USING DRAMA THERAPY TECHNIQUES IN SECONDARY EDUCATION

A Thesis

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Master of Arts

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DEDICATION

To my family and friends who will always love me unconditionally
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CHAPTER I
WHAT IS DRAMA THERAPY?

Throughout history different forms of therapy have been used as treatment for emotional, mental, and physical illnesses. Among therapists and psychiatrists there is a long tradition of treating these illnesses through drama. The British Association of Drama Therapists defines drama therapy as “the means of helping to understand and alleviate social and psychological problems, mental illness and handicap; and of facilitating symbolic expression, through which man may get in touch with himself both as individual and group, through creativity structures involving vocal and physical communication” (Landy 135). Drama therapy is often concerned with how the patient expresses pain and inner turmoil. Theatre activities in and of themselves are known to have a therapeutic aspect, providing a safe outlet for emotions, a tool for building self-confidence, and a structure for healthy social interaction and integration. The great Russian director and acting teacher Constantin Stanislavski even entitled the first volume of his book on acting, The Actor’s Work on Himself. Secondary school teachers who are interested in applying theatre techniques in their classroom must first recognize the therapeutic value of theatre activities and come to an initial understanding and appreciation of the methods and possibilities of drama therapy.
Drama Therapy: Definition, Types, Techniques

Drama therapist Robert J. Landy suggests that a theatrical experience could be recognized as a method of healing for both the individual and the society (10). The Greek philosopher Aristotle’s notion of catharsis involves an emotional release on the part of the spectator. Aristotle believed that catharsis has extremely important consequences for the audience, as individuals, and as members of a community (Scheff 150). Aristotle concluded that the human soul could be made whole once the emotions awakened by tragedy were removed. One goal in drama therapy is for a client to experience such a catharsis.

Richard Courtney writes that the influence of the theory of catharsis is twofold: first, it provides an emotional significance for the drama and second, it defines the tragic attitude as having the opposing elements of pity and fear (11). Madeline Anderson and Roger Grainger state: “The most celebrated explanation of catharsis is the fear for oneself and pity for another person or people which can be transformed into positive, healing emotions by the experience of encounters that drama contrives.” “It is as if the circumstances of drama intensify the natural ability to put one’s self into somebody else’s place by demonstrating that it is precisely our separateness that allows us to do so” (Anderson and Grainger 13).

Psychiatrist Sigmund Freud adapted Aristotle’s notion of catharsis. Freud explains catharsis as a psychotherapeutic process of purging or release. He also concludes that human beings carry an enormous emotional burden of unexpressed and unresolved feelings. Freud argues that dramatic theatrical scenes move audiences because they touch repressed emotions (Scheff 152). A dramatic situation that mirrors
the experience of the viewer evokes catharsis. The viewer identifies with the dramatic situation and, unconsciously fearing for his or her well-being, releases tension in tears, laughter, or other symbolic reaction. Drama therapy also can be used to achieve catharsis. In classical and modern drama both the structure of the play and the movement of the audience’s response are significant. The audience’s awareness and identification with the characters on stage can produce catharsis. Not all theatrical works, however, are intended to provoke catharsis.

Reflecting his view that drama has a variety of functions in society, Scheff recognizes three emotional types of dramas: emotionally minimized, intense emotion, and balanced emotion (150). Plays that are emotionally minimized may involve a political message or provide information. For example, the works of Irish playwright George Bernard Shaw are emotionally minimized dramas. During his dramatic career, Shaw produced sixty plays and a host of short stories and novels. Most of his writing combined a discussion of social problems with light comedy. Shaw dissected issues such as education, marriage, religion, government, and health care to showcase the social reality of these issues.

Major Barbara, written by Shaw in 1905, reflects both his literary abilities and his political views. This play displays the realities of the society of the day as he saw them and in it Shaw makes strong statements against capitalism and religious idealism. Some critics of Shaw’s day saw the play as an attack on British religious and social systems. Shaw filled Major Barbara from beginning to end with humorous dialogue that kept the drama entertaining and provocative.
In contrast to emotionally minimized plays, intense dramas use depictions of cruelty and violence to elicit emotional reactions. In contemporary drama, Ntozake Shange’s play *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, chronicles the lives of black females in the United States. While attending grade school, the African American playwright experienced vicious acts of racism as a result of the Brown *vs.* Board of Education court decision. In *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, the rainbow signifies the multiple identities within the black culture. The audience is faced with the harsh experiences of African American females as they transition into womanhood in contemporary America. The play confronts and exposes the issues of abortion, sex, rape, spousal abuse, and death. As the play illuminates these issues it emotionally educates the audience. At its conclusion, the personal stories of the characters and the audience have merged, allowing each to find hope and strength within themselves and in one another.

Finally, a play that has balanced emotion most closely coincides with catharsis. “This type of drama does not seek either pure thought without emotion, or naked emotion without any thought, but a balance between thought and feeling” (Scheff 153). William Shakespeare’s *A Midsummer Night’s Dream* exemplifies balanced emotion. This romantic comedy seeks less to correct than to delight with scenes of pleasant behavior and fanciful situations. The play leads the audience into an elegant dream world where charming gentlefolk live in a timeless atmosphere (Barnet 265). The play is also an amalgam of different tales. The first story of the Athenian nobility focuses on the approaching marriage of Theseus and Hippolyta, who have fallen in love after having fought one another in war. A second plot line involves Hermia and Lysander whose love
is idealistic and is born out of clear understanding, respect, and emotion. They are willing to fight anyone who opposes their love. A comedy of errors ensues when the fairies make a mistake with the magical juice from a flower that causes these four characters to wake up and fall in love with the first person they come in contact with.

For an audience member to be moved toward catharsis Scheff suggests that the play must incorporate identification and awareness (153). He recognizes two requirements that allow ample opportunity for audience members to discharge emotional burdened. First, there must be scenes in which the issue of the repressed emotions is shared by most members of the audience. Second, scenes must be constructed in such a way that the audience becomes significantly involved and subsequently overwhelmed by their thoughts and emotions. According to Scheff there is a strong connection between drama, myth, and ritual: “The great imaginative work [of drama] . . . like the myth seems to be [as] a source of power, of sustained, renewed or enhanced vitality, in the life of the community or individual and it proves to exercise this power through effects” (151).

Therapeutic aspects appear in dances and dramas that incorporate other elements of drama therapy such as ritual, magic, and shamanism (Landy 138). In these dramatic pieces, an actor or dancer may portray a priest or impersonate a mythological or religious character to dramatize a story that reflects aspects of tension and anxiety within the community. The audience plays the role of a congregation and participates emotionally in the enactment, releasing its anxieties through tears and/or laughter. An example of this kind of therapeutic drama may be the comic ritual dramas of Sri Lanka. These dramas help the male members of the community deal with their fears of castration. The enactment of a myth where the god Sakra is represented as an old, impotent man allows
members of the audience to ridicule the old man and thus, through laughter, release their own fears of impotence (Landy 138).

Drama therapy combines the art of drama with the science of psychology. By combining artistic and therapeutic processes, drama therapy offers an interdisciplinary process that introduces a wider range of methods for accessing images and effects (Landy 135). “Participants of drama therapy or any of the arts therapies, develop a deeper connection between the socially mediating ego and the more profound sources emanating from the creative unconscious, or, to be even more direct, the soul” (Emunah 12).

**Basic Format of a Drama Therapy Session**

Phil Jones, a well-respected drama therapist, believes that drama holds a powerful potential for healing (1). His theory of drama therapy focuses on how and why this form of treatment can offer the opportunity for change and combines practical guidance and clinical examples with theory. During a drama therapy session the client seeks to achieve a new relationship with problems or life experiences. The goal is to find a resolution, a new understanding, or simply to reflect upon the situation (Jones 6).

Jones provides a basic format for a drama therapy session. The structure includes warm-up, focusing, main activity, closure/de-roling, and completion. The structure of a drama therapy session must always be flexible and allow for necessary improvisational modifications. This flexibility is especially important in a classroom setting. Each stage of the session format includes a variety of physical, mental, or verbal activities.

Warm-up, the first element of Jones’ basic format, usually takes the form of exercises that concern the emotions of the group and/or the group’s use of dramatic
process or language (Jones 17). The warm-up process does not require a rigid plan or agenda; it is used simply to prepare the group or person for dramatic work and to establish the space as a safe haven. In a typical warm-up, the group begins in silence; after a few minutes one person speaks about a previous topic. The topic often involves the perceptions of other people. After the theme is introduced, discussions arise, creating a verbal dialogue which continues for about ten minutes (Jones 20). Warm-up then leads into the next phase: focusing.

The focusing element of Jones’ basic format engages the group or individual more directly on the area or areas to be worked on -- the subject or content of the work (Jones 22). Even though focusing can be combined with the warm-up session, its primary goal is to lead the individual or group towards a more specific area in which problematic issues can be explored. Eventually, as the group or individual progresses, the warm-up phase is not always needed and drama therapy sessions can begin with focusing. Focusing activities can include, but are not limited to, role play, improvisation, and the introduction of special material that can or will be used during the session.

