilled over into the streets of many cities and foamed up against the pillars of society.

Memories of black rioting in Watts in 1965 had burned deep into public consciousness. The coals were raked up two years later when 66 died and 3,500 were injured in the riots of black in Newark and Detroit. Meanwhile, almost half a million Americans were on duty in Vietnam in an increasingly unpopular war.

The public malaise worsened sharply in April 1968 when Martin Luther King, Jr. was assassinated. Just two months later, Senator Robert F. Kennedy lay dead, another victim of an assassin's bullet. The unprecedented reform programs of the "Great Society" were already in place, but the rioting and killing made Americans cry out for still greater change.

Judith Delgado and Arnold Mittelman were just completing their formal education as these waves of anxiety swept through the society. Both were enrolled at the New York University School of Arts; both had set a course toward a career on the stage. Ms. Delgado was conducting her undergraduate work. Mr. Mittelman, a graduate of New York's High School of Performing Arts, had received his Bachelor of Arts degree from Brooklyn College and was now winding up studies for a Master of Fine Arts.

Together, the couple heard the outcry for a more vigorous response to the social ills of the day. There were some they knew who refused to become involved, isolating themselves in total pursuit of a professional artist's career. But Ms. Delgado and Mr. Mittelman, deeply affected by the trauma of the day, felt they had to become involved. They had no power base, no leverage, but they did have their skills as performers.

In March 1968, the two college students joined with others in discussing ways in which their craft might be used to help relieve the ills of the time. By summer, Mr. Mittelman had raised more than $40,000 to merge their concern and their craft in a venture on the streets of New York. This was the beginning of the New York Free Theater. With Mr. Mittelman as producer/actor, the company of young black and white professionals went into the city's neighborhoods to put theater to work knitting together the angry fragments of society.

On the Streets of New York

Creativity and compassion joined hands in the Free Theater. Putting aside traditional drama, the players created original works and music. To make the material fully relevant, they dispatched a community coordinator to target neighborhoods, as an "advance man". It was this individual's task to bring back word of specific local irritants and undercurrents. These would then be woven into a play's framework for presentation at that site.

Six days a week in the warm-weather months, the Free Theater worked the streets. Heating the rule, it obtained the appropriate city permit to perform on a sidewalk, before a storefront, or at a supermarket. If Park Avenue was the backdrop, the cast wore suits and dresses; if they were in a section of Greenwich Village, blue jeans were called for.

With audience and players almost touching each other, the company dealt with urgent issues — racism, street crime, poverty, rape. The intent was to get the bystanders involved, and, far more often than not, the company succeeded. Even though there was no advanced publicity, the performers found that they could quickly have a crowd of 300 to 400 on hand, actively responding.

People were concerned at the time; people at all levels responded. In step with a widespread mood, the Free Theater found it could generate funding from such agencies as the Urban Corps of New York Mayor's Office, the Rockefeller Brothers Fund and New York Foundation, and New York University. Joseph Papp, producer of the New York Shakespeare Festival and a member of the company's Board of Advisors, said of the performers: "They use the theatre to combat the isolation and apathy so often created in people by the mass media." Mayor John V. Lindsay described the company's method as "unusually effective" and concluded that it was "working for the good of all parts society...."

When the weather changed, the Free Theater moved indoors. It was a time of storefronts: they became appropriate settings for performance and audience involvement. At the same time, Mr. Mittelman and his associates contacted the Board of Education and schools; they were soon getting bookings from one high school or another. Thus, the New York Free Theater began to develop an "indoors" dimension.

The Workshops Evolve

During their on-the-street phase, the performers found now and again that neighborhood audiences were willing, even eager, to join follow-up workshops. This was especially true when the onlookers were largely teenagers.

Capitalizing on this interest, the Free Theater would often go to a community center the day after a performance and pick up with the young people where they had left off in the street presentation. Sometimes one workshop would lead to another. Once conclusion was apparent; there were concerned, receptive groups of people in the city that they had to reach and that were reaching out to them.

In planning a workshop for young people, the performers decided to begin with the theater technique of role-playing. This device heightened the participant's self-awareness and understanding of others.

Awareness and sensitivity were significant themes, and not just among people of the street. Corporations saw a need to help personnel become more aware of themselves and others. As a result, the Free Theater began to be invited to take part in corporate retreats for everyone from executives to blue-collar employees. "Know more about yourself" was the underlying purpose of these workshops.

Ms. Delgado and Mr. Mittelman reached a point at which it seemed wise to expand and refine their workshop skills. They attended sessions run by New York City's Human Resources Administration. Further, the actors and actresses trained with the Addiction Services Agency, learning about therapeutic techniques to help addicts.

Ms. Delgado ran a special workshop for New York University School of the Arts students on using the arts as a tool in education. She also taught Human Resources Administration staff members, showing them how to incorporate art-related exercises into their work.

Meanwhile, Mr. Mittelman became Project Director in the Full Circle Associates Arts Program. It concentrated on applying the arts for personal, institutional, and community development, and encompassed 27 storefronts ranging from East Harlem to Scarsdale.

The Move to New Jersey

As a married couple with a new baby, Ms. Delgado and Mr. Mittelman decided to settle in Montclair, New Jersey. Meanwhile, other married actors and actresses were doing much of the same. Out of their combined energies emerged The Whole Theatre Company, a nationally respected regional theater now eleven years old.

During those next two years, Mr. Mittelman worked as Director of Youth and Community Services in Fort Lee, New Jersey. He also ran an Arts Development Program for several communities in Bergen County, New Jersey. The arts, everything from writing to crafts to creative dramatic workshops—were focused on the special needs of teenagers and adults. Mr. Mittelman also served as Adjunct Professor at Rutgers University and consultant for the State Department of Education. He helped to design new potential Masters and Doctoral programs at the University combining the arts, education, social work, psychology, and philosophy. As part of the consultant team, he helped design a model for the Arts in Education program in New Jersey.

Mr. Mittelman and Ms. Delgado developed a model using the arts in combination with educational and therapeutic activity.

Having completed his assignment in Fort Lee, Mr. Mittelman became Executive Director of the North Essex Development and Action Council where he conceived and developed the Arts Alternative Program. It was his conviction that there had to be an arts component in outreach to teenagers on the edge of the drug culture. Eventually, teams of artists began to serve in more than twenty settings—school systems, storefronts, and social agencies throughout the county.

These professionals used the arts in developing self-image and academic growth, aiding the traditional teaching process and countering problem behavior. Primary emphasis was given to create dramatics and communication-improving exercises. What was needed now was an opportunity to evaluate and develop these techniques in depth in a controlled setting.

II

RESIDENTAL CENTER: EXPERIENCE IN DEPTH

The Children's Residential Treatment Center in Cedar Grove, New Jersey, houses 48 boys referred there by the courts. It had just opened in 1975 when Ms. Delgado and Mr. Mittelman received the assignment to put their special skills to work.

The boys were a mixed lot. Anywhere from 10 to 16 years old, they were mainly repeaters—in trouble more than once. Some were habitual truants, a number of them had been picked up for breaking and entering, and many had been previously institutionalized. Several were obviously bright, but almost all read at less than a third-grade level. Above all, the boys were streetwise, and they knew how to play the institution's game.

The goals of the Arts Alternative Program were these:

1. To enrich the students' self awareness, self-image, and sense of worth;
2. To give them new ways of communicating, with special attention to their behavioral, vocational, and academic choices in society;
3. To upgrade their ability to achieve academically and vocationally;
4. To channel their patterns of behavior into more creative outlets;
5. To integrate these new awarenesses and tools into the boys' treatment at the Center and into their daily living.

The classes met in the gymnasium. This allowed the scheduling of vigorous physical activities and small groups experiences. As it was, the gym and the surrounding grounds were the only areas that the boys from four residential cottages could share in common, thus permitting cross-socialization between the different groups.

Before the actual classes began, three weeks of workshops were conducted for the Center's staff. It was essential that staff members understood and learned the various techniques to be used in the workshop sessions.

During this staff-training period and in the early phases of actual classroom activity, the two instructors set out about winning the confidence of the boys. They tried to integrate themselves into the life of the Center. After the end of a typical class day, Mr. Mittelman and Ms. Delgado would "hang out" with the residents, joining them in games and other Center activities.

Great flexibility and resilience were necessary. Not every day would unfold according to plan. The boys would refuse to cooperate or be involved, and no explanation for their behavior would be forthcoming.

On one such occasion, the residents were distracted by the pool table. Despite the best efforts of the two instructors, the boys would saunter over to the table, pick up cues and start playing.

"We were being tested," Ms.Delgado explains. "We knew that how we handled this situation would be extremely important. And yet we had exhausted all our persuasive tactics."

The visitors resorted finally to a bit of cunning. They gave in to the boys' desire to play pool, but there was one condition: the game would be played without balls or cues. Thinking this was nothing more than a joke, the boys at first refused to go along.

> "We were able to get them involved in a full-scale improvisation set in a pool hall with improvised dance and music. This was their first introduction to sense memory, mime and movement, and they loved it. In fact, they were so proud of their accomplishment that they decided to present it as a part of their annual Christmas entertainment for the staff and residents."

In short, a potentially non-productive session had been converted into a very creative, fulfilling experience.

Winning the boys' confidence and then persuading them to stand up and take part in unfamiliar activities were major challenges for the instructors. Yet, by the end of the first year, the boys had come to trust them and were willing to try virtually anything, even the most unusual experimental activities.

The Program Content

Ms. Delgado and Mr. Mittelman used their extensive knowledge of theater techniques to accomplish their goals. Whatever the two tried was enhanced by their concern and their commitment to help the boys.

They provided activities in communication and listening, role-playing, theater games, awareness, values clarification and life-planning, and adapted their techniques to fit the makeup of the Center's residents.

"We tried to channel their negative outer-directed behavior and energy and focus it on self-challenge and accomplishment."

Regardless of which technique they were using, Ms. Delgado and Mr. Mittelman had to be patient, understanding, and subtle. They could not stand up and say, "This morning we're going to talk about values clarification." Instead, they would suggest that they were going to discuss friendships and how people's beliefs differ. They also had to recognize that each boy at the Center had a personal image to protect. "We were sensitive not to 'blow their cover' right off the bat," said Mr. Mittelman.

But the boys had one very distinct, positive characteristic: their creativity. They had learned very early to become creative in order to survive in a hostile environment. It was this creative spirit that the instructors tried to work with.

Through it, the two adults attempted to inform, share, create, teach, and to provide options and alternatives for the future of these youngsters.

A. Role-Playing, Drama Therapy, and Sociodrama

Role-Playing appealed to the boys. It related most to their TV-viewing habits, to films, to their fantasies, and it gave them the most immediate gratification.

In role-playing, parts are assumed for the particular educational or therapeutic value they may have to the participants. Role-playing is a preventive measure giving all children in a group a chance to become more sensitive to the feelings of others, and it encourages changes of attitude through greater understanding.

Drama therapy, a similar technique, assumes that a problem exists for which a particular type of treatment is indicated. It has had great therapeutic benefits for children who are emotionally disturbed or culturally disadvantaged. Drama Therapy is used to help solve problems which frighten, confuse, or frustrate individuals.

Sociodrama seeks to clarify and solve group or social problems; it does not focus on a particular problem but rather on the roles that participants play and their relationship to society at large. Sociodrama makes use of both role-playing and drama therapy by trying to have a group understand and collectively solve a conflict.

In their work at the Center, the instructors drew on life situations familiar to the boys, contriving similar conflicts to which the students had to respond creatively and personally. Commonly shared experiences became grist for their workshops.

By and large, the instructors followed certain steps:

1. Defining the problem: The two adults explained they were going to do a scene to find a way of solving a problem of concern to all the boys. Questions were then asked to clarify that problem.

2. Establishing the conflict: Making use of the boys' answers, the instructors described the conflict in objective understandable terms.

3. Casting characters: While participation was voluntary, the instructors watched carefully to spot the emergence of new roles, and they encouraged the more timid boys who, underneath it all, seemed to want to take part. Several boys would take turns in playing a single role trying different approaches to it.

4. Briefing: Once the characters had been assigned, the boys were given a few minutes to plan the setting and agree on what direction the scene would take. On the side, the instructors would discuss the scene with the rest of the class, asking them to think about alternative outcomes.

5. Enactment: Scenes lasted anywhere from 15 to 45 minutes. The two professionals would look for area of conflict among participants, but would not give any clues as to how to end the scene.

6. Cutting the Action: Action was "cut" when the boys strayed too fair from their parts. After a brief discussion to reinforce the roles, the players would resume the action to the scene's end.

7. Discussion: Afterwards the teachers tired to help the group redefine the problem and to see if any other solutions were possible.

As they designed scenarios for role-playing, the instructors knew it was vital to have the plot or storyline sharply identified, as well as the respective roles. Each character had to understand what he was trying to achieve and what obstacles there might be to reaching the goal. This approach introduced creative problem

solving. Once the scene began, the two adults allowed passion and pain, fear or fury, to surface but absolutely no destructive physical contact was permitted.

> "As difficult as it was, at times we had to keep control of every situation. This helped to create a safe environment in which they could work," Ms. Delgado explained.

To intensify involvement by the residents, the two adults selected life experiences shared by all the boys. Their input was regularly invited to improve the chances of success of a given scene.

A characteristic courtroom drama was conceived with ideas supplied by the boys. This was the plot:

> A young boy has repeatedly come before the court for criminal activity. The last time he appeared, the judge warned him that his next offense would send him to a maximum security prison, where petty thieves, murderers, adults and teenagers are all housed together.
>
> The boy is very frightened. He pleads with his lawyer to get him, a lesser sentence, perhaps to a residential center where he would really try to change his behavior and actions.
>
> The lawyer pleads his client's case passionately, asking for mercy; he uses the boy's mother (played by Ms. Delgado) and older brother as witnesses to support the plea. The judge listens to the case, then adjourns court to decide on an approbate sentence for the boy.

How this scene was resolved was left up to the residents. As it happened the boy playing the protagonist did not throw himself into the scene. He joked around, cursed the judge, and distracted the participants. But the others became so involved that they intimidated him into playing his part seriously.

The young man playing the lawyer, totally immersed in his role, was eloquent in the boy's defense and handled his part with amazing skill, even though he could only read on a third-grade level. It turned out, he had been in a similar situations; his lawyer's commitment had moved him, and he wanted to experience the situation himself.

As the judge, another teenager was unable to speak harshly to his peers. He slipped in and out of the role, depending on how self-confident he felt. The boy playing the part of the older brother, speaking quietly, said that his brother could not cope with real life and needed to feel punished because he was so inadequate (a perception that amazed Mr. Mittelman and Ms. Delgado).

The six-member jury listened tolerantly, then came to a common decision. The defendant, they concluded, should go to a residential center where a case worker would check up on him to ensure that he was "changing his negative attitude." This resolution interestingly demonstrated their knowledge of why they were at a residential center.

This scene lasted 25 minutes, and, quite typically, it provoked an extensive discussion. The boys talked about their need for survival on the streets and how "bad" behavior can occur when someone feels neglected by family, the school, and the world at large. Anger and frustration spilled forth about the many people who had been unjust to them in their lifetime.

Thus stimulated, the boys went ahead to talk candidly about their relationships with authority figures. From their separate voices came a common theme: they felt impotent and angry, and they lacked the skills necessary to handle themselves, others, and the give-and-take of their daily lives. The improtu confession gave the two instructors the impetus to design other scenes for role playing.

Vignettes based on their real situations began to help the boys understand how their own behavior led to their negative outlook. Through the role-playing format—the boy who played the criminal one time would become the policeman the next time—they came to see both sides of the issue.

They also recognized that besides making role-playing scenarios meaningful to the lives of the boys, they also needed to construct scenes that were dramatically exciting. In Ms. Delgado's words:

> "We knew that issues of a non-dramatic nature would not probe or stimulate the boys' curiosity or eagerness to participate. We also knew that their tolerance for concentrating or being introspective was very limited. This awareness paved the way for us to design scenarios dealing with common daily occurrences, but which, because of the truths revealed, created high levels of personal conflict."

The residents often thought their behavior was appropriate and the "other guy" was wrong. (They were very outer-directed.) This was a stance that the boys found most difficult to surrender. When their behavior pattern was stripped away, they felt they had nothing to protect them. Somehow they had to develop a new, position pattern which would hold up in life on the streets. It was here that the work of Ms. Delgado and Mr. Mittelman could be buttressed by the Center's social workers and cottage staff. Those staff members, meshing with the workshop, could help the boys move toward behavioral growth and change.

One of the strengths of role-playing was to simulate life incidents so that the boys could test alternative responses. Thus, drawing on input from them and their own knowledge of urban life, the two teachers developed a kaleidoscope of situations for the use in role-playing.

EXAMPLE: A boy decides he wants to be a policeman.

The boy knows his family and friends will harass him about his decision. To prepare for the scene, Ms. Delgado and Mr. Mittelman asked the residents to think of all of the reasons why someone would want to become a policeman. This gave the protagonist the ideas he would need to defend his decision. Once the scene was under way, family and friends were to try to dissuade him from his decision.

How did the scene end? That was left up to the residents.

At the center, peer pressure controlled the lives of the residents just as much as it did on the streets. During scenes of role-playing that concerned peer pressure as related to self values, the boys were faced with situations in which decisions could be very difficult.

In one vignette, a new boy in a neighborhood is confronted by the gang. They want him to join and when he does, he is involved in a crime and is arrested. Many of the boys understood exactly how the new boy felt—some had done exactly as he had done, hoping desperately to avoid loneliness by joining the gang.

Ms. Delgado and Mr. Mittelman did not drop the issue there. Instead, they urged the boys to look for alternatives to signing on with a gang. One boy finally agreed that he had used poor judgement in playing the part of the new boy and that, given another chance, he would not join the gang.

This clue gave instructors a promising chance for a reprise. The vignette was replayed. The resident whose view had shifted played the new boy in the neighborhood. Right away he found himself up against strong peer opposition. He came close to succumbing, but finally held out for his changed attitude. The young actors had to contend with very real situations, protected, as always, by the dramatic structure.

Role-playing had further value by helping residents understand and cope with stress. Scenes might involve a job interview, a family crisis, or a court appearance. Gradually the participants could see the reasons they felt stressed.

In their exercises, portable videotaping equipment was very helpful, as it gave the players an actual record, rather than having them try to remember what they had said. At any point the action could be cut so that everyone could look at the taped scene. "It gave them the license to speak honestly," comments Ms. Delgado, "because in their eyes they were speaking about a scene on T.V." (Use of the equipment gave those reluctant to perform a special opportunity; as cameraman, for example they gained a sense of control over the situation. For these boys, this was very important.)

Validation for the video equipment came as an outgrowth of taping scenarios on job interviews. The boys wanted jobs, but they often slipped into failure pattern roles when applying. To help them, Ms. Delgado and Mr. Mittelman schooled the boys in body and verbal language suitable for a job interview. Ultimately, some of the boys did get jobs, and attributed their success to the role-playing sessions they received at the Center.

Role-playing also helped to build understanding of personal attitudes. Residents ultimately performed the following vignette on a local radio program.

Called "Derrick's Dilemma", the story deals with two brothers, Derrick and Jim (the older one). Derrick confides to Jim that his girlfriend Martha is pregnant. Frightened, he asks for advice. The mother enters the scene. She has heard the discussion. What does Derrick plan to do about Martha's pregnancy? To complicate matters even more, Martha's father arrives, demanding to speak to Derrick's absent father. He wants his daughter to have an abortion.

The scene, unfolding further, finds mother and sons talking about abortion. Then Derrick announces his decision: he will marry Martha, and they will have the baby. But Derrick's father, after coming home, attempts to talk his son out of this plan. The two fathers get together, agree that an abortion is the only recourse, and go off to sign the appropriate papers.

This leaves the mother and two brothers to hash over the issue. The two boys hold that matrimony and fatherhood are the proper course. The mother, distressed, urges Derrick not to follow that path, and then she exits. Jim remains supportive, but when he too leaves, Derrick stands alone, mulling over the two sides of the matter. The scene ends without resolution.

This scenario directly concerned the Center's residents; their sense of power and manhood was involved and for some, this had been their actual experience.

> "During our four years at the Center, about ten boys found themselves in Derrick's Dilemma, a sad commentary on the cultural patterns that give these boys a false sense of power and masculinity through impregnation.
>
> We worked very hard to review this issue with all the boys in an attempt to get them to see the causes and consequences of their actions."

Capitalizing on their extensive use of role-playing at the Center, the instructors worked their groups into the techniques sociodrama. Here, group concerns and procedures took precedence over the actions of individuals.

The introduction to sociodrama started with a game that the two adults developed. A maze was designed using the gym's multicolored chairs. Each boy had to snake through this maze blindfolded without touching the sides of the structure.

No one succeeded, but the challenge excited the boys. Bit by bit, they framed suggestions for each other on ways of navigating through this twisting channel. Together, they wanted to find the key to solving this problem. This led Ms. Delgado and Mr. Mittelman to decide that the boys were ready for sociodrama.

The selection of scenes stemmed from common experience, for example, classroom discipline. Many of the youngsters had problems in this area and were distinctly negative.

To uncover the issues, the instructors set up a classroom scene. Each individual had a part—the teacher, the "unruly" boys, the students who wanted to learn, and the principal. The play began, and in the midst of the tumult, the action was stopped. What had been happening so far? the adults asked. Those in the roles favoring discipline saw how necessary it was to maintain order if any communication was to be sustained.

The discussion moved on to consider why each cottage at the Center had to have rules. The boys felt that those rules had been instituted just to keep them "down" and to take the "fun out of their life". The test then was to have them reconstruct cottage existence in the workshop. Again, each boy had a role; there were staff members, teachers, cooks, a social worker, and residents. Physical boundaries were laid out in the gym.

With the cue for action, the residents began to improvise. Then the vignette was stopped for a review of how successful they had been in sticking to the rules. The boys were almost arrogant. They had done a good job, they thought.

Now came the moment for intentional chaos. The sociodrama was resumed, but with one change, the boys could indulge in any activity in any area of the simulated cottage. As the scene unfolded, the results were illuminating. Each boy had staked out his territory and accepted no invasion, yet each one was perfectly willing to invade another area with wholly inappropriate behavior, e.g., eating lunch in the classroom.