The third part of a drama therapy session is the main activity. It might take the form of (a) one or more individuals dealing with an issue, (b) a group as a whole working together with a specific theme or focus, or (c) all members of a group working on their own material in small groups, in pairs, or in the large group (Jones 24). In this phase a variety of activities are appropriate. These include creating sculptures and masks, improvisations, and enactments. During these exercises, catharsis does not always occur. An example of a main activity is an exercise called Creature in a Box (Jones 27). In this drama therapy activity, the group uses puppets and an empty box to prompt the subject
matter to emerge unconsciously. During the group discussion, a behavioral topic has been raised: “What behavior from other puppets might make the hidden puppet come out of the box?” Students and staff take turns attempting to coax the puppet out of the box by offering food, singing, or giving positive words of encouragement. After everyone has had a turn, each gives an account of what they did to help the puppet come out of the box.

Closure and de-roling is the next phase of a drama therapy session. This phase signifies the ending of the dramatic activity and allows the individual or group members to transition back to reality. The therapist actively is involved in this process and is responsible for ensuring that the disengagement process is clear and does not leave anyone in role confusion.

Completion is the final part of the basic structure of Jones’ drama therapy session. Completion has two main components: exploration of others’ issues and preparation for leaving the drama therapy space. This part of the structure can involve discussion, sharing, or internal self-reflection.

**Drama Therapy and Psychodrama**

Psychodrama is one of several action-oriented therapies that lie within the realm of drama therapy. Developed in the early 1900s by psychiatrist Jacob Moreno, psychodrama is a form of group therapy where the clients act out significant events from their lives. Jacob Levy Moreno (1889-1974) was a leading psychiatrist, theorist, and educator. While still a medical student, Moreno rejected Freudian theory and became interested in the potential of group settings for therapeutic practice (Landy 137).
Psychiatrist Tian Dayton chronicles the results of one of the first encounters that Moreno had with his clients. “Eventually Moreno had ultimately discovered that the simple experience of sharing had a curative effect and this work had convinced him of its healing power” (6). Moreno began where Freud had left off with his theory of interpersonal relations and the development of his work in psychodrama, sociometry, group psychotherapy, sociodrama, and sociatry. Moreno stated: “You analyze their dreams, I give them the courage to dream again; you analyze and tear them apart, I let them act out their conflicting roles and help them to put the parts back together again” (Moreno 42).

Over the last 100 years Moreno’s methods have held up respectably (Landy 138). Moreno’s wife, Zerka, continues his work today and his teachings live on in training centers and institutes on nearly every continent. There are many thousands of workers currently expanding, developing, training, and teaching the Morenean Arts and Sciences across many different disciplines.

Psychodrama provides a method by which people can explore the psychological dimensions of their problems through the physical enhancement of their conflict situations rather than by just talking them out. The original form of psychodrama takes place on stage with only a few props, such as a lightweight chair and a simple table. Adam Blatner, a psychiatrist and student of Moreno, believes that the psychodrama method integrates the modes of cognitive analysis with the dimensions of experiential and participatory involvement (Blatner 1). This integration not only contributes to the advantages of drama therapy and group therapy, but through its use of movement, brings the component of nonverbal cues to the attention of the participant. Dayton theorizes that
psychodrama creates an opportunity to do and say in the present what we could not do and say in the past because it was too threatening or dangerous (Dayton 4). Psychodrama allows an interior problem to surface, get reconstructed, and then be re-enacted in the present moment, releasing long-held feelings on both the psychic and the physical levels. One of the major goals of psychodrama is to alter the participant’s inappropriate behavior to create a channel for appropriate behavior.

Much like drama therapy, a psychodrama session has an established basic structure, including warm-up, enactment, and sharing. Moreno originally identified a fourth possible stage called analysis. Dayton describes Moreno’s warm-up as:

Any clinically responsible discussion or event that brings people to the present of the “here and now” and puts them in touch with their feelings or personal story so that their entry into the enactment phase will feel like a natural step. The purpose of a warm-up is to help clients get connected to what they need to work on and the depth to which they wish to go (Dayton 108).

Dayton describes the search and interference theory as one which involves an overload of memories; therefore, it becomes harder and harder to find any one particular memory. The warm-up engages the brain in a search process (Dayton 108).

The enactment or action phase of the Moreno format structures and presents the actual psychodrama event. The enactment creates an opportunity for the protagonist to explore everything that was said or unsaid during the actual event. This process ultimately opens tensions to be explored through action in a safe, structured environment. When the enactment starts, the director invites the protagonist to choose group members to represent the people from his/her own life. The director then helps set the stage and interacts with role players to keep the action going.
The sharing phase of a psychodrama session allows the protagonist to experience being identified with and supported, and it permits group members to express their thoughts and feelings about the action. Sharing is a way for group members to emerge from their roles and experience closure or to “de-role.” After the psychodrama process, the protagonist may feel exposed and vulnerable. Afterwards, group members share their experiences, thereby reducing any isolated feelings the protagonist may have had.

Analysis, the fourth stage of psychodrama, is not mandatory, but often is included. “Analysis is the cognitive information that can help the protagonist to use learning and awareness from the psychodrama to anchor life’s decisions” (Dayton 62). Some therapists feel that analysis should be part of the continued healing, but have never formally incorporated it into the psychodrama process.

Overall, drama therapy and psychodrama are used to bring out hidden strengths, address behavioral problems, and enhance personal growth. Both therapies promote practical changes through general goals. “The goals of drama therapy are expression and containment of emotion, the observing self, role repertoire, modification and expansion of self-image, and social interaction/interpersonal skills” (Emunah 31).

The first goal, expression and containment of emotion, offers the individual a range of expressions of diverse emotion. “Drama therapy emphasizes the interplay between emotional release and emotional containment” (Emunah 32). Containment, not suppression, allows the individual mastery over emotion, causing release of strong feelings through the appropriate channels.

A developmental goal involves the observing self, the part of human nature that can be a witness and a reflection (Emunah 32). By observing his or her own behaviors
and responses, the individual should be able to think rationally even when faced with chaos. “The individual must detach enough to respond deductively and to perceive choices and options” (Emunah 32). These actions alone cause the individual to look at things in perspective.

A third goal concerns role repertoire. In everyday life, roles are limited and the individual may become engulfed by expectations set by others. The expansion of role repertoire involves not only playing a greater number of roles, but also playing each role with greater flexibility, commitment, and integrity (Emunah 34). “An expanded role repertoire equips us to deal with a broader range of life situations, to cope with new tasks, and to respond to old tasks in new and creative ways” (Emunah 34).

There is a reciprocal link between role repertoire and self-image in that self-image determines the repertoire of roles and the repertoire of roles determines self-image. In secondary education self-image often plays a key role in a teenager’s social development. By being exposed to more positive roles, and through witnessing and reflecting upon others’ processes, people begin to see themselves in a broader and increasingly positive light (Emunah 34). Thus, this influence gradually results in the modification of an individual’s perceptions.

The final goals of psychodrama concern social interaction and the development of interpersonal skills. This psychodrama process is used with individuals who are socially withdrawn. In a drama therapy session confidence and competence are used to promote verbal and nonverbal communication skills. Within a group setting close relationships and trust develop, providing a model of what is possible in the real world, and reducing the deep sense of alienation (Emunah 34).
Before drama therapy techniques can be implemented in secondary education there must be an understanding of what drama therapy is and the types, techniques, and goals of the process. Overall, when using drama therapy, Jones suggests a basic format that can be tailored to a client’s needs (17). The format allows flexibility as well as structure. In the hands of a qualified drama therapist this combination can lead to potential healing as well as positive behavioral and intellectual changes. My thesis will explore whether the techniques of drama therapy can be appropriately adapted for use in secondary education by teachers, such as myself, who are not trained, licensed drama therapists. Before we turn to the practical aspects of this problem, it will be good to gather more information about the practices of drama therapy.
CHAPTER II
DRAMA THERAPY TECHNIQUES IN THE DIRECTING STYLES
OF STANISLAVSKI AND BRECHT

Renee Emunah explores drama therapy in the early twentieth century, noting how it is linked to the creative styles of two directors: Constantin Stanislavski and Bertolt Brecht. In secondary education, the directing styles of both individuals are used on stage and also in drama classroom activities. Emunah states, “The ways in which both directors have viewed acting and performing have had a great influence on the development of drama therapy” (Emunah 8). Stanislavski and Brecht were great theatre men who strived for truth on stage. Interestingly, both directorial styles and philosophies have application in secondary school drama therapy and both can be useful for creative exploration by high school students. Secondary school students can learn much from these different teaching philosophies and distinctly different approaches to drama. Those who are overwhelmed by an emotional attachment to a situation can benefit from the Brechtian approach. Others, who are not expressively or emotionally attached, can learn from Stanislavski’s methods.