In this atmosphere, each boy felt powerless. Each had established his own rules and code of behavior regardless of others. Could this be translated into the actual life of a cottage? The boys were reluctant to concede that rules could increase their productivity, but they did think and talk about their collective experience— (and they had not been punished for refusing to obey). Later, the instructors learned from cottage staff that much discussion about rules had been triggered and with it had come a marked impovement in understanding and sticking to those rules.

As the teachers broadened their use of the sociodrama format, they introduced other themes. One concerned handing and preventing abrasive contacts with teachers, parents, and police. Another had to do with creating a "group home" and dealing with conflicts in that setting.

One example, further illustrating this format, involved a broadened version of a vignette enacted in role-playing sessions, that is, a repeated offender returns to stand before a judge who has warned him earlier that upon his next offense he would be sent to a maximum security prison. The culprit, badly frightened, pleads with his lawyer to argue for a lighter sentence, perhaps assignment to a residential center.

In rehearsing this scene, the instructors knew that their students were all to familiar with the case of the accused. But, through films and T.V., they had learned something about the jury process. And so, after acting out the first part of the story —lawyer's plea, older brother's testifying, the accused voicing his fears of the imprisonment—the two teachers stopped the action. Now all the boys became jurors. It was up to them to reach a unanimous decision on whether the accused should go to prison or to a residential center. Facing a new circumstance, the boys had to consider how to deal with this situation.

It was a frustrating task. To help clarify it, the two teachers reminded them that they were there to decide the fate of a boy. Then Ms. Delgado and Mr. Mittelman outlined these steps to aid them in this problem-solving exercise:

1. State the problem.
2. List the alternatives to solving the problem:
   a) residential center, or
   b) prison.
3. Consider the value of referral to each.
4. Consider the negative aspects of each.
5. Discuss the boys' behavior and assess his needs.
6. Recommend the preferred placement.
7. Determine how many jurors agree on that.
8. Those opposed state their position.
9. Debate the opposing view.
10. Conduct a dialogue to resolve differences.

Following this sequence, the young jurors were less confused and more able to use good judgement in making a decision. In the final analysis, they decided unanimously that the boy should be sent to a residential center. With that judgement came a warning that this was his last chance.

Proposing this structured approach to decision making worked. This particular exercise was talked about for weeks afterward.

B. Values Clarification

The primary aim here was to help the boys see more clearly what they truly valued, what they thought they valued, and what they did not value. In no sense did the two adults try to persuade the residents to accept a predetermined set of values. Rather, they attempted to help residents make their own decisions. To do this, the teachers set out to:

1. Encourage the boys to make choices freely.
2. Help them discover and examine the alternatives when faced with a choice.
3. Help them weigh the alternatives carefully, studying the consequences of each.
4. Encourage them to think about what they prize in life.
5. Give them opportunities to speak up for their choices in public.
6. Encourage them to act, behave, and live according to the choices they have made.
7. Help them to examine acts or patterns of behavior in their lives.

Because values are ephemeral, the instructors thought it was best to approach the clarification process through story and game techniques. Again, the methods had to be relevant if the process was to gain acceptance. One effective means was to tell the boys a tale of streets—called the "Midnight City Story":

Sheryl loves Greg. He lives on one side of town and she lives on the other side. After dark, the city can be very dangerous. Sheryl wants to cross town anyway to be with Greg, so she asks Max, the gypsy cab driver who lives downstairs, to drive her. He'll do it, he says, but first she must go to bed with him.

Indignant, Sheryl refuses, then goes to her friend Jeff for consolation. He doesn't want to get involved at all. No way! He says. So, very sadly, Sheryl accepts Max's deal, and in due time he delivers her to Greg's door. Hearing what happened, Greg disdainfully throws her out. Now Sheryl turns to Slug and tells him her painful story. Moved by it, he goes to Greg's apartment and beats him up. Sheryl is delighted to see Greg get his due, and as the curtain comes down, she is laughing at him.

After they heard this story, the Center residents were asked to rank its five characters from the worst to the least objectionable. Put into small groups, they shared their lists and animatedly discussed their points of view. The teachers then brought them together for further discussion and to have them consider these basic questions:/

1. Which character is the most like you?
2. Which character is least like you?
3. What would you have done in Sheryl's situation?

In short order, the boys were totally absorbed in the subject and in arriving at a clearer understanding of their own values.

C. Use of Outside Resources

The boys at the Children's Residential Treatment Center had few opportunities to go "off-grounds" for group activities. At times, staff members would take them bowling, to see a film, or on special occasions, to an amusement park.

Ms. Delgado and Mr. Mittelman strongly believed in exposing the boys to outside stimuli wherever possible. Arranging excursions, the two teachers found that the boys' behavior changed when they left the Center's grounds. They became timid and vulnerable, they felt less pressure, could relax, tell jokes and show genuine affection towards their mentors.

As co-founders and active participants in The Whole Theatre Company, Ms. Delgado and Mr. Mittelman decided whenever possible to shift their workshop to WTC facilities. A piano room, dressing rooms, stage, costume and construction shops were all made available for the "off-grounds" workshops.

Music and film played important roles in this work and in the lives of the boys. Music was used as a catalyst to initiate exciting role-playing and sociodramas. When listening to a piece of music, usually rock, they would ask the boys to create characters, situations, and stories that would fit a particular rhythm or lyric.

Films varied. They were selected for their content, based on issues being dealt with in class, i.e., drugs, sex, parent/child relationships, ethnic pride, and love. These kids were very visually oriented. Their societal awareness came from whatever they saw on television and at the movies. The quality of their cinematic experience was limited. Left to their own devices, they would watch gangster films and cartoons. To expose them to alternatives, the teachers introduced films with thought-provoking messages. After each film, there was a discussion and perhaps, triggered by the motion picture, an improvisation.

The teachers wanted to expose the boys to outside stimuli, so they could gain a sharpened awareness of self, their environment and to learn what alternatives were possible. From their off-ground events came new thoughts, images, and actions.

D. Physical Life

The activities capitalized on physical expressiveness and agility which had long been the boys' favorite way of determining self-worth and value. How the boys saw their bodies tied directly into their self-esteem, level of aspiration and standing among their peers. Ms. Delgado and Mr. Mittelman built on this foundation using physical interaction and play, to reinforce much of their work.

Another reason for their commitment to the physical aspect, was in their realization that every human being, regardless of age, had an impulse to play. While one can always play alone, a basic characteristic of play is teamwork. Through play, people are drawn closer together.

At the Center, playing games became an important activity in the workshops. The level of play had to be presented in a way that challenged and intrigued the agile, physically mature boys. This is an example of the exercises used:

Falling Trust, Flying Trust

The common goal is to learn to relax and trust the group.

For Falling Trust, the group forms a circle. One person stands in the circle, eyes closed. He is to relax and allow his body to fall, knowing that he will be caught by his fellow players.

In Flying Trust, the group forms two rows, facing each other, with their arms outstretched and palms up. One player stands on a desk or chair, then dives into the arms of the group. His weight is evenly distributed along the two rows; so no one person has to strain to hold him up.

E. Verbal Games and Communication

These exercises were carried out with the recognition that effective verbal communication can improve self-identification and learning.

1. The Martian

With verbal accuracy as the chief goal, the workshop picks on person as the Martian. The Martian knows all the words that humans use, has absorbed the dictionary—but is unclear about this thing called smoking. He would like to know how to do it.

It is now up to a second player to teach the Martian how to smoke, using the unopened cigarettes and match book in front of him. The instructing player cannot use his hands to help; all his directions must be verbal. He describes step by step what the Martian must do.

Then pairs of participants are given a time limit to learn as much as they can about each other without saying a word. They find that what they learn is almost entirely different from what might have been learned through conversation. Often the participants completed the exercise feeling that hey had made real contact with one another.

G. Deeper Physical and Sensory Awareness

Sensory awareness exercises were brought into play to free the imaginations of the boys and to heighten creativity, using all of their senses.

The two adult instructors asked their students to close their eyes and to see how many details of a room they could remember and how many sounds they could distinguish.

At other times, the instructors

- Had the boys create "fairy tales" in which one half the group made up a story, while the other half spontaneously acted it out.

- Encouraged experimenting with different rhythms or with improvising a song.
- Played music, outlined a fantasy, urged the boys to let their minds play freely and act out some of their imaginings.
- Conducted exercises used to condition the boys' bodies and to awaken their senses.

1. Awareness of Environment

The residents were asked to look around the gym. Then they closed their eyes and were asked to describe the objects in the space, the number of windows, lights, doors, tables, etc.

2. Group Lifts

To stimulate both group cooperation and individual imagination, the teachers had one player pick a place he wanted to visit. The boy told the others, then lied down and closed his eyes. The group then surrounded him and after a few minutes of relaxation, they lifted him up into the air. Now he group's task was to create an imaginative voyage to help the player reach his desired destination. It was up to the boys to lift the traveller and embellish the simulated trip through rhythmic motion and sound.

3. Who Made the Sound

The objective was to improve concentration and the ability to identify through the sense of hearing.

With players in a circle, one is blindfolded. Standing in the center, he is spun around until he loses all sense of direction and then points in any direction he chooses. Another participant points and whispers a short sentence, and the blindfold individual has to try to identify him.

If the person in the center is wrong, he must point again and repeat the exercise. If he is right, the identified player becomes the blindfolded one in the circle.

H. Body Language

At the Cedar Grove Center, all the residents communicated expressively through body language. In fact, they relied heavily up on, and had a well-developed ability to cue in on the unsaid and the implied. Accordingly, Ms. Delgado and Mr. Mittelman capitalized on this strength by introducing exercises such as these:

1. The Argument

The purpose is to use the body in communicating ideas.

The group breaks into pairs; each pair is to have an argument over an issue determined by the group as a whole. Each player must argue a specific point of view with his partner. His position is argued only with physical gestures or movement.

2. Living Emotion

How can you isolate and communicate emotions solely through different parts of the body? This was the aim of another activity. Members of the workshop were to express emotions through body use—the hands to show fear, the back to show confusion, the legs to express anger, and so on. Then the boys were instructed to say "NO!" with their back, their face, a hand. They would say "YES!" by moving their shoulders, arms, or a foot.

3. Characters

The objective is to improve awareness of behavior.

Each person in the group chooses a character's voice and begins speaking "in character." Then they create that character's physical characteristics, acting out how that individual would walk, sit, or eat.

I. Group Theater Games and Improvisations

Originally invented to teach actors how to improvise, these games are task-oriented. When the task is completed, the game is over. Often the task may differ from the purpose. A game like this may be used in different settings for different purposes.

Ms. Delgado and Mr. Mittelman use group theater games and improvisations to show people how to express themselves easily.

Example:

Indian Chief:

Objective: Learn to lead a group, develop strength as a follower, and cooperate with other members of a group.

Method: A volunteer leaves the room. The group picks an "Indian Chief", who starts a physical movement—perhaps swinging one arm in a circle—that is repeated over and over. The Chief changes the movement at will. All the others must imitate exactly what he is doing. The "seeker" now returns to the room. He has to pick out the Chief and he has four chances. If he fails, he leaves the room and a new Chief is chosen. If his answer is right his answer, the Chief becomes the seeker, and the first seeker rejoins the group.

MEASURING THE RESULTS

During the initial program year, pre and post-program tests were administered to the participants. The following results were computed for them by Dr. Mary Snow, Ph.D., an Arts Evaluator and Statistician.

1. Achievement

According to the Wide Range Achievement Test which was given as a pre-test in March 1976 and post-test in August 197 and based on the fifteen participants whose scores are available on both tests:

8 were up in their reading scores

13 were up in their math scores

5 were up in their science scores

2. Attitude

According to the Internal/External Locus of Control Scale, given before and after the program, those who scored low on the pre-test scored higher on the post-rest, and those who scored high on the pre-test scored even higher on the post-test.

In other words, the gains indicated that the participants became more self-controlled due to their experiences with Ms. Delgado and Mr. Mittelman.

3. Behavior

According to the Devereux School Behavior Rating Scale, given as a pre-test and post-test to measure differences in classroom behavior, it was found that participants improved dramatically in eight out of ten categories.

The ten categories are as follows:

FACTOR	PRE-TEST MEAN	POST-TEST MEAN	DIFFERENCES
1. Class Disturbance	12.96	14.60	-1.64
2. Impatience	11.32	11.25*	.07
3. Disrespectful	12.50	11.85*	.65**
4. External Blame	12.55	10.68*	1.87**
5. Achievement Anxiety	15.14	14.00*	1.14**
6. External Reliance	14.91	12.79*	-2.12
7. Comprehension	11.73	12.40*	.67**
8. Inattentive-Withdrawn	10.32	10.15*	.17
9. Irrelevant-Responsivness	8.91	9.25*	.34
10. Creative Initiative	10.32	11.00*	.68**

*= positive gains

**= outstanding positive differences

1) Classroom Disturbance: This reflects the extent to which the child's behavior is active, social (although inappropriate), and disruptive or obstreperous.
2) Impatience: This factor is concerned with an inappropriate drive to enter into and complete the work assigned.
3) Disrespect-Defiance: This factor reflects the extent to which the child manifests open disrespect for or resistance to the school, the subject matter being taught and the teacher.
4) External Blame: This factor measures the extent to which the child expresses the feeling that it is the external circumstances (work, teacher, etc.) which are the source of difficulties.
5) Achievement Anxiety: The essential element in this factor is the outward display of disturbances (worry and upset) concerning the inability to meet the achievement demands of the teacher and/or the school situation.
6) External Reliance: This factor taps the degree of the child's inability to make independent decisions, to hold opinions, and to take independent action without the support and direction of others.
7) Comprehension: In this instance, a child may understand at the time of teaching, but may not retain or be able to produce the material when necessary. Comprehension here refers to understanding.
8) Inattentive-Withdrawn: The major issue tapped by this factor is the tendency to lose contact with what is going on in class.
9) Irrelevant-Responsiveness: This factor taps the extent to which the child's verbal responses in class are irrelevant, intrusive, and/or exaggerated or untruthful.

10) Creative-Initiative: Scores on this factor are positively related to achievement, measuring the degree to which the child exhibits active personal involvement, and positive motivation to contribute to the classroom learning situation.

Scoring procedures for these factors involved determining means for categories (arithmetic averages) and calculating differences between pre-test and post-test mean scores.

Review of the Residential Center

Assessed clinically, the project at the children's Residential Treatment Center proved effective. The boys did make tangible improvements after their exposure to a wide variety of theatrical techniques and freshly improvised adaptations.

The two actors/teachers reached certain other conclusions at the end of this four-year project. Ms. Delgado and Mr. Mittelman had contracted to work with a very specialized population. All the boys in their classes had been described as emotionally disturbed. The two adults saw that special adaptations for reaching these young people were essential.

The Cedar Grove project proved also that a special kind of human interaction is critical. Explains Ms. Delgado:

> "We've come to know a lot about the need for a nurturing attitude. If you're stiff and uptight, no technique will make a difference...
>
> "It becomes very important to get to know the population you're working with and to show them you're trustworthy. We needed to be honest, direct, and to keep our word. They tested us, and in time they came to trust us."

A SHIFT TO THE PUBLIC SCHOOLS

After the completion of their program at The Children's Residential Center, Mr. Mittelman and Ms. Delgado envisioned implementing their work into the public and private school systems.

The Arts Alternatives Program (AAP) had initially been committed to only preventing and handling behavior in problem children. Perhaps it ought to be broadened to suit the needs of various groups of youngsters, not just those with behavior problems or those classified as emotionally disturbed, socially maladjusted, neurologically impaired, or learning disabled in other ways.

Gradually the AAP began to include mainstream children in regular classrooms. It also set out to reach the gifted and talented. The results have repeatedly confirmed the judgement of Ms. Delgado and Mr. Mittelman in deciding to expand the program. The AAP has become widely known for the many services it offers to both child and teacher.

EXAMPLE: The Lincoln School, East Orange, N.J.

At this Arts Alternatives Program site, under Ms. Delgado's leadership and supervision, two staff members applied dramatic and creative arts techniques from 1980 to 1983 to fourth-grade students. The program was designed to follow these children as they progressed through to the sixth grade. As part of this AAP, an evaluation was conducted on the effects of the program on its participants. These tests showed encouraging results in several categories.

The visiting instructors, Geraldine Silk and Joanna Hefferen, found themselves contending with faculty resistance, discipline problems, and the distraction of the pupils by other assignments. Ultimately though, the children and staff developed a respect for the two professionals and took part enthusiastically in the special AAP program. The experience at Lincoln led the two teachers to endorse the video of Dr. Paul Torrance that "art as a language can be a perfect way to reach the hard-to-reach child."

The youngsters were bright, intelligent, affectionate, and eager to please; they were also bored, inarticulate, and unchallenged. And some were "troublemakers." If an eruption occurred, Ms. Silk used a rather different approach. She would expand the boundaries of an exercise going on and wrap it around the child's negative behavior until actions could be seen as appropriate. This not only made the child feel "safe", but also built trust between him and the teacher.

At any rate, this instructor had to resolve basic discipline problems before she could get on with pursuing her educational goals. As soon as it was feasible, she began introducing her fourth graders to exercises like the following:

Animals at the Zoo

The Goal: Building self-expression through role-playing.

Method: Each child chooses an animal to portray; the choice remains secret. Then, he or she crawls into a little cage or zoo home anywhere in the room. The teacher's assistant opens each cage door and lets the animals out, one at a time. They stretch, walk about, and eat some food. As the zoo keeper, the teacher interacts with each one. After the animals have had a chance to "perform" individually, they interact with each other.

In the actual exercise, conflicts sometimes flared up, just as they would in the animal kingdom. But at other times children would set aside their differences to play the game. This particular activity is especially good on a day when there is a lot of energy vibrating in the classroom.

Other goals were to integrate and build language development though physical activities, to sharpen concentration and listening skills, encourage the imagination, and stimulate trust both in themselves and in their groups.

If a class was ready for it, Ms. Hefferen later expanded her goals to include language arts skills. She tried to get the pupils to speak in complete sentences to widen their vocabulary of descriptive adjectives. By being exposed to sensory exercises, these youngsters thought up poems and prose and developed dialogue for stories.

Once again, the instructor used theater games and exercises.

GROUP I

This female-dominated class included children who were very eager and cooperative, and who had advanced verbal skills. One behavior problem, Larry, could never stay still for long. When he asked if he could jump in place while she gave instructions to the class, she acquiesced. Later she realized this was the first time her directions had not been interrupted by Larry. (Thereafter, she allowed him to jump whenever he wanted.)

Goals for this group were: building trust, developing an ensemble approach, refining listening skills, working on narrative skills, and heightening their creative writing skills. She started out reading stories aloud. Then she narrated, while the class performed actions described in the story. This led to work on characterization

and improvisation of dialogue.

The children of this group liked stories so much that they would bring in creative writing for other classes so that they could work on it together. The AAP teacher would assign characters; the class would then improvise dialogue transforming these stories into plays. Typical titles were "Green Monsters" and "Kung Fu Hero." But this workshop also worked on "Romeo and Juliet", which the youngsters were reading in another class. They acted out favorite scenes and improvised around the dialogue.

GROUP II

In this group, the boy who was the "troublemaker" became the teacher's biggest asset.

Soon he was assuming a dominant role, showing others how to do things, bringing in ideas, starting discussions, and even helping a smaller, shy youngster through the assigned exercises. Johny seemed to have all the makings of a born leader.

For the spring concert, this AAP professional choreographed a dance. The pupils went at this new task earnestly; quickly learning his steps, Johnny made it clear to all that he would not tolerate any "horseplay" in rehearsals. While he may have previously been a behavior problem, Johnny showed that in this is new, physically active environment he could and would take responsibility.

With this group, the AAP instructor used many more nonverbal exercises than she did with other groups. By term's end, she felt this particular group was ready to take stories they had written and develop them into playlets through improvisation.

GROUP III

This unit, unmanageably large, eventually had to be divided to improve the effectiveness of the AAP approach. This move led to some remarkable changes in the children.

The teacher set certain particular goals. She wanted the youngsters to respect the rights of others. She also intended to introduce nonverbal movement pieces, and hoped to develop listening and concentration skills. Further, she was going to help them use complete sentences in discussion and act out stories, verbalizing plot, sequence, characters, and motivations. The teacher found that it was difficult to get the children to listen to instructions and to each other.

At first, the instructor introduced a series of nonverbal mirror exercises and mime games to help the fourth-graders learn to concentrate and to work together. She then switched to verbal games (to improve comprehension) and had the class act out stories.

After a while, the children could perform a story with only one planning session. They could assimilate quickly any narrative elements given to them.

One child, withdrawn and belligerent at the start, seemed almost uncontrollable. But she did have an ability to concentrate, and began to show real sensitivity in mime exercises. The more encouragement she received, the more positive she was. Soon she would flare up only when someone interrupted her activity.

GROUP IV

This was the most challenging group of all. Emotionally disturbed and somewhat older than the other children, these boys and girls were more "streetwise". They wanted no part of "baby games", and they lacked openness.

Ms. Hefferen set out to help them learn to :

- Work cooperatively on projects
- Respect the rights of others
- Speak in complete sentences
- Develop better self-image through achievement
- Improve in listening and concentration

They began by trying self-competition games and simple mime exercises. Rarely would the entire group become involved, and results were erratic. Then a teaching assistant, who already knew the youngsters, joined the group; with that, the atmosphere improved. She worked on individual art projects, while the AAP professional introduced small groups to sensory work, such as guessing what objects were while they were blindfolded.

From this the class moved on to an exercise that proved to be highly productive. In one sensory activity, the boys and girls were to tell what an object reminded them of. As the next step, the teacher had them to compose a poem, which she recorded. The children were delighted to hear themselves on tape. From this came the idea to develop "rap songs" typical of black inner-city music.

Excitedly, the class entered into this unexpected exercise. One boy brought in music; each student wrote a song; another youngster directed the production; and the teacher turned on the tape recorder. "The tape they made", she commented, "was a source of great pride and something they never tired of listening to".

EXAMPLE: The Roberto Clemente Elementary School

At this public school in Newark, Ms. Delgado assigned a teacher with an acting background. He was to work with the 110 fourth-graders in her first year and to follow them as they progressed to the sixth grade.