Constantin Stanislavski

Russian theatre director Constantin Stanislavski (1863-1938) is noted for an acting style based on emotional and psychological processes. On January 18, 1863,
Stanislavski was born into wealthy Muscovite Moscow. In this environment, he had access to the best education that endorsed modern and liberal thinking. During his childhood Stanislavski’s mother, Elizaveta, encouraged young Constantin and his siblings to become familiar with the performing arts, including opera and circus. Stanislavski’s maternal grandmother, Marie Varley, was a touring French actress (Gordon 1). As an adolescent, Stanislavski was quite passionate about performance and his first presentation was to celebrate his mother’s birthday. At six years old, he played the role of Father Winter. During the play he had a branch made of cotton in his hand. He was told to mime the action of putting it in a campfire, but he decided to make the action real (Gordon 3). His costume immediately caught on fire and he was rushed to safety. By completing the entire action instead of miming it, Stanislavski found his reactions to be more honorable and truthful to his character. This love of spectacle in its fine details and belief in action became trademarks of Stanislavski’s future work as a director and teacher (Gordon 4).

Within the Stanislavski system, actors must find, interpret, and identify with the “inner truth” of the character. “Anything you do on the stage with coldness inside you will destroy you because it will encourage in you the habit of automatic, mechanical action, without imagination” (Stanislavski 79). To embrace the “inner truth” the actor must focus on different elements of the character, such as action and intention. This process allows the inner creative state to emerge. As an actor, it is important not to lose possession of the inner truth on stage. Stanislavski’s system of acting is rooted in the belief that on stage the actor must turn to his spiritual and physical creative instrument to
combine all of the “elements.” “Out of this fusion of elements arises an important inner state . . . the inner creative mood” (Stanislavski 81).

As an actor, Stanislavski was heavily influenced by the Russian director, actor and playwright Alexander Fedotov (1841-1895). Under Fedotov’s direction, one summer Stanislavski filled notebook after notebook with revelations about acting methods (Gordon 13). He learned how to use techniques such as opposite character traits and how a relaxed body can affect gestures.

In the fall of 1928, Stanislavski suffered a heart attack that ended his acting career and changed his way of life. He stopped directing to focus on teaching the “system” or the Method of Physical Action, one of the foundations of drama therapy. The Method of Physical Action involves exercises, improvisations, and etudes (directed improvisations or scenes) and has three propositions. The first proposition is a series of steps toward the true creative state of an actor on the stage (Stanislavski 158). These steps are: a) being physically free, b) paying attention, c) while on stage, listening and observing as you would in real life, and d) believing in everything that happens on stage. The second proposition is the true inner creative state on stage that focuses on the actual physical intention and action of the character. The third of Stanislavski’s propositions is the true organic action. This is the inner creative process in which natural life experiences, actions and emotions on the stage are produced through the form of one of the characters (Stanislavski 159). Stanislavski died on August 7, 1938, but his system lives on and is used in drama therapy around the world.
Bertolt Brecht

German director Bertolt Brecht (1898-1956) promoted a completely different approach to establish the foundation of drama therapy. He discouraged actors and audiences from emotional attachment with the characters. In elementary and middle school Brecht had problems with rules and authority. He was defiant towards his teachers and disobeyed school rules. At sixteen he wrote a rebellious essay that nearly got him expelled from school. After graduating from high school in 1916, Brecht moved to Munich, where he began to study Medicine and Science at Munich University (Esslin 19). Shortly after becoming a medical student he was called to war and served as a medical orderly. Brecht’s job during the war was to dress wounds, apply iodine, give enemas, and even amputate legs. Seeing human beings cut up and often having to do the gruesome work himself was a traumatic experience that left lasting traces in Brecht’s character and work (Esslin 19). After the First World War, Brecht decided to focus more on writing.

As a student in Munich, Brecht began to write criticisms of the Augsburg Municipal Theatre. These recently discovered essays illustrate his early doubts, not only of expressionism, but also of German classical style and of the very basis of the existing stage (Willett 144). Brecht left the University to work at Kammerspiele, a Munich theatre. For many years, Brecht focused intensely on directing. Production of his first play, Drums in the Night, was a struggle. Although Brecht had to work with a negative administration and less-than-professional actors, he produced a play that was unique in tone, melody, and vision. As a director, Brecht had a particular rehearsal style. While directing one of his own works, Brecht sometimes took a piece of paper from his pocket
and wrote new lines for an actor. In his role of director, Brecht discovered that his intentions as author could not be implemented on stage, so he substituted more suitable lines (Witt 40). Brecht also rejected principles of set décor, feeling that a mass of props smothered the spirit of the work. Brecht’s plays were set against fragile structures suspended in an unrealistic space (Witt 41). Brecht’s actors thought his style was unusual and quite strange. Brecht made sure that the actors understood the plot of the drama so that the structure of each scene had basic events arranged in an orderly fashion. He wanted spectators to be able to follow the story so that they might fully understand the intentions of the play.

Brecht thought that a play should not cause spectators to identify emotionally with the action before them. Instead, a play should provoke rational self-reflection and a critical view of the actions on the stage. He wanted his audiences to use this critical perspective to identify social problems and be moved and inspired to go from the theater and affect social changes. Brecht used techniques that remind the spectator that the play is a representation of reality and not reality itself. Such techniques included the direct address of the audience by actors, use of the third person or past tense instead of present tense, speaking the stage directions out loud, exaggerated, unnatural stage lighting, and the use of song and explanatory placards. “By highlighting the constructive nature of the theatrical event, Brecht hoped to communicate that the audience’s reality was, in fact, a construction and, as such, was changeable” (Emunah 8). He also focused on historical stories that had themes that were parallel to the contemporary social ills which he was trying to illuminate. Brecht hoped that in viewing these historical stories from a critical viewpoint, the contemporary issues he was addressing would be clear to the audience.
All of Brecht’s theories and acting styles are a part of what has come to be called Epic Theatre. Though some of these theories have been practiced by a number of directors, Brecht popularized them. During the 1920s the stage style which Bertolt Brecht created for the presentation of his works, a style that included equally words, music, and image, was often regarded as an experimental style (Witt 114). The terms which Brecht uses, such as “Epic Theatre” are stages of experimentation aimed, not at abolishing the “drama,” but rather at producing a new encounter with the audience. This new encounter is more binding than that typical of traditional theatrical productions (Witt 116). Brecht disagreed with the Aristotelian theory of catharsis. Figure 1 shows the differences between dramatic theatre and epic theatre.

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<th>Dramatic Theatre</th>
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<td>The audience is emotionally involved.</td>
<td>The audience is aware of actors</td>
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<td></td>
<td>performing.</td>
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<tr>
<td>The audience shares the experience.</td>
<td>The audience stands outside and studies the action.</td>
</tr>
<tr>
<td>One scene leads to another.</td>
<td>Each scene stands alone.</td>
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<tr>
<td>Plot drives the play.</td>
<td>Narrative drives the play.</td>
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Figure 1. A comparison of some of the conventions typical of familiar dramatic theatre and Brecht’s Epic Theatre.

Overall, both Stanislavski’s and Brecht’s approaches have important applications in drama therapy. While the Stanislavskian approach emphasizes emotional expression,
the Brechtian approach emphasizes emotional containment and the development of the observing self. Both of these emphases are primary goals in drama therapy (Emunah 9). Contributions from both of these famous directors have played significant roles in defining drama therapy, and identifying its role and its purpose. Once secondary school students have been introduced to these two different approaches to directing and acting, they will be able to view theater and emotional concepts from an educated, creative angle. The contributions of Brecht and Stanislavski are significant, especially when applied in drama therapy-inspired lessons used in secondary schools.
CHAPTER III
DRAMA THERAPISTS: ROLES AND THEORIES

Drama therapists design and tailor drama therapy sessions to the needs of their clients. They ensure that the therapeutic environment is safe while being responsible for the client’s personal growth and progress. Professional training in drama therapy must include training in theater and psychology as well as field experience and internships at psychiatric hospitals, schools, nursing homes, and other community institutions (Landy 136). The leader of a drama therapy group may be a trained psychiatrist with a background in drama/theatre or an expert in drama/theatre with a background in psychiatry or counseling (Landy 135). When drama therapists work with clients using action and dramatic techniques, they help them to assimilate behaviors. By assimilating or taking new knowledge and combining it with new or existing behaviors, the client becomes fully functional in a society that demands not only a diversity of roles, but also flexible behavior within a single role (Landy 135). This chapter will discuss, define, and help educators to better understand the roles of three influential drama therapists whose work is pertinent to the application of drama therapy in secondary schools.

Sue Jennings

Sue Jennings is a world renowned drama therapist who has worked in hospitals, clinics, universities, colleges, and private practice, and has been a pioneer of drama
therapy since 1960. A prolific writer, Jennings has written fifteen books on the subject. Her field work has focused on a wide spectrum of people, ranging in age from nine months to ninety years old. Her clients are in various settings, including psychiatric hospitals and therapeutic communities, day cares, fertility clinics, special schools, and prisons.

Jennings uses the term “remedial drama” to define “healing theatre” (1974). Jennings’ *Remedial Drama* is a working handbook for anyone interested in helping humankind’s emotional problems through any form of drama, including drama therapy. Jennings asserts that drama can be used in preventive and therapeutic work. More significantly, she demonstrates how drama therapy can improve the way people communicate about their personal problems.

Jennings feels that the leader of any dramatic structure should realize how his/her attitude and disposition affects the entire group as well as the individuals within the group. A leader should be willing, flexible, nonbiased, and open to new perspectives. Teachers can become dramatic structure leaders within the classroom. The most difficult task facing a dramatic structure leader is to strike a balance between working freely and maintaining a secure atmosphere (Jennings 5). Jennings thinks that no drama therapy session should have a formula or set structure. The leader should be allowed the creativity to let the session lead her. The temptation to create structure is great; it is not easy to stimulate ideas from the group without superimposing personal opinions as to how a situation should develop (Jennings 5). Spontaneous action and reaction from improvisational activities can be the most truthful source of development. Overall, Jennings suggests that the leader should be aware of everything happening within a group
and be able to claim responsibility for the outcome. She emphasizes various dramatic
techniques to help accomplish this atmosphere.

Movement, dance, and mime are the most important dramatic techniques that
Jennings suggests for drama therapy leaders to master. At its simplest form, body
expression (like visual art and music) provides a nonverbal form of communication that
can complement and counterbalance society’s emphasis on verbal communication
(Jennings 8). It is important for all age groups to be in touch with a nonverbal way of
communicating. However, for this activity, it is not necessary for the dance and rhythmic
movements to be perfect. By using the body to convey a message, stress is reduced and
relaxation is promoted.

Jennings also suggests the use of mask and makeup, as aids to creative drama.
But she cautions that care should be taken in their handling (Jennings 85). Make-up can
accentuate a character’s features or enhance a person’s facial beauty during a
performance. Masks are often used in a drama therapy session to reveal hidden
emotional and hurtful issues that a patient may have.

Improvisation is another useful drama therapy technique. According to Jennings
improvisation may involve movement, dance, words, sounds, or even silence (Jennings
9). Although improvisation can be repeated, repetition deprives it of spontaneity and can
turn improvisation into a ritual during a drama therapy session. Improvisation activities
are used frequently within a classroom setting to promote positive creativity and
communication.

Jennings defines psychodrama, a term used first by Jacob Moreno, to describe a
specialized form of psychotherapy in which the patient enacts conflicts rather than merely
talking about them (Jennings 81). Jennings clearly speaks against amateur psychotherapy and firmly suggests that only a psychiatrist with training in psychodrama be allowed to use the technique. Role-playing, role reversal, doubling, and empty chair are a few of Jennings’ many psychodrama activities. Role playing gives a client the chance to view him or herself or a particular situation through the lens of the group’s interaction. Role reversal allows the client to switch places with another individual to gain a better understanding of how someone else might feel. In doubling, one client speaks for another client; the double speaks in the first person as if he/she is the voice of the other (Jennings 83). Empty chair is used as a confrontational tool. Instead of speaking face-to-face, the client confronts an empty chair and is then able to articulate unresolved issues.

Jennings has been troubled by the new rules and regulations that govern drama therapists. She believes that all the restrictions placed on creative freedom disempower the medium of theatre in therapeutic practice. Jennings suggests that rather than limiting the process, there should be a mandate for more training, including clinical theory training, theatre training, practical theatre experience, placement in theatre settings, and stage management courses. With more practical and comprehensive training, Jennings expects that drama therapy will become more of a continuing practice rather than just a specialized psychiatric profession.

**Robert Landy**

Robert J. Landy, instructor and Founder of the Drama Therapy Program at New York University, is another highly influential modern drama therapist. Landy describes drama as the oldest known activity that occurred within a community for a ceremonial
purpose. He further asserts that drama is an everyday process of human enactment which has no age limit and needs no audience for its performance. Landy discusses his theory of educational drama within a secondary school setting. Landy’s educational theory outlines three ways that drama can be used in secondary schools: as performance or formal theatre; as a method of teaching other subject areas such as History or English; and as a means of enhancing a student’s social and emotional development (Landy 32).

In secondary school classrooms, behavioral issues often interrupt the learning process. Students may act out by talking obsessively, clamoring for special attention, or taking on the role of class clown. Landy suggests that drama therapy techniques can be effectively used in the classroom to confront behavioral problems, while psychodramatic techniques can be used for social development. He asserts that the lack of teacher training in drama therapy is the major downside to the use of both drama therapy and psychodrama in a classroom setting. Many teachers are unaware of the field of drama therapy; most teachers have no specific training in drama therapy or lack the confidence needed to use the techniques.

Landy has developed a solution to this problem. His goal was to help students explore their feelings and personal concerns through drama; a corollary goal for educators was to create a system that did not require formal training. He even used The Living Newspaper, one of J.L. Moreno’s exercises used from drama therapy and psychodrama. Instead of being an ink and paper document, The Living Newspaper is composed of active discussion and thought. Originally, Moreno created The Living Newspaper to prepare the public for grim statistics of unemployment and poverty levels during The Great Depression. Modifying this drama therapy technique in a secondary
classroom has the potential to help both teacher and student to recognize issues confronting the classroom and resolve problems as they occur.

In *Extended Dramatization* (Gold 65), Landy incorporates techniques into an in-depth drama therapy approach. This group drama therapy session focuses on fictional character roles such as the individual, members of a family, and members of a community. Each fictional role helps establish a link between a client’s personal issues. Landy uses psychodramatic and sociodramatic techniques to pinpoint a troublesome issue or to uncover the mystery of a role. Videos of the sessions allow them to be reviewed and studied in detail (Gold 69). Overall, extended dramatization can offer projective techniques that are therapeutic and successful. Landy concludes that with an atmosphere of trust, and given sufficient time and training on the part of the therapist, the extended dramatization can be a powerful, yet gentle, means of working through projection and moving toward integration (Gold 74).

**Richard Courtney**

Richard Courtney is a professor, author, and designer in the field of drama therapy. Since 1948 he has been actively involved in instruction of drama education and drama therapy sessions in England and Canada. Like Sue Jennings, Courtney believes in spontaneous drama. He claims that spontaneous drama helps people to live better lives (Schattner & Courtney 1). Courtney asserts that drama belongs in every life setting, including school, business, and recreation. Because of his assertions, drama is now being explored in psychotherapy as a way of expressing personal and social issues. Drama more frequently is being used with deprived groups such as prisoners and addicts, as well
as the mentally challenged, socially underprivileged, perceptually and physically handicapped, aged, and hospitalized patients (Schattner & Courtney 1). Drama does not limit itself to a specific age group. During dramatic play, children might imitate superheroes, while adults might practice what their boss would say when they ask for a pay raise.

Courtney’s theory is that drama therapy developed from three origins: (1) theatre, (2) education, and (3) psychotherapy. In reference to theatre, Courtney’s view is that Stanislavski found the unbreakable tie between the psychological and the physical: behind every physical action (and that includes speech) there is something psychological. Stanislavski stated, “The first fact is that the elements of the human soul and the particles of a human body are indivisible” (Schattner & Courtney 5). Therefore, one could conjecture that making improvisational activities useful for rehearsal and performance is beneficial to the actor, director, and audience.

Concerning education, Courtney believes that twenty-first century modern dramatic education traditionally has the teacher stressing the what and the students creating the how (Schattner & Courtney 6). Current educational trends focus on standardized testing. For the drama teacher, education may be measured by how many plays can be produced during a year, instead of focusing on regular classroom breakthroughs. Modern drama teachers use spontaneous exercises (for relaxation, creative thought and speech, characterization, etc.) and group improvisation toward two objectives: (a) as a subject in its own right, and (b) as a methodology to support other subjects (Schattner & Courtney 7).
Psychotherapy is the third of Courtney’s origins of drama therapy. Moreno theorized that all who participate in a psychodrama session are helped by the experience, including patient, audience, therapist (director), and assistants (Schattner & Courtney 7). Moreno felt that this form of therapy could be widely used, and that it was a positive influence in every setting, from the community to the classroom. Within a classroom, psychodrama’s goal was to produce a specific catharsis based on the direction of the person in charge.

Drama therapy evolved from a combination of theatre, education, and psychotherapy. Drama therapy includes all types of dramatic activity which aim to “help others” and make people “better” (Schattner & Courtney 7). Courtney divides drama therapy into two broad types: drama as therapeutic method in clinical situations, and drama as a generalized therapy in non-clinical situations. In clinical situations drama has to be supervised by a trained psychotherapist or licensed drama therapist. As a generalized therapy in non-clinical situations, such as in schools and recreation organizations, drama does not require leaders with specific clinical training, but does require trained drama therapists (Schattner & Courtney 9).

Courtney has a unique view of the role of a drama therapist. He stresses that a drama therapist is likely to be eclectic (Schattner & Courtney 9) and willing to use every viable dramatic source for a successful outcome. He believes that there is no particular system or format to this therapy and feels that the only important thing is the satisfaction of the client.