It took little persuasion to get the children involved. Very quickly they seemed to sense that this approach was different and was something they could easily relate to. In short order, an atmosphere of trust materialized.

At first, this instructor concentrated on group-centered activities to help the youngsters feel secure in the workshops. Gradually, they became more and more willing to work alone in front of their peers. In step with this change, it became possible to shift the focus from the general to the specific, from the group activity to the individual, from the nonverbal to the verbal.

Role-playing and improvisation were explored. Some children enjoyed these exercises so much that they asked permission to get together on the weekend to practice. Other games and activities had these goals.

- An awareness of gestures, body language, eye contact, flexibility and confidence in presentation
- Building concentration skills, observation skills, and developing positive group interaction through teamwork
- Translating voiced commands into physical movements
- Working together as a team towards a common goal
- Forming complete sentences and sequencing.

One fifth-grade teacher, who seemed to understand this rather specialized work, gave the program this endorsement:

> "I know it is a very good program just by the look the children have in their eyes when it's their turn to go. I've seen several of them show enthusiasm, I never thought they had about anything! The excitement seems to be contagious in some of the work they do in my class."

In class, the second and third years at this school, the Arts Alternatives Program had two primary goals:

- Helping to develop reading skills
- Stimulating interest in language-oriented activities

The Newark Board of Education's Department of Research Evaluation and Testing made an appraisal of the AAP's effectiveness in its early years at this school. The first researcher, Dr. Burt Wiser, concluded that the "greatest salutary effect of this program had been on those whose initial reading scores were lowest. This is the group to be targeted."

At the conclusion of the 1982-1983 program year, another research specialist, Dr. Annette Gourgey, conducted a second evaluation of the effectiveness of the AAP on its participants. The following is a summary and conclusion of Dr.Gourgey's findings.

The Arts Alternative Program has benefited students in:

1. Reading achievement
2. Overall attitude
3. Level of self-expression
4. Level of trust
5. Level of acceptance of others
6. Level of self-awareness
7. Level of awareness of others

These findings suggest:

1. The program improves reading achievement.
2. The program improves student's attitudes in several areas. By emphasizing creative activities within a group setting, skills in self-expression are developed.

It also helps students become more accepting of other's feelings and increases their awareness of themselves. These skills are important not only for school achievement as measured by test scores, but also for personal development and improved relationships with others. These qualities may have a strong impact on school life, readiness to learn and ultimate success in life.

V

SUMMARY OF THE PROGRAMS

Ms. Delgado summarizes:

"Our work is based on theater-related techniques which help support positive behavior and actions. We encourage the child to feel free to be themselves, and then to create, to express, and to do.

"We create an atmosphere conductive to learning, thus strengthening a child's motivation and excitement for learning."

At the Children's Residential Center, Ms. Delgado and Mr. Mittelman concentrated on youngsters with problem behavior. But no longer was this the only population. The work has included the gifted and talented and the physically or neurologically impaired. Then too, students may be the victims of cultural and economic deprivation. And of course, a class might show any combination of these characteristics.

1. Techniques such as role-playing are timeless.

   "The child of today is exposed to so much more sophistication than the child of ten years ago. Our way of working with the 1980's child has to reflect this. We must keep up to date on the influence facing our children so that we can have the greatest effectiveness."

2. A teacher and a child are at the heart of his work.

   "If you want to gain the trust of a child, it is necessary to believe that the problem of trust is real and that progress toward its solution will mean progress toward the child's learning; to have time or take

take time simply to be with the child; to recognize the child's distrust and to accept without dismay—or retaliation—his swift and sure thrusts to hurt or keep you away; to recognize simply self-defining commitment; to have and use private resources for personal understanding and support, especially when the going is rough; and to be genuinely content—no, joyous—when a child begins to catch fire with learning, however limited or grand his flame may be. It can be done, we vouchsafe that."

"Exceptional Teaching for Exceptional Learning"

. . . A Report to The Ford Foundation

Nicholas Hobbs et al.

3. Teachers in this field must be extra sensitive

Appraising her staff, Ms. Delgado finds it "no mistake" that they have all been actors. They share themselves with the children. This helps build trust.

Each teacher is distinctly different; they may all be doing the same work, but their approach is uniquely their own. What binds them together is the conviction that dealing with each child in a caring, sensitive way heightens youngster's eagerness to give of himself.

On an AAP job, a teacher has to be ready with a stockpile of information and techniques. This provides the professional with alternatives when something does not work. This flexibility—it is both a talent and a skill—can integrate the child's world and needs into the structure of the workshop.

Past experience has shown the urgent need for in-service orientation of teachers at schools where Arts Alternative Programs are to be scheduled. All too often, regular faculty members have been skeptical

about the AAP, if not downright resistant. One teacher disciplined a recalcitrant youngster by telling him he could not go to the AAP class.

Through in-service sessions, a clearer understanding by teachers of what the AAP instructors do would be assured. Holding these orientations has been endorsed strongly by the Newark Board of Education's research staff.

4. The school principal must be supportive if the work is to have any chance of success.

The Administrator has to be "open the door" for the AAP workshops.

5. Evaluation

"Have worked professionally with not-for-profit theaters", comments Ms.Delgado, "I have become accustomed to the problems of fiscal survival. Theater is no longer a well-supported art form. Affective education has also joined the ranks of being a stepchild in the education of our children. So it was logical for me to believe that our work with children would not be seen as valuable unless we could prove that it made Johnny read better. Educators were interested only in academic achievement.

"However, Newark's evaluators felt very definitely that we should pursue the affective area. This stemmed from their belief that if a child is motivated, if he or she becomes curious and his or her thoughts and feelings are stimulated, then this is a real achievement.

"We have no control over the interaction in the regular classroom. Ideally though, the children we work with will bring (this has already happened) the enthusiasm from their AAP workshop into their basic skills work. In that way we will have affected their learning."

FUTURE PROJECTS

In the interest of reaching the widest possible audience with information about their work, Ms. Delgado and Mr. Mittelman wish to videotape an account of their AAP projects. They would commit to a permanent record and tool, those exercises that have proven to have maximum effectiveness both in residential and all other educational settings; exercises which have been evaluated to have a proven positive result in behavior and basic skills. They would also tape techniques for problem solving and values clarification. These videotapes would be offered to schools and social agencies providing alternative teaching tools to solve certain problems where traditional methods have not worked.

Ms. Delgado and Mr. Mittelman have also developed several projects for use to open-circuit or cable television. Some of these ideas include:

1. A half-hour series will feature an ensemble of teenage actors presenting relevant social and personal issues though role-playing, improvisation, socio-drama, values clarification exercises, and scripted materials.

   A studio audience, while watching, will be able to take part in questioning the actors, in discussion, and in role-playing scenarios.

   The goal of this format will be to reveal accurately the issues that are significant to the youth of today.

2. "Alternatives" is a proposed series derived from the work of Ms. Delgado and Mr. Mitttelman and from the writings of other experts in human development. Its basic elements include a host, four to eight players, a guest specialist, a studio audience, and the viewing audience at home.

Each show will have a specific theme. The host introduces this theme, guides an initial discussion with the experts and studio audience, then draws in the team of players to dramatize the given situation.

When the scene reaches a point of potential conflict, the host steps in, stops the enactment, and draws the expert panel and audience into a discussion of what they have seen. The videotape scene is played back to clarify perceptions of panel and audience, as well as to give the actors new insights. With this stimulation, the players now improvise a reenactment.

Once this role-playing revision is over, the host leads further discussion on other alternatives that might be useful in solving the particular situation. The players are encouraged to talk about their feelings in taking the roles of the different characters.

In this format, the primary aim is to find ways of solving issues and to consider where and why communication processes may have broken down.

3. "The Hangout" is a teenage soap opera built around a core group of teenagers confronting the challenges and dilemmas of the adolescent years. Watching this series, young viewers could expect to find humor, love affairs, problems of adjusting and coping, ever-changing moods, and the day-to-day dynamics of a teenager's life at school, at home, and with friends.

Set in an East coast suburb, the soap opera focuses on two high schoolers whose parents both work. The mother is in advertising; the father is a successful pediatrician. With their permission, the family recreation room serves as the hangout for the two children and their friends.

The story line evolves around the brother and sister and their eclectic group of friends. Success or failure in school, relationship to teachers, family communication, love, friendship, vocational goals, independence, drugs, etc.

4. "Drama and Fiction": an ensemble of six actors (ethnically integrated) who travel to and perform daily at designated neighborhoods throughout the New York-New Jersey Metropolitan area. The focus of this mobile troupe would be to dramatize excerpts from important fiction relevant to young people. This would give the young audiences an awareness of what exists in the world of literature for them to explore. These shows would be tied into school systems and community centers which would provide for follow-up beyond the troupe's stay at any one site.

5. "Playing With Your Child": An illustrated manual and videotape program consisting of traditional games which have been handed down by our different cultural heritages, which have stood the test of time. Games would include verbal games, writing games, indoor games, outdoor games, etc.

EXAMPLES OF TECHNIQUES AND EXERCISES

ROLE-PLAYING

In constructing role-playing scenarios, the plot or story must be clearly identified. Each character, his role, and the given situation must be clearly defined. A conflict must be established. Conflicts can be simple, i.e., A wants B to lend him a book, B doesn't want to give out his book, A must convince B t do so. Or, A saw B steal an object from C's locker; does A confront B, does A tell C, or does A remain silent? This conflict provides obstacles to achieving a given task. One must then find new and/or alternatives means of accomplishing what one is set out to do. Role-playing can focus on behaviors, on relationships, on problem solving, and on values.

EXAMPLES:

1) A teacher goes out of the room to a special meeting and places a student in charge of class.

QUESTION: How does the student-turned-teacher relate to the other members of the class? How will the student handle themselve?

2) A boss is going to fire an employee but his defense convinces the boss to change his mind.

QUESTION: What strategies are necessary in convincing the boss? Are they honest? What methods of communication, behavior and attitude can alter circumstances? How successful was the student in achieving desired outcome?

Values Clarification: How do you help another person develop values? You assist in helping that person develop the process of determining and understanding personal values by:

1. CHOOSING
    - Freely
    - From alternatives
    - After thoughtful consideration of the consequences of each alternative
2. PRIZING
    - Cherishing, being happy with the choice
    - Willing to affirm the choice publicly
3. ACTING
    - Doing something with the choice
    - Repeatedly, in some pattern of life

These techniques are very different from trying to persuade someone to accept some predetermined set of values. It is based on a conception of democracy that says people can learn to make their own decisions. It is also based on a concept of humanity that says appropriate values will come when people use their intelligence freely and reflectively to define their relationships with each other in an ever-changing world. Furthermore, it is based on the idea that values are personal things and cannot be of much significance if they do not impact the life of the person who holds them.

EXAMPLES:

1. LIFE GRAPH AND PICTURES

LEARNING GOALS: A mechanism for sharing past and future with others.

A child is given a blank piece of paper and asked to either graphically or pictorially represent the past and his/her aspirations for the future. Once this has been completed, each child is asked to share their "life" with one other person. After everyone has had this opportunity, the group comes together in an informal discussion about "sharing" experiences.