Courtney recognizes generalized and specific goals for drama therapy. Generalized goals are achieved after a long process, while specific goals can be achieved
in a single session. Generalized goals can be intrinsic, extrinsic, and aesthetic. Intrinsic goals focus on personal, internal gains, while extrinsic goals involve purposes that are not purely personal; aesthetic goals assist or enhance people’s acting and movement abilities.

Various goals can be accomplished even in only one session. Courtney uses a form of Moreno’s psychodrama as an example. The client may have generalized goals of spontaneity and releasing catharsis through “acting on,” but the therapist might have a specific goal of releasing the person’s feelings about his parents through role play (Schattner & Courtney 7).

All these goals and criteria operate within the context of a session (Schattner & Courtney 7). Courtney states that, “the contexts of drama therapy are always different from each other” (7). Interaction of context occurs when change is characterized by alterations in world view, meaning, and intention. World view is how a person views reality, while meaning relates to the actions of another person (“When he says this, or does that, what does it mean for me?”) (Schattner & Courtney 8); intention is recognizing what influential conclusions arise from a drama therapy session. Overall, Courtney established that criteria, goals, and context are all necessary to establish prior conditions for assessment.

Sue Jennings, Robert Landy, and Richard Courtney have played significant roles in the arena of drama therapy. Their contributions have had major impacts upon drama therapy’s influence and thus their ideas will affect the implementation of drama-therapy inspired lessons taught in secondary schools.
CHAPTER IV
THE EFFECTS OF DRAMA THERAPY TECHNIQUES
IN SECONDARY EDUCATION

Drama therapy can have various effects upon adolescents. In *Drama Therapy Volume One*, Peter Slade states that in time the effects of drama therapy can become habits of personality that affect the ability to concentrate, remember, and learn. Habits learned in drama therapy also can promote truthfulness and honest behavior (Slade 80). This chapter will present case studies that attest to the benefits of drama therapy for secondary school students.

**Case Studies that Involve Drama Therapy in Secondary Education**

To illustrate the benefits of drama therapy in secondary education, here are two of Slade’s case studies involving secondary school girls and boys. Each case study provides an example of the various effects that drama therapy has on secondary students within a classroom setting.

**Secondary Girls**

“Secondary Girls” was a reenacted scene about a motorcyclist running over a pedestrian. In the winter of 1981 a group of London high school females ages 13-17 recreated a courtroom scene that included one judge, a jury, and the public. Slade was
the drama therapist in charge. During the trial the judge directed the jury on several occasions but, in a case of this kind, the jury would reach its own decision (Slade 90). After closing arguments, the jury came back with a hung decision. A few minutes later, before lunch, the jury came back a second time with a verdict of guilty.

After the verdict, there was an open discussion using the technique of role reversal. Slade asked the students to place themselves in the position of the defendant. He wanted them to answer these questions: 1. What would it feel like if you were found guilty of this crime? 2. What would be your feelings or emotions toward the judge? The answers from the students were violent and furious. Slade then encouraged the teenagers to express their rage while listening to a recording of Bach’s *Toccata and Fugue in D Minor*.

The drama therapy session revealed different effects on individual participants. By the end of the lesson, students were able to think and speak for themselves rather than rely on the influence of one person (Judge). During the “judge scene,” students also improved their flow of language (Slade 90). Finally, the imagined thought of physically harming another individual was discussed. Slade reminded the students that it was not right to hit people just because you disagree with them or they disagree with you. He called this process that the class participated in “experience without sin.” This dramatic process allowed the students to release negative steam in an imaginary environment where no consequences were involved. Before closing the session, Slade wanted the students to understand that in any negative situation you must learn to control your temper; in no way should you allow yourself to be involved in an unlawful, unjustifiable act.
Secondary Boys

In the summer of 1978 another case study focused on secondary boys aged 11-15 in London within an ordinary school environment. The study explores how drama therapy techniques can benefit emotionally disturbed individuals who have low self-esteem. At the start of the study Slade noted the physical appearance of the participants. He stated, “The skin under the lads’ eyes looked odd and a veil was over their eyes--clearly indications of emotional disturbance” (Slade 91). Slade immediately decided that the male students should be taken off of normal school work until whatever issues were resolved.

The drama therapy sessions were held twice a day for an hour. These sessions included structured activities such as: athletic dance, mimed football, fantasy leaping for stars, and saving goals at soccer. While the therapy exercises were going on, Slade began to think of what was happening to the teen boys as “deposits into a psychic bank account.” Everyone has a psychic bank account. If a person has too many failures or problems, the account is overdrawn and checks begin to bounce. Successes, encouragement on any level, and positive self-esteem make the psychic bank account grow. Using dramatic activities to promote imagined success and positive attitude can bring in dividends. When enough dividends pile up, in lots of different ways from lots of different quarters, one is a hero again, and the bank account is satisfactory (Slade 91).

“The effects of this drama session were that the “boys’ eyes had begun to look normal, they seemed to be less stressed, and behind their eyes, the candles of hope had been lit” (Slade 91). Although anecdotal and limited in sample size, these case studies exemplify how the classroom can provide quite a conducive environment for effective therapy. In a
classroom setting, however, there can be many distractions that detract from students’ overall learning experience.

**Use of Drama Therapy to Assist At-Risk Teenagers**

At-risk youth and disturbed adolescents are part of the problem that educators face on a daily basis. Teenagers often play many roles that can vary from day-to-day. The roles selected by most teenagers can depend on who they identify with (for example, the latest pop star or *American Idol* winner). Some roles teenagers assume are even violent and cruel. Patricia Sternberg explores the use of drama and theatre in education in relationship to roles students choose for themselves. “The trouble with many of these roles, or parts adolescents play, is that they may bring about untimely exits” (Sternberg 2). Unfortunately, these kinds of exits are real life for adolescents who can cause hurt or harm towards themselves and others. These violent acts that are displayed on television or in movies by actors do not have the same outcome; in real life untimely exits can be deadly. On film the victim gets up and walks away when the scene is over, but in real life the outcome is genuine and permanent. When adolescents try to escape from reality by resorting to the latest technology of social media and violent video games, they only isolate themselves and avoid facing their problems.

In 1993, the National Education Association reported that on a daily basis 100,000 students carry guns to school, 160,000 miss classes for fear of physical harm, and 40 are injured or killed by firearms (Chase 20). Sadly, some adolescents view the world as a place with no future, no possibility, and no hope. This dim view of their prospects and of the world that awaits them makes them upset at everything. The
questions in most educators’ minds are: How can we reach troubled adolescents? What can we do to connect with them? How do we open their eyes and ears to show them other possibilities and opportunities? School systems everywhere are trying to find a solution to deal with violence. Teachers also are eager to find different strategies and programs that involve ways to directly help with inappropriate classroom behavior.

Using drama therapy inspired techniques in a classroom or school setting can reduce most educators’ classroom behavioral problems and also can have a positive impact on students’ world views. Once the students have learned how to view negative issues in a way that allows them positive possibilities for a different outcome they begin to make their own connections. The connection will enable them to alter or accommodate their status in the class, to reach out for positive activities, which, in turn, will alter their self-concepts, and make constructive use of the authorities available to them in order to learn and grow as people (Dayton 194). The challenge is to provide young people with a place where they can explore themselves and to encourage a meaningful growth experience without opening up more than can be brought to adequate closure (Dayton 195). “The atmosphere used for drama therapy must allow the individual to feel removed from the overall everyday experiences, allowing different experiences to be re-presented, explored, and integrated” (Landy 134).

Drama therapy techniques can help teenagers learn various life skills through collaboration rather than confrontation. Drama therapy has many additional benefits to high school students. It can show teenagers a multicultural world and help them to understand others when they try on the role of another person quite different from themselves (Sternberg 2). Drama therapy can allow students to acquire the skills needed
to move beyond their narrow worlds, discover new places and experiences, and form meaningful relationships to make sense out of the world they live in. Drama therapy can stimulate curiosity so that individuals can explore their own beliefs and have the courage to stand up for their convictions and make their voices heard in an appropriate, creative, and positive manner.

**Teenage Girls Confronting Violence**

Josephine Fong describes a creative approach to decreasing violence by using different methods of drama therapy and psychodrama. She focuses on educating the public about the increasing violence involving females ranging from pre-teen through adult years. Fong uses data from Bunge & Levett 1998 which shows that the past 10 years approximately 80% of the victims in criminal harassment and assault cases have been women (Fong 45). The in-depth study suggests that women are more vulnerable to becoming victimized than are males. Some feminist groups proclaim that even if women file charges against their predators, the judicial system seems to have too many loopholes where the suspects can be found guilty, given a light sentence or simply be set free (Fong 49).

As a result, violent crimes against women have not declined and many women feel victimized again by the legal process (Fong 99-100). Emotionally, a female victim is left with feelings of entrapment, helplessness, discouragement, withdrawal, and disempowerment. These feelings ultimately limit personal development. After reviewing the personal damages caused by violence, Fong asserts that drama therapy and psychodrama could be used as therapeutic recovery that does not involve medication.
Both drama therapy and psychodrama can help women face their fears and form a new outlook on life.