2. RISK AND SHARING

LEARNING GOALS: To build trust and willingly and openly state and defend beliefs and actions.

The group breaks into pairs. For five to ten minutes each child is to share with his partner the high and low points of his life during the past week. When the time is up, each child picks a new partner and repeats the process.

After five or more sharing have occurred, we ask a few questions, relative to the quality of interaction. Were you really listened to? Did you really listen? Did you really share your feelings or did you just speak factually? Did you feel that you shared your thoughts?

3. RANK ORDER

LEARNING GOALS: To aid in making choices between competing alternatives.

For example, "which do you think is the most harmful—cigarettes, alcohol, or marijuana? The children are asked to rank these in order of priority. Another example: "If your parents were always arguing, which would you have them do—get divorced and have your father leave home; stay together and hide their feelings; get divorced and have you live with your father?" This technique was often used in relationship to problem solving. Children enjoy this enough to create their own rank order questions and alternatives.

4. MAGIC BOX

LEARNING GOALS: To help children think about what they value.

Because this exercise requires the use of their imagination, it is important to set this up very much like an improvisation. For example: after having looted a store, a boy comes upon a golden box. His curiosity makes him want to open it. He does. The inside of the box was glowing, and what do you think was in it? The students, individually, had to act out this short scene and list all the contents they would want in it, either tangible or intangible. After each student made a list of their desired contents, they ranked in order the things they wanted most for themselves.

5. COAT OF ARMS

LEARNING GOALS: This exercise helps the student think about their lives, past, present, and future.

They are asked to draw a picture of a coat of arms, and to answer the following:

1. What do you believe to be your greatest personal deed?
2. What is something you are striving to become or to be?

3. What is the one thing you'd want to accomplish by the time you are 65?
4. Draw three things that you are good at.
5. What is the personal motto you live by?
6. What three things would you want said about you if you were to die suddenly?

6. TAKING SIDES

LEARNING GOALS: By taking sides in someone else's conflict insight can be gained about our own lives.

"There is a high school student who is selling marijuana to junior high school kids because he desperately needs money to get the transmission fixed on his car. He needs the car to get to his job as a busboy at the country club. The car he bought, it turns out, had its transmission filled with sawdust, which kept it running just long enough to go beyond the ten-day guarantee given to him by the used car salesman. When confronted, the used care salesman said, 'Look, that's just the way we took the car in. We didn't check it. We didn't do anything to it, good or bad. Go see the guy who sold it to me.'

"The man who sold the car to the used car dealer sold it in a hurry, because he bought a new house in the suburbs and he had to quickly raise money for the closing costs quickly or his family would have been without a roof over it's head. The car he sold was really their second car and he was going to get around to getting the transmission fixed after they moved and were settled into their new house. But when the closing costs came due, he filled the transmission with sawdust and sold the car to the used car lot for the wholesale book price. The used car dealer cleaned the car a bit, and sold it to the high school student at the retail book price, making about $85.00 on the deal.

"The new house buyer said he wouldn't have done what he did if he hadn't been desperate and he blamed the banker for not telling him well in advance what the closing costs would be.

"The banker said, 'Now, if he hadn't been so cheap, he would have hired a lawyer who knows all about closing costs, but he wanted to save a few bucks and do it himself. We handle too many deals here to be able to keep up with each individual who comes in for a mortgage. Anyhow, he ought to have known that there are alway closing costs. But what can you expect from those kinds of people? As soon as those people begin moving into their neighborhoods, they rush out here to the suburbs like the plague was after them and they don't stop to think about details like closing costs, mortgage fees, and so on. Well, business is business, and we're in the business of lending money, we're not lawyers for people who don't know about closing costs.'

The children are asked to rank the person they dislike the most, finishing with the person they dislike the least. Then they are asked to consider the person least blameless and put him in the fourth slot and the person they blamed the most in the first slot. Discussion follows. The group can then role-play, each child picking a character and playing out the arguments, pro and con, which emerged in the discussion. They then can be asked to change characters and role-play again. Afterwards, they are asked to share a situation similar to the one in the story that they had heard about or may had been involved in. The focus always remains "becoming clearer on what we seem to value."

PHYSICAL EXERCISES

Physical exercises play a very important role in our work. We are able to reinforce many issues through physical interaction and play. Many believe that playing belongs primarily in the domain of the very young; this is not so. In every human being, regardless of age, there exists the impulse to play. In primitive societies this impulse was released though tribal physical rituals expressing hope, fear, joy, desire, sorrow, hatred, worship, etc. True play, though free, creates order; indeed, it is order. Although many may play alone, one of the most basic characteristics of play is the teamwork involved. Through play teams are drawn closer together. One only has to watch a playground filled with children. The child plays almost as soon as he begins to move and, through his play, he learns. A child expresses his feelings through movement while creating more complex situations, and, as he grows older, the boundaries may stretch but the rules remain clearly established. Many children build lasting relationships with their peers through a play relationship, which has as its basis the quality of their physical interaction and personal gratification. Healthy play requires all participants to give

and take freely with one another, to have the ability to resolve problems and to remain "open" with one another.

1. THE ELEPHANT

LEARNING GOAL: Physical cooperation of group efforts.

The group forms a line together, each facing the same direction, with their arms wrapped around each other's waists. Their task is to walk, lay down on the floor, and stand without being separated or dropping their arms.

2. SOUND AND MOVEMENT

LEARNING GOAL: New modes of communicating and personal awareness.

Students form two rows which are ten feet apart. The first player starts with a sound and a movement that will help him physically travel to the opposite side. As he travels half-way to the other side, the line that he is facing beings to imitate his movement. The object is for the player who is traveling to choose someone to take his place. He he must choose someone who he feels is best duplicating his movement, or someone who he feels has the feeling that he as, even though the duplication of his movement may not be exact. Once he has chosen the person, he continues his sound and movement and stands in front of that chosen person until they become a mirror image of each other. They then change places, continuing the sound and movement. The person who is chosen then begins to slowly change the sound and movement to his own. He then travels to the other side of the room, and so on. This goes on for quite a while until, hopefully, everyone has had a chance to participate in going across the room.

After everyone has participated in this, the group begins to break the structure of the two lines and relates as a group to each other.

3. SLOW MOTION FIGHTING

LEARNING GOAL: Physical control and concentration.

A boxing arena is created. The two opponents enact a boxing match in slow motion, without making physical contact. This can be done as part of an elaborate improvisation which can include the supporting cast of handlers, announcers, referee, crowd, media, etc.

4. THE ALLEY

LEARNING GOAL: Concentration, use of auditory senses not relying on visual information.

A rectangular space is designated the Alley. Gym mats or any cushioned material can be utilized. Two students stand on opposite sides of the rectangle. Student A is the Burglar, student B is the Policeman. The object is for student A to reach the opposite end of the rectangle (Alley) before the Policeman, student B, catches him. On a given signal, both A and B must begin to move towards the center of the mat. Variations: A is blindfolded, B is not, then reverse; another very exciting variation is to have both A and B blindfolded.

5. RITUAL COMBAT

LEARNING GOAL: Non-Competitive, non-contact, ritualized and emotional expression.

Ritual Combat is a way of experiencing oneself in relation to another person without physical contact. One person is "It" and the rest of the participants stand in a circle. The participant who is "It" chooses whom he wants to combat. Once that person has been chosen, the

rest of the participants sit down. The two combatants stand opposite each other on a mat or something soft so that if they should fall or jump, their bodies won't be hurt. One person initiates a sound and a movement. The other person's objective is to meet the energy level, not to duplicate the sound or movement. What happens between the two people is that they create a peak of extreme intensity through sound and movement until they feel that they have gone as far as they can go with either the sound of the movement. At this point they are asked to just let themselves lie on the mat and relax.

6. TUG-O-WAR

LEARNING GOAL: Cooperative and collaborative use of the body, imaginatively.

Two teams are formed with an equal number of players on each. A center line is drawn. An imaginary rope is lying on the group perpendicular to the center line. At a given signal, each team picks up the rope and begins to tug. A team wins when it has successfully driven its opponents over the center line.

Observation: Does every member of each team cooperatively tug at the rope? Are they able to sustain the imaginary rope? How does the winning team feel? How does the losing team feel?

7. SNAKE

LEARNING GOAL: To trust one another and take responsibility for others.

Players form a snake by holding on to each other's shoulders or hands. Everyone closes their eyes except the player at the front of the snake, who leads the others around, negotiating real or imaginary

obstacles, climbing stairs, going over, around, or through things. Signals may be given only by touch.

Observation: Who leads? Why? How does he lead? How clearly are signals passed on? How confidently do the followers move? Are they tense or relaxed?

VERBAL GAMES AND COMMUNICATION

Effective methods of verbal communication can enhance the process of self-identification and learning. Human interaction through verbal communication can be approached in a way to enable individuals to identify conflict situations.

1. I ACCUSE

LEARNING GOAL: Verbal spontaneity and resourcefulness.

One player begins to accuse another player of having stolen something. The player accused must deny or admit to it, but must tell the reason why he did it and point the finger to someone else, perhaps his accomplice. This goes on throughout the group. What happens is a "rat pack" effect where, as each person gets accused, the group comes together against that one person and so the focus keeps shifting from person to person. The group rallies around the person who is defending himself saying and screaming "I Accuse, I Accuse" until he has defended himself sufficiently and placed the blame on someone else, and the group collects again and goes after that someone else.

2. VERBAL POETRY

LEARNING GOAL: Confidence and exploration of verbal imagery.

The group lies down with heads in the middle. They close their eyes. They are told that they are great poets, and anything they say is poetic. One player beings by speaking a sentence, someone else adds a thought, and so on. After everyone had a turn, we were amazed at the variety of images that were created.

3. GROUP SENTENCES

LEARNING GOAL: To articulate ideas collectively.

Everyone has the chance to change the sentence, but each contribution has to follow from what was said before. The group sits in a circle. The first player says a word, the next player adds another, the next another, and so on to the completion of a sentence.

Observation: What kind of sentences are formed? Do all the players feel equally involved?

This game is suitable for articulating collective annoyance or aggression, joy or happiness, etc.

4. GIBBERISH

LEARNING GOAL: To interpret and react appropriately to intonation, intensity, melody, pitch and mood in language, independent of verbal meaning.

Gibberish is a "language" in which people of any nationality can converse and understand each other, even if they do not know each other's language. Two players are assigned a nationality and a situation: for instance, an Englishman and an Eskimo who haven't seen each other for ten years meet on Broadway. The two players try to communicate with one other in a nonsense language.

NONVERBAL COMMUNICATION

The relationship between one's verbal and nonverbal communication is an important variable in effecting the degree and duration of positive changes in attitude, perception, and self-image. The purpose of utilizing nonverbal communication is to enable children to recognize and respond to other's nonverbal cues and to examine their own nonverbal behavior.

Nonverbal communication is used in one form or another in almost all the techniques because it is a successful means of exploring relationships and feelings. It is based on the premise that "words get in the way" of expressing things directly, because we have been taught to be circuitous, suspicious, and dishonest with each other. Words are the way we preserve these relationships because speaking, like seeing and hearing, can be done at a distance. When we deny the possibility of speech, we are compelled to find other means of communicating and other things to communicate.