In light of the previous negative actions toward females, more precautionary actions were taken to ensure the safety of any unsuspecting victims. A group study entitled “Get On to Stopping Violence Against Women,” was funded by the United Way of Greater Toronto, Canada. The program’s main objective was to educate and empower young women of high school age. Josephine Fong was a leader in this program and used this opportunity to help high school girls overcome anxieties about violence, stereotypes, and any other subjects that lowered their sense of self-worth. Drama therapy and psychodrama techniques were the tools she used to accomplish these goals. Fong determined that the best way to empower these students was to encourage them to develop practical and useful strategies that would prevent them from being targets of abuse and victimization (Fong 102).

The students were from two Toronto high schools. The group was culturally diverse, and some student immigrants even participated, working hard to effectively communicate their views and opinions. Because all of the female participants were minors, in grades 9 through 12, consent forms from parents were necessary. Over the course of a 20-week-long semester the groups met weekly for sessions that were two hours long. No prior knowledge or details about the participants were provided. Each session had a routine that included warm-up, action, and sharing. Each girl also kept a journal to record her emotions and responses to the sessions. Fong also used the student journals to direct the group on different subjects such as self-discoveries, doubt, common concerns, and to provide feedback.
In the beginning of the sessions, warm-up exercises were vital to establish a feeling of safety amongst the students. One of the exercises used was storytelling. In this technique Fong instructed each member to tell a single short story as a group before they gave an account of a violent incident (Fong 103). The second phase of the exercises used role playing techniques and more serious dialogue about different topics involving males. In this activity different situations involving males and females were written on slips of paper that were placed in a small box. Each person chose one of these situations from the box and then used her imagination to act as both the victim and criminal. In a third exercise an empowerment dance was created to overcome the fear and pain that the different situations engendered. The empowerment dance allowed a positive physical outlet for the students to reinforce the realization that they were strong and confident individuals.

The third and last phase of the Toronto group study was a public performance that consolidated all the students had learned during the drama therapy process. Their performance was used as a tool to educate the student body and community. With no intervention from Fong, the participants performed various scenes, answered questions, and presented the empowerment dance. The performance phase reflected the young women’s strength and personal gain. It dramatized the positive strides that drama therapy and psychotherapy techniques can provide.
Classroom Drama Therapy Program for Immigrants and Refugee Adolescents:
A Pilot Study

Rousseau performed a pilot study for immigrants and refugee adolescents that focused on the use of drama therapy in the classroom. The Transcultural Psychiatry team at Montreal Children’s Hospital developed a program based on different theatre styles and techniques. The program was designed to give student immigrants and refugees, ages 12 -18, a chance to share group stories, to support the construction of meaning and identity, establishing a bridge between the past and present (Rousseau et al. 454). The study took place in a multiethnic high school in Montreal during the 2003-2004 school years. Unlike other high school classes, the group of 123 students, 66 experimental and 47 controls, only had four teachers. The teachers had no special training in drama therapy; their specializations were French and mathematics. During the program only the control group of students went to the drama therapy workshops. The workshops were directed by a team called “Pluriel,” and were led by an adult drama therapy team composed of two men and two women who had been trained in psychology and/or creative arts therapy. This team conducted a nine-week-long workshop in which the students in the control group met daily for 75 minutes. The workshop format was based on Augusto Boal’s technique and Jonathan Fox’s Playback Theater (Rousseau et al. 454).

In the beginning of the workshop, one member of the Pluriel team told a story to the group. This story allowed the participants to experience the setting as a safe and respectful environment. The story was recorded and was used in the second week to build relationships, create dialogue, and/or empower. Throughout the workshops other reflective techniques were used such as fluid sculptures, rants, and pairs. A technique
called “Story House” was used when the group seemed to be stuck or shy about a particular sensitive subject. In Story House each participant writes a three sentence story from first- or second-hand knowledge. The stories are then posted around the room, and the participants vote on the one they wish to see acted out (Rousseau et al. 456). The drama therapy workshop seemed to help the immigrant and refugee adolescents. The workshops allowed the students to become less stressed and concerned about adapting to a new environment.

The therapy not only had an effect on the students, but it also affected the educational staff. Teachers who knew about the study seemed to be more alert to the problems that existed within a regular classroom setting. Instructors also reported that the workshops improved school performance, especially in math and French. In focus groups, teachers from the group spoke of the perceived benefits of the therapy and the fact that the workshops made them aware of the past experiences and the present distresses of many of their students (Rousseau et al. 462).

Even though there were a few issues during the program, such as limited short-term effects and concerns about the validity of the assessment tools used, all of these concerns were taken into account and some conclusions were made. The overall conclusion was that drama therapy techniques in secondary education can serve a vital role for both female and male students. Drama therapy can establish positive habits and instill characteristics that will enable secondary students to succeed both in and out of the classroom. Because drama therapy techniques can be useful to secondary students, it follows that lessons inspired by drama therapy will also have similar benefits.
CHAPTER V
CREATING ACTIVITIES AND EXERCISES INSPIRED BY DRAMA THERAPY

Drama workshops may help adolescents who have been exposed to war and violence through their adjustment process (Rousseau et al 462-63). Both Madeline Hunter and Nellie McCaslin have championed the use of concepts of theatre and creative drama in grades 9 to 12. Integrating educational principles and pedagogy, Hunter and McCaslin have developed practical techniques for classroom use that are most pertinent to the design of drama therapy-inspired workshops for secondary school students.

Madeline Hunter

Madeline Hunter bases most of her educational principles on her practical experience and on leading pedagogical theories. Hunter’s *Enhancing Teaching* can be used by any teacher as a tool to help with typical behavior and educational situations in a classroom setting. She feels that her drama therapy exercises can help students to reach their full educational potential. Because Hunter’s work is fundamental to educators worldwide, it is worthwhile to take a closer look at Hunter’s basic ideas.

Hunter starts by bashing the stereotype that says, “Teachers are born not made.” She believes that the real debate is, “How does an ordinary teacher become a skilled teacher?” Hunter suggests that her Teacher Decision Making model can address this crucial question. Hunter’s model examines research from informed observation of
successful teaching. It combines psychological principles and cognitive research and suggests an organizational scheme for planning and implementing decisions that helps both the teacher and student (Hunter 2). Hunter suggests that her model allows the teacher to increase his or her sense of professionalism while enhancing student learning.

Hunter explores the major developments in psychology and their influence on education. In today’s classroom, teachers utilize theories from psychologists such as Skinner, Freud, and Piaget to understand educational and emotional classroom situations. Psychology’s contributions to education include the understanding that learning is an active and generative process, not a passive process. Cognitive psychology has demonstrated that thinking is a process that can be enhanced and that learning affects a student’s overall abilities at a higher level. Psychology also has demonstrated that a student’s achievement of an educational goal is influenced by what a teacher does in class.

Hunter explores the issues of context in the classroom. She describes what is to be learned and the method by which the students will learn it. She then provides an organizing tool that will help teachers to teach the subject matter. Hunter also helps teachers to decide what is to be learned. This decision is based on the level of difficulty of the task and incorporates the elimination of unnecessary processes.

Hunter also focuses on ways to help educators formulate purposeful objectives and the necessity for developing student-generated meaning. She emphasizes that the educator must teach the students effective meanings of concept, generalization, and discrimination so that they may think creatively, solve problems, and make responsible and satisfying decisions (Hunter 74). Overall, teachers must accomplish objectives by
designing lessons where activities will lead the student to a greater understanding and success will become more feasible.

Madeline Hunter’s lesson plans and theories are used in various school systems nationwide and are especially pertinent to development of drama therapy-inspired workshops and lessons. Hunter formalizes the thinking that a teacher must do prior to presenting classwork. Standard features of Hunter’s theatrical lesson plans include the unit title, lesson title, objective, materials/resources, anticipatory set, purpose, input, model, check for understanding, guided practice, closure, and independent practice. Each of Hunter’s theatrical lesson plans is on a secondary curriculum level and is inspired by some of the basic functions and goals of drama therapy. Here is an example of the Madeline Hunter format used in a drama therapy-inspired lesson plan.

**Madeline Hunter's Lesson Plan**

The first five specifics vary from teacher to teacher and from lesson to lesson:

Subject Area:

Grade Level:

Unit Title:

Lesson Title:

Teacher:

Objectives:

Before the lesson is prepared, the teacher should have a clear idea of her teaching objectives. What, specifically, should the student be able to do, understand, or care about as a result of the teaching? The purpose of objectives is to focus teacher attention on the
anticipated outcomes of the activity. Because teaching time is limited, by focusing on activities that will foster the lesson’s objectives, more effective teaching methods will be discovered and lessons become increasingly efficient.

**Material/Resources/Time Needed:**

List of materials needed:

Estimated time needed to complete this lesson:

**Anticipatory Set**

Anticipatory Set or Set Induction is sometimes called a "hook" to grab the student's attention. These actions and statements by the teacher relate the experiences of the students to the objectives of the lesson. The anticipatory set can be used at the beginning of a lesson or any time that student interest wanders, or when a different activity or new concept is introduced.