Nonverbal interactions are also aimed at abstract and emotional communication in terms of body movement and sounds, including animal imitations, relationships with imaginary objects as intermediaries and talking gibberish. All are aimed at reopening long-closed roads in ourselves to reach others.

1. BLIND WALK

LEARNING GOAL: To trust our partner and develop awareness of self and environment.

The group breaks up into pairs. One of each pair is blindfolded. The sighted partner leads his blindfolded partner around the room.

The sighted partner must try to create varied experiences for his blindfolded partner, i.e., textures, sounds, speed of walking, levels of height, total discovery of the physical space and its objects, etc. After this is completed, the partners reverse roles.

2. IDENTIFYING THROUGH TOUCH

LEARNING GOAL: Heightened awareness of our tactile senses.

The group is blindfolded and asked to identify objects which are passed around the room, i.e., hair curler, dried fruit, broccoli, carrots, etc.

3. SENDING A MESSAGE

LEARNING GOAL: Establishment of nonverbal contact and understanding.

The children sit in a circle with a volunteer in the center. Each player in the circle draws a number on a piece of paper and keeps it concealed from the others. The child in the center calls out a number, for instance 7. Player 7 then calls out two numbers, for instance 10 and 15. Players 10 and 15 now have to change places while the player in the center tries to anticipate them and take one of their places. Since players 10 and 15 don't know each others number, they must first establish a signal without the player in the center noticing. If the player in the center is successful, the player who loses a place must go into the center.

Observation: How is nonverbal contact made? Is it more difficult to make yourself understood or to understand others?

4. WINKING

LEARNING GOAL: To signal the desire for contact.

Divide the children into two uneven groups. The smaller group of players sits on chairs arranged in a circle. One chair remains empty. The other group stands, one player behind another, their hands behind their backs. The player behind the empty chair winks at one of the seated players. The latter attempts to jump up and sit on the empty chair. If the person standing behind the seated player who is winked at can prevent him from running away in time, he has to remain in place. The seated and standing players reverse places.

5. SILENT SOCIOGRAM

LEARNING GOAL: Concentration on visual communication.

Players form two groups. Two rows of chairs are arranged facing one another. Group A sits in one row of chairs, and Group B stands behind the other row of chairs, facing Group A. Each of the players sitting down mentally chooses one of the standing players. Each standing player then sits down opposite the player who he thinks has chosen him. If the player chooses the correct place, he remains seated and his partner has to stand up. If the player chooses the wrong place he has to guess again.

Observation: How clearly is contact established? Is any one person chosen several times? How is the partner prevented from leaving? This game arouses anxieties. It can develop into a sociogram of the group.

6. SCENES OF SILENCE

LEARNING GOAL: The experience of communicating without words in a group.

The group breaks up into smaller groups of three or four. Each player must create a scene in which silence is justified. Then each group performs their scene without saying what the justification for silence is. The viewing group must try to guess why the silence is justified and who the characters in the scene are.

Examples: a funeral, waiting for a bus, a hostile waiting room.

Body awareness covered two areas: physical conditioning and sensory awakening. We do physical exercises to loosen tight muscles and to get used to new movements, so that participants have the bodily conditioning necessary to take part in our program.

Seeing and hearing have been overemphasized in our society, though mostly in the wrong way: we substitute them for functions performed so much better by our senses. When our eyes and ears aren't working overtime trying to protect us from our other senses, they too can open to their full potential and begin to experience what they were meant to.

7. TRIP THROUGH THE BODY

LEARNING GOAL: Experiencing physical awareness and relaxation.

The group lies down, heads all touching. They are to imagine that there is a miniature of themselves on their left ear who is going to take a trip through their bodies. This miniature will be allowed to explore every part of the body.

8. SCULPTING SELF

LEARNING GOAL: Physicalization of self-image.

The group lies down and closes their eyes. In the space before them, they will sculpt their bodies in as much detail as possible.

9. THE RESOLVE

LEARNING GOAL: Use of body in communicating ideas.

The partners must find a way of resolving their argument not arbitrarily, but very specifically, both reaching an understanding.

10. CAUGHT IN THE ACT

LEARNING GOAL: To experience oneself differently while communicating with others.

The group scatters themselves around the room. They may move but must always stay on their spot. When they hear the words "caught you", they must freeze and then begin moving and interacting in their caught position.

GROUP THEATER GAMES AND IMPROVISATIONS

Imaginative group exercises in communication, cooperation, and concentration. Originally formulated to teach actors how to improvise, they are just what the word says, games, many similar to and taken from children's games. These games are task-oriented—when the task is completed, the game is over. But the task is often different from the purpose (and as with other exercises, a game may be used for different purposes in different contexts). For example, in the game "Indian Chief", the task is too pick out who in a circle of people is leading the group movement, but the purpose is to get the group to work as a unit. This approach is true for all of our work: when people are involved in something which is interesting in itself, things happen spontaneously which they could not easily produce by

consciously working at it. The most complicated form of theater games is Group Improvisation of Scenes, for the elements of improvisation have as their basis the ability to express ourselves freely and appropriately—one of our prime learning goals.

1. WHERE ARE YOU

LEARNING GOALS: Experiencing the usage of the sense of hearing and concentration.

All the players sit in a circle. Using gym mats to form a solid "wall", two players are blindfolded. One of them has to catch the other within a certain amount of time, but both must be touching the mats or "wall" in some way all the time. The onlookers must remain absolutely silent. The "seeker" may shout "Where Are You?" three times. The player that is trying to catch must answer in some way (by speaking, whistling, hissing, etc).

2. DESCRIBING AN OBJECT

LEARNING GOAL: Group collaboration.

Player A thinks of an object he wishes to describe to his fellow players. He must describe this object in detail with any obvious clues given. The group must gather the information and collectively decide what the object is that is being described.

3. OBJECT TRANSFORMATION

LEARNING GOAL: Use of imagination; give and take.

This is done with partners, two people standing opposite each other. One begins by shaping forms in thin air and creating an imaginary object. Then, once he's created the imaginary object, its weight, size, and shape. The process is repeated many times as communication develops.

4. MIRROR

LEARNING GOAL: Awareness of others and exploration of physical and emotional means of communication.

Two players face each other. One is the "Mirror" who reflects what they see, the other is the Initiator. The Initiator should begin with slow deliberate movements. This permits the Mirror the time needed to successfully reflect what is seen. After a while, roles can be reversed, the Initiator becomes the Mirror and the Mirror the Initiator.

Observation: The teacher can gain insight into the students' sense of play and imagination as well as their abilities to concentrate and cooperate when working with their peers.

As the exercise continues The introduction of relevant themes through the narration of stories is of great value for both the Mirror and Initiator. One can introduce such ideas as: preparing for a job interview, confronting a friend about inappropriate behavior at work, anticipating negative reactions by peers and can see honest, immediate reactions due to the necessity for continuing the game.

5. SWAT TAG

LEARNING GOAL: Breaking the "ice" in group communication; safe aggression.

Swat Tag is a variation on the game of tag. The group sits in a semi-circle. There is a chair placed equidistant from all the members in the center of the floor, with a rolled-up newspaper lying across it. This is the swatter. The protagonist, the person who is "It", must get the swatter, swat one of the members in the seated group, place the swatter back on the chair and sit down in that person's place before he hit.

This process is repeated many times.

As the players play the game, we introduce themes and ideas to which they must respond while playing. For example, The elements: "Play the game as if you are in a thick fog, play the game as if every time you swat someone you must name something about yourself that you value"; Emotions: "Play the game as if you are feeling frightened, very happy, angry, confused, silly"; physically: "Play the game, as if you were a baby, as if you were a father, as if you were a business man, as if you were a king, as if you were a teacher, as if you were a criminal, etc. . ."

6. OPPOSING POINTS OF VIEW

LEARNING GOAL: Total concentration.

The group breaks into pairs, each pair sitting and facing each other. A topic is decided upon. One partner takes a con point of view, the other a pro point of view. At a given signal they are to speak, simultaneously, and convince each other of their points of view. They then reverse roles.

7. WASHING MACHINE

LEARNING GOAL: Spontaneity of imagination and flexibility of action; taking orders.

This concerns two people who come to a laundromat to wash their clothes. Each person has an alter ego, who, verbally, gives his partner adjectives which he must spontaneously act out. The objective for the two washing their laundry is to continue that action regardless of their behavior, they must never relate to their alter egos. After 15 minutes, they are asked to reverse roles.

8. ELEVATOR

LEARNING GOAL: Interpreting nonverbal cues.

The group imagines itself in an elevator on its way to different appointments, i.e., job interview, business meeting, etc. The elevator stops. Without directly stating what his occupation is, each player must find out the occupations of the others.

9. THE SPACE

LEARNING GOAL: To follow through on a specific action.

Four points are picked in a room. Each player travels from one point to the next until he has completed all four. However, each player must travel to each point with a specific action, i.e., a king walking to a throne, a drunk, a priest, a "cool" guy, etc. The next step is to have each player make contact with another player, while still continuing his action.

10. FREEZE

LEARNING GOAL: Physical control and concentration.

The children are engaged in a predetermined activity which involves the use of body movements. At a given signal, they must freeze their positions. At another signal, they must continue the flow of their activity. This is repeated several times.

11. PEOPLE PICTURES

LEARNING GOAL: Communicating clearly and precisely.

The players are shown a number of photos of people communicating in various ways. The players divide into pairs and each pair chooses a photo without the others seeing it. Each couple now performs a conversation that the people in their photo might be having.

The others must guess which photo they are performing.

Observation: Does the group have difficulty in guessing which photo is being performed. Why?

12. ROCKET

LEARNING GOAL: Free expression.

Players attempt to drown out a noise, such as a radio, by making a noise themselves, beginning quietly and gradually getting as loud as possible. Finally they slowly grow quiet again.

The game can also be played without an external noise.

Observation: Who takes the initiative? Do all players play an equal part? What positions do players adopt while shouting—tense, relaxed, looking at other players, etc.?

13. GROUP MIRRORS

LEARNING GOAL: Coming to a group decision.

Players stand in a circle. Everyone watches and imitates the movements of the player standing opposite, until the whole group is carrying out the same movement; at the same time everyone tries to introduce new movements.

Players lie in a circle with their heads toward the center, eyes closed. They attempt to communicate by knocking on the floor, singing notes, playing word games, word association, and so on. Everyone tries to introduce new themes at the same time as he is listening to the others and trying to come to a group idea.

Observation: Who has ideas for movements and who doesn't?

From which players can and will the group take ideas for movements? What does this depend on—the idea or the identity of the inventor? Do all members of the group play an equal part? Do players try to "show off" or do they work together to develop an idea?

14. MACHINE

LEARNING GOAL: Cooperative efforts—awareness of self as part of a "chain".

The group has to invent a machine. First players choose an inventor who has to come up with the idea for the machine, than an engineer, and then several works who are to build the machine according to the inventor's instructions. The machine is then set in motion, the players accompany and punctuate their movements with sounds.

Observation: How are roles allocated and assumed? Do choices integrate into the functional needs of the machine?

15. PHOTO PUZZLE

LEARNING GOAL: Cooperation and sharing.

Using photographs of the children, each cut into puzzle size pieces, everyone has to assemble a picture, not necessarily his own. No one may speak and no one may intervene directly in another's work.