The Anticipatory set focuses student attention on the lesson, creates an organizing framework for the ideas, principles, or information that follow. It extends the understanding and the application of abstract ideas through the use of example.

**Teaching: Input**

The teacher provides the information needed for students to gain the knowledge or skill through lecture, film, tape, video, pictures, etc.

**Teaching: Modeling**

Once the material has been presented, the teacher uses it to show students examples of what is expected as an end product of their work. The critical aspects are explained through labeling, categorizing, comparing, etc. Students are taken to the
application level which includes higher order mental functions such as problem-solving, comparison, summarizing.

Teaching: Checking for Understanding

Before proceeding, the teacher determines whether students have "got it." It is essential that students practice doing the activity correctly, so it is essential that the teacher knows that students understand the activity before they begin to practice it. If there is any doubt that the class has understood, the concept or skill should be re-taught before practice begins. Questioning strategies are useful to check for understanding. The teacher asks questions that go beyond mere recall to probe for the higher levels of understanding. This ensures that the new knowledge will be bound into the students’ memories and transferred into long-term memory storage.

Guided Practice

Guided practice is an opportunity for each student to demonstrate grasp of new learning by working through an activity or exercise under the teacher's direct supervision. The teacher moves around the room to determine the level of mastery and to provide individual remediation as needed.

Closure

Closure is the act of reviewing and clarifying the key points of a lesson, tying them together into a coherent whole, and ensuring their usefulness in application by securing them in the student's conceptual network. Closure includes those actions or statements by a teacher that are designed to bring a lesson presentation to an appropriate conclusion. This section is used to help students bring things together in their minds, to
make sense out of what has just been taught. “Any questions? No. OK, let's move on” is not closure.

Closure is used to cue students to the fact that they have arrived at an important point in the lesson or the end of a lesson. Closure helps organize student learning. It helps a student form a coherent picture, consolidate learning, and eliminate confusion and frustration.

Closure reinforces the major points to be learned and helps establish the network of thought relationships that provide a number of possibilities for cues for retrieval.

**Independent Practice**

Once pupils have mastered the content or skill, it is time to provide for reinforcement practice. This is not a “once and done” activity, but is provided on a repeating schedule so that the learning is not forgotten. It may be homework, group activities, or individual work in class. Independent practice can be incorporated into elements of subsequent projects. Independent practice should provide for enough different contexts so that the skill or concept may be applied to any relevant situation, not only to the context in which it was originally learned. The failure to do this is why most students are not able to apply something they have learned.

Hunter emphasizes that when creating a drama therapy-inspired lesson plan, the teacher must consider and determine the emotional and social level of the students. To do this teachers can only use intuition, creative implementation, and new research-based knowledge to increase the chance of reaching and connecting with all learners. It is Hunter’s belief that through observation we can imitate behaviors. In fact, most of our
speech patterns, gestures, and many of our beliefs, values, and actions result from observation (Hunter 100).

Hunter also focuses on teacher behaviors. Similar to the behavior and responsibility of a drama therapist, a teacher must be optimistic and flexible, and must be able to keep the students focused on a specific goal. During any lesson the teacher should try to make connections with other educational disciplines such as math, English, social studies, or science.

The prevailing problems in a classroom cannot always be solved immediately and Hunter explores various ways to help students who are having difficulties. How do you help a student who is stuck, repeating a class, or who constantly disagrees with everything? For these situations, Hunter recommends positive reinforcement. She suggests turning the teacher’s “I” around and saying “You” which is the power word, and suggests encouraging the student to think of new information that might make them reconsider a position. By using “You” the teacher is trying to encourage students build a general understanding by forming connections from their prior knowledge base. After analyzing Hunter’s ideas and examining her lesson plan model to understand how drama therapy can be integrated into educational use, it is wise to investigate additional research in the arena of educational drama.

Nellie McCaslin

For over 20 years, Nellie McCaslin has been writing and teaching in the field of educational drama and her work is a valuable resource for teachers nationwide. McCaslin believes that “there are many ways of approaching the study of drama.”
Become familiar with different approaches and then follow the method that is right for you and the students you teach” (McCaslin 4). To create drama therapy-inspired lesson plans for secondary education, a teacher must be knowledgeable in the field of creative drama education.

What is creative drama? McCaslin defines it as informal drama that is created by the participant(s) (McCaslin 5). In a secondary classroom setting, creative drama can be difficult to achieve. Students who never have been introduced to dramatic play may think that the activity is stupid or boring. Alternatively, stage fright may appear.

Dramatic play is the free and uninhibited play of very young children in which they explore their version of the universe, imitating the actions and character traits of those around them (McCaslin 4). Because this form of drama can encourage positive forms of self-confidence and natural growth, it is important that a child be introduced to it.

McCaslin has her own theory for drama therapy. She uses drama therapy for its curative power in helping patients solve problems that frighten, confuse, or puzzle them (McCaslin 6). She feels that handicapped, mentally retarded, and culturally disadvantaged children may greatly benefit from the use of drama therapy.

McCaslin emphasizes that movement and rhythms are important in theatre education. In dramatic activities, movement and rhythm can help to tell a story or enhance the student’s creative ability. The physical activity of movement can involve and relax the whole body. Persons of all ages and backgrounds usually find it easier at first to become involved through movement rather than through verbalization (McCaslin 69).
Pantomime is the first theatre activity that McCaslin addresses. She defines pantomime as the act of conveying ideas without words, an activity that encourages the imagination and shapes awareness (McCaslin 71). In secondary education, pantomime can help students who are shy and have little interest in acting. In drama therapy, pantomime can be a non-verbal way for clients to communicate an uncomfortable issue. Worthy objectives for passive or shy students include building self-confidence and motivation. McCaslin proposes that when creating a lesson plan the teacher must keep in mind the class size, length of class period, and playing space. She must make sure that all of the important elements are taken into consideration before preparing to involve the students in any pantomime activity.

After pantomime, McCaslin believes that improvisation should be the next activity that is implemented. Improvisation can be suggested by objects, costumes, or stories. Its purpose is to emphasize dialogue rather than memorization of plot (McCaslin 100). Improvisation can be based on the student’s creative use of a specific prop. Improvisation from costume can stimulate ideas through garments such as hats, aprons, shawls, and jewelry, which may suggest different characters (McCaslin 101). Improvisation based on stories is a popular dramatic activity in secondary education, but at first students may find it difficult. This activity can involve group members and a group leader. The teacher should clearly explain to the students that a good story on any level should have literary quality, worthwhile ideas, correct information, and dramatic values (McCaslin 118).

As the students become more advanced in pantomime and improvisation activities, the teacher can focus on the structure and elements of an actual play. A basic
understanding of playwriting or dramatic criticism can bring enjoyment and produce a formula for writing a play (McCaslin 154). In drama therapy, a client can use playwriting to recall a story and then can rewrite the ending. Plot, character, theme, dialogue, mood, and spectacle are all elements that are useful when guiding students on formatting the structure of a play.

Whether a plot it is simple or complex, internal or external, from the opening scent until the final curtain, the most crucial component of a play is action (McCaslin 155). Characters are the people involved in the play and they can be realistic or fantastic. Each character has its own specific message or purpose. Theme is the underlying idea upon which the play rests (McCaslin 156). Dialogue is the spoken text written for the characters. McCaslin states that “good dialogue should belong to the characters, both in context and manner of speech” (McCaslin 156). Mood is the element that evokes emotion in the audience. McCaslin also focuses on new uses for drama and theatre education, including creative drama in camps, workshops, and training programs. Newer programs are sponsored by museums, libraries, civic centers, and churches as recreation or leisure time activities (McCaslin 418). The group sponsor’s purpose is to make sure that all children or teenagers are exposed to a form of dramatic art representation. Creative drama can take place in the summer or during the regular school year as an after-school program. A camp can hire a dramatic director or leader to produce a play that is student-generated or has a specific purpose or message. Workshops and training can be offered to educators and to students. Students who are focusing on a craft such as acting can attend workshops on using creative drama in the classroom or training sessions. In all of these activities the teacher or leader must remember to establish
boundaries with the classroom, allow students the freedom to be creative, but never compromise the security of all students. Lastly, research in the field of drama and theatre has made a connection with psychology and education. McCaslin notes that in America interest in drama therapy is growing. With an increasing number of drama therapy programs at the university level, drama therapy is rapidly becoming a more common major. In conclusion, Nellie McCaslin’s theories and books provide a tool for educators to create drama therapy-inspired lesson plans.

**Practical Techniques for Drama Therapy-Inspired Lessons**

Here are some activities for teachers to incorporate into their drama therapy-inspired lesson plans. They are based on the work of Hunter, McCaslin, and many others. These practical techniques can be combined in different patterns and incorporated into drama therapy-inspired lessons for students of all ages. Dramatic Feelings is a theater activity that allows the students to feel comfortable using different emotions and performing on stage. A Storytelling Pantomime activity focuses on the use of different vocal inflections for the storytelling aspect, movement incorporates pantomime techniques, and the entire group uses playwriting skills. The lesson plan Dance and Emotion Through Drama uses movement and written dramatic work in a performance that incorporates expressive dance.

**Dramatic Feelings and Other Useful Warm-Up Activities**

Dramatic Feelings (see Appendix A for details of the lesson plan.) is a warm-up activity that can be considered a game. Its benefits are that it can help people connect with their inner feelings as well as those of others. During Dramatic Feelings each
person is asked to reach into a bag, which contains slips of paper with different emotions written on them. Once an emotion is chosen from the bag, the person must create a story in which the emotion is expressed. In a regular session of drama therapy, Dramatic Feelings is used as a warm-up phase which then develops into an active exploration of areas which are problematic for clients (Jones 7). The activity increases self-awareness and helps to reduce stage fright. Dramatic Feelings helps the whole class to get better acquainted and become comfortable in their surroundings.

Warm-ups can include physical and/or vocal activities. Warm-ups can be used while students assemble and assembling can become a ritual that involves everyone (McCaslin 120). Mirror Mirror is a physical warm-up activity that can be played by many people. Once the instructor has established the group setting, the students can take turns pantomiming one another’s movements. Mirror Mirror can be performed with or without music. Vocal warm-ups can include vowel sounds or certain tongue twisters. Vocal warm-ups are beneficial because they increase an individual’s projection abilities, aid articulation skills, and relax the vocal chords. An example of a vocal warm up is reciting the poem, “Sally at the Seashore” (see Appendix B).

A physical warm-up of simple movements relaxes the body and has important side benefits. Stretching improves posture and may increase the airflow within the breathing passages and lungs. As a group experiences simultaneous movement, self-consciousness also decreases (McCaslin 328).

Warm-up activities are known to reduce stage fright. In drama therapy a personal goal for clients can be to find out why they are uncomfortable with speaking in public and to confront the issue using dramatic activity. Stage fright, the fear of performing or
speaking in public, is universal. It can happen to anyone, under any circumstance, at any time. It is the job of the drama teacher, much like the therapist, to try and relieve some of the symptoms of stage fright. These include sweaty palms, dry mouth, crying, shaking, or stuttering. Stage fright is decreased by vocal warm-up activities and positive reinforcement.

**Storytelling Pantomime Activity**

The Storytelling Pantomime Activity (see Appendix A for details.) gives middle school and high school students a chance to work in a group setting with the goal of promoting self-confidence and improving public speaking. This dramatic group activity allows students to create a story that teaches strategies for dealing with conflict and resolving conflicts. It highlights morals and values, and endorses creative writing. Within the group, students choose a speaking role or apply pantomime techniques to the performance. The exercise also allows the students to discuss different cultures’ morals and values, and to see how various cultures handle conflict resolution. This particular lesson plan is used in a dramatic expressive form which includes the potential for a therapeutic outcome. The Storytelling Pantomime Activity includes the use of a script written by the group with roles and characters that allow the students to play themselves and explore life experiences.

Storytelling can be traced to Africa where African story theatre was a way of life for many villages and tribes. This form of theatre conveyed information about traditions, taught morals and values, and entertained. African story theatre has several components, but music, rhythm, dance, and a narrator are its most common features. In African Story
Theatre an actor takes a role other than himself and through mime, speech, song, and
dance movements communicates a message to the audience. African theatre was deeply
rooted in day-to-day tribal life. It was part of the whole idea of survival and it also was a
community activity. Theatre in Africa highlighted the positive qualities of society and
aimed to eliminate negative qualities. The tradition of storytelling, which is everywhere
amongst Africans, always had a together-but-separate intention. The storyteller brings to
life the values of society. Storytellers also play different roles in their stories, and they
often invite their audience to participate. Nevertheless, the ultimate goal of a storyteller
is to instill morals, ethics, and cultural values.

Nigerian playwrights, like Wole Soyinka and John Pepper Clark, have sought to
preserve the “African magnificence of the past” by reviving and manipulating elements
of African traditional performances, such as audience participation, song, dance, and
rhythm. John Pepper Clark’s *Ozidiin* found its roots in the traditional narrative, *Ozidi.*
Although this narrative has been Westernized, it still makes use of the African tradition
of performance modes. The performance begins in the format of a folk tale with
spectators (audience) seated on the floor in a semicircle, creating a sense of a traditional
village setting as spectators watch the play on the modern stage.

Wole Soyinka’s plays focus on different themes influenced by the African
tradition, such as greed, the search for cultural identity while under foreign influence, and
the willingness to accept different cultural opinions. His plays also deal with death as a
ritual, honor and integrity, and language misinterpretation. Soyinka’s writing style and
African Story Theater are useful in high school drama classes to demonstrate how
pantomime and storytelling techniques are related, complimentary, reciprocal forms of drama that feed into one another.

James Moffett and Betty Wagner have a similar activity and learning objectives called Pantomime a Story (Moffett & Wagner 100). This activity is based on a workshop setting, but it easily can be transformed into a complete lesson. Working in small groups of their own choosing, students select a story and identify individual roles. If there are more people in the group than roles, the authors suggest that group members take turns watching and participating. Players should keep in mind that pantomime is played without words and without props; the actor’s bodies alone tell the story (Moffett & Wagner 102). The activity is repeated several times. Each time different students play different roles with different actions. After each story is completed the students discuss any changes they might make, rotate roles, and repeat the pantomime. Then they discuss all versions. The objective of the repetition is to draw attention to various techniques. Switching roles establishes early the principle of flexibility and point of view in role play and breaks any typecasting based on traits of personality and physical build (Moffett & Wagner 103).

**Dance and Emotion through Drama**

The third lesson plan involves Dance and Emotion through Drama (see Appendix A for details.). This plan allows the student to incorporate body language into a dramatic piece. Students are encouraged to use vocal tempo and voice inflection to heighten emotional expression. By exploring the different characters and overall theme of the dramatic excerpt, students are allowed to view themselves and others, which in drama
therapy is called role reversal. In role reversal, a student might be able to view a different perspective which might inspire a catharsis. Using the body in a dramatic form for performance fosters the exploration of self, image, and relationships (Jones 8).

The combination of dance, education, drama, and therapy has many possible uses. Exiner and Kelynack define dance as a vehicle of secular or religious expression; as a social diversion or recreational activity; as a psychological outlet and release; as a statement of aesthetic values or an aesthetic value itself (Exiner and Kelynack 13).

Although this combination stimulates the dancers and the audience to respond to the same objectives at the same time, each person may respond in different ways.

Pantomime and dance drama are examples of how dance and drama can be combined. The next activity described involves a small group or an individual and simultaneous interaction with music. Using the Madeline Hunter format, the following activity can be used as a tool for creating a complete lesson plan.

First, the group as a whole listens to the piece of music at least twice and if necessary, roles can be assigned. While the music is playing, the group or individuals can invent movements in relation to three partners. Direct the participants to move as one feels, but to stay aware of the others; to share the group space; and to let oneself be influenced by what the others are doing (Moffett & Wagner 104). If there are more advanced students, Moffett and Wagner suggest that the teacher challenge them by offering them leading roles. During the activity, students are to use pantomime techniques to mimic gestures that reflect emotional feelings and mood. One of the objectives for this lesson can be to provide opportunity for personal, free improvisation through dance, drama, and music.
Dance, like drama, also has been linked to therapy. Dance therapy is defined by the American Dance Therapy Association as “the psychotherapeutic use of movement as a process which furthers the emotional, cognitive and physical integration of the individual” (Hervey 8). Dance therapy was first practiced in the mid-twentieth century. It was pioneered by several women who began applying what they perceived as the healing aspects of dance to work with people who had severe psychological disturbances (Hervey 8). Dance or movement therapy is universal and can be offered to anyone who seeks help through this type of therapy.

The conceptual framework of dance therapy includes entry, exploration, core action, review, and conclusion. Entry establishes the preparedness of the client to become acquainted with dance as the therapeutic medium (Exiner & Kelynack 21). In this phase, the client is warming up and preparing the body for physical action. The client also expresses any concerns or comments to the therapist. Exploration is the next phase in dance therapy. Exiner and Kelynack state, “Exploration is where movements which have arisen during the entry phase will now be experimented with” (Exiner & Kelynack 22). Core action is the process of development which occurs during this part of the session. Variations in tempo, energy, and repetitions can occur along with new movements. Review is a time for reflection on the previous work. In the conclusion phase, the client is allowed to establish an ending to the therapy. Exiner and Kelynack suggest that participants not step out of the arena of dance too suddenly. Instead, they suggest that the client be allowed to feel the way to an ending, allowing time for a sense of completion to occur (23).
The goal for a dance therapy session is to restore psycho-physical health or to allow learning to take place that will help an individual to cope adequately with an unalterable state (Exiner and Kelynack 24). Short term goals can be resolved within a few sessions; long term goals take longer periods