16. ADVERTISEMENT STORY

LEARNING GOAL: Use of imagination and expression of ideas.

The group is given a number of adjectives taken from a single advertisement which they use to invent a story.

Observation: Who has ideas and how are they expressed? As a means of self-expression, or a means of self-assertion?

17. CITY BUILDING

LEARNING GOAL: To establish group cooperation.

The players are given cloth, string, boxes, fabric, musical instruments, crayons, paper, hats, etc. They are to build a city using these materials. Then they are to allocate roles within the city and create the city life.

Observation: How well does the group work together? Which player dominates the group? Is the city building a cooperative effort or the work of only a few?

18. PUSHING

LEARNING GOAL: To become aware of feelings that arise on both sides in a conflict situation.

Two players stand facing each other, placing their palms together and clenching their fingers. At a given signal they try to push each other backward, away from the spot where they are standing. They may break off the struggle any time they choose.

19. GROUP WHERE

LEARNING GOAL: Finding imaginative ways to contribute to a group effort.

One player begins an activity which exemplifies the place he has chosen. As each player recognizes the place, he enters the scene, also with appropriate activity. The third player enters with his activity and so on, until the entire group has entered the scene, each with activities.

20. THE CLOUD

LEARNING GOAL: Using of decision-making skills in solving problems.

Four players, possibly imaginative angels, are on a cloud. The cloud is overloaded. The players, angels, can safely reach heaven if one of them jumps off of the cloud first. Each of them has to persuade the others that he must not be sacrificed.

Observations: How do players attempt to convince the others of their own importance?

21. ENERGIES

LEARNING GOAL: To respond to other people's wishes without giving up your own.

Players move silently around the room. Everyone chooses a partner; hopefully two groups of equal size stand facing each other in rows. Partners raise their hands and (without touching one another) exert imaginary pressure and counter-pressure to try to make the other move backwards. Afterwards the two rows of players exert pressure and counter-pressure on each other as groups.

Observation: Do players respond to pressure with counter-pressure or with resignation? Which players feel they have won?

22. SHADOWS (ALTER EGO)

LEARNING GOAL: Accurately perceiving what another is feeling and/or thinking.

Two players, A and B, have a discussion. Behind each of them stands a "shadow", A and B. A says or asks something. Then A says what he believes A really meant to say, felt, or omitted saying. B answers A and then B interprets what B said. A answers B and so on.

Observation: Do the shadows really understand what their partners are thinking, feeling, and not saying? Do the shadows project their own feelings and thoughts onto their partners? Who steers the conversation, A and B or their shadows?

23. WHOM AM I THINKING OF

LEARNING GOAL: To get to know one another.

Players try to get to know each other better with the help of analogies. One player in the group thinks of another player and the rest have to try to find out who it is by asking questions such as: What would this person be if he were a color? What would this person be if he were a landscape? What would this person be if he were a musical instrument? What would this person be if. . .? The group continues its line of questioning until they find out who it is.

24. STEALING THE PIN

LEARNING GOAL: Develop team cooperation and support.

This is a game many kids play in camp or in gym. We like to use it because it supports team effort. It is a very competitive game, because two teams are pitted against each other. But what must be stressed is not only the winning, which is very important, but how the team chooses to play. More often than not, the teams are not equal in terms of individual strength and ability, and that is something that usually creates a lot of conflict within a team. Here the workshop leader has to be very sensitive not to deny the excitement and desire to win, but also to stress the importance of the team working together, each individual to become part of a collective whole.

An object is placed in the middle of the room. Two lines are formed facing each other. Each person on each line has a number. If each side has five people, each line has numbers one to five on both sides. When the caller calls "number one," both "number ones" run to the middle of the floor. The purpose is to steal the object on the floor and bring it back to his team. If he manages to steal it and bring it back to his team, he gets two points; if he manages to catch somebody stealing it, he gets one point, thus rewarding the aggressor and the opponent, both of who are willing to take risks, as opposed to the player who waits for the other to take a risk. This is an amusing game and can be played with any object and almost any number of children.

25. WHAT'S CHANGED

LEARNING GOAL: Development of skills of observation.

The group divides into two rows facing each other. Each player studies the appearance of the opposite player. Then each turns around so he can't see the other and each player makes three changes in his appearance. Players then turn back to face one another and try to figure out what their partners have changed.

Observation: Do the players make slight or obvious changes? Why? Do some players find difficulty in observing changes in their partners?

26. WHO IS MISSING

LEARNING GOAL: Awareness of others.

Players stand in a circle facing outward, with their eyes closed. Then the workshop leader moves them into different positions in the circle so that no ones knows any longer where the others are standing. The workshop leader then puts one of them in the center, and makes him crouch down and covers him with a blanket. At a given signal the others

turn around.

Observation: How long does it take to discover who is missing? Who is the first to realize and identify the missing person?

27. MIME CHAIN

LEARNING GOAL: To assess the ambiguity of information.

Several players leave the room. Those remaining behind devise a mime which can be performed without props. One player is brought in from outside and told to watch the scene carefully so as to be able to repeat it. The players from outside are brought in one by one to watch and perform the mime. When everyone has been brought in, seen the mime and performed it, the original is repeated.

28. DEAF AND DUMB

LEARNING GOAL: Finding ways to communicate with limited sensorial resources.

Players sit in a circle and take consecutive numbers. Those with even numbers are deaf, and those with odd are mute. The deaf players can talk and mute players can hear—they have to make themselves understood through gestures. The deaf players talk to the mute ones, who have to reply with movements.

BIOGRAPHY

JUDITH DELGADO actress, drama specialist, consultant. A founder, principal actress and the former Director of Education for The Whole Theatre (1971-1984). As Director of Education, Ms. Delgado designed, developed, and supervised the implementation of all educational programming as well as guiding its direction and policies. Ms. Delgado also served as the education department's chief fundraiser and grants-writer. She is also co-author of THEATER ARTS AND SELF-AWARENESS, a manuscript centered around the utilization of creative techniques and methods for the social and educational development of children. These programs were comprised of two major components: i) A Professional Theater School for professional and a vocational performing arts training, taught by a fifteen-member faculty on a trimester basis, offering over 35 courses per semester, and ii) The Arts Alternative Program, providing creative arts-related methods and techniques for the social, educational, and vocational development of children. Under her leadership, throughout Northern New Jersey, the Arts Alternative Program was among the pioneers in developing public school programming, successfully effecting the behavioral growth and academic achievement in school-age children. In addition to these, an Internship Program, Teacher Training and Curriculum Development, Career Education programs, a variety of outreach programs servicing schools, therapeutic institutions, and community organizations.

As a consultant, Ms. Delgado developed and implemented an Arts Program for the Essex County Youth House for incarcerated youths; designed a Creative Dramatics curriculum for Montclair school students, grades K-12; designed and taught in-service teacher-training workshops for the Montclair school system's gifted and talented teaching staff, as well as consulting in the development of the gifted and talented curriculum, grades K-8.

In addition to the consulting and teaching work throughout New Jersey, Ms. Delgado designed and implemented similar programs throughout New York in association with such institutions and agencies as: New York University, Hunter College, New School for Social Research, Columbia University, the Board of Education of the City of New York, the Human Resources Administration, and the Addiction Services Agency. She also helped to create and performed in an original plan for the Smithsonian Institute Exhibit on Drug Abuse.

In 1968, Ms. Delgado along with her husband and other professional artists, founded the New York Free Theatre Inc. This organization was formed to provide educational programming and performances throughout the New York Metropolitan Area, addressing key social issues of the day.

As a principal actress with the Whole Theatre, Ms. Delgado performed in a wide range of leading roles in such critically-acclaimed productions such as: WAITING FOR GODOT, MARAT/SADE, UNCLE VANYA, A TOUCH OF THE POET, SIX CHARACTERS IN SEARCH OF AN AUTHOR, IMAGINARY INVALID, THE HOUSE OF BERNARDA ALBA, and ORPHEUS DESCENDING.

Recently, Ms.Delgado worked in association with the New Jersey Arts Council of the Essex Area developing creative arts programming for several public and private schools in Northern New Jersey. She was instrumental in developing a Symposium on 'Business and the Arts' with the Arts Council, which included many major New Jersey businesses and arts organizations.

Ms.Delgado is a member of the following national organizations: Actor's Equity Association, Screen Actors Guild, American Federation of Radio and Television Artists, and the National Association for Drama Therapy. Her formal education was conducted at the City College of New York and New York University School of the Arts.

Ms. Delgado is currently the Director of Education for the Coconut Grove Playhouse in Miami, Florida where her immediate plans include the creation of a professional performing arts conservatory and the development of bilingual and special projects to serve the community and the State of Florida.

BIOGRAPHY

ARNOLD MITTELMAN producer, director, and educator, was named in 1985 as the Producing Artistic Director of the Coconut Grove Playhouse, a major regional theatre located in Miami, Florida. He was a founder and the former Producer/ Director of the critically-acclaimed The Whole Theatre (1971-1984). In over a decade of growth and development with the Whole Theatre, he was responsible for its producing, administration, and multi-faceted artistic and educational programming. During this time, he helped to create over 60 major productions spanning the spectrum of classical, contemporary, and musical theatre. Among the plays he directed at the Whole Theatre was the world premiere of ALONE TOGETHER, which he later went on to direct and co-produce on Broadway during the 1984-1985 season. He has also directed works by the theatre's leading playwrights including Albee, Beckett, Behan, Brecht, Chekhov, O'Neill, Pinter, and Weiss.

Mr. Mittelman was also a founder, producer, and director of the innovative New York Free Theatre, where he was responsible for mounting five years of original social and political comedy, drama, and musical theatre confronting racism, drug abuse, and social injustice. He has acted, taught, and written under contract for Universal Studios and served two years as a consultant and Adjunct Professor for Rutgers University Creative Arts Graduate Program under a grant from the Rockefeller Foundation. He was also associate producer of the CBS cable television production of Shaw's "CANDIDA".

He has taught at the University of Delaware, University of Bridgeport, Columbia School for Social Work, New York University, the New School for Social Research, and Montclair State College. He is also the co-author of THEATER ARTS AND SELF-AWARENESS, a manuscript centered around the utilization of creative techniques and methods for the social and educational development of children. Mr. Mittelman has also been the head of many social service and education projects: The Arts Development Program of Bergen County, New Jersey, which used the arts to work with teenagers and adults of the region; Full Circle Associates of New York City, which worked with school systems and local community organizations using the arts as tools for personal, institutional, and community development, Consultant to the Montclair Board of Education in New Jersey, developing their gifted and talented program; Montclair State College in designing expansion plans for the existing Fine and Performing Arts Department; Executive Director of the Fort Lee Youth and Community Services, and the North Essex Development and Action Council, which has operations throughout Northern New Jersey, including youth service bureaus and drug abuse programs. He also consulted to the Smithsonian Institute in its program using creative arts to establish strong personal awareness.

Mr.Mittelman is a graduate of the High School of Performing Arts (NYC) and New York University School of the Arts (MFA), and is a member of the following national organizations: The Society of Stage Directors and Choreographers, the League of American Theater Owners and Producers, Actor's Equity Association, and the National Association for Drama Therapy.

Current and expanded biography available at:

www.arnoldmittelman.com

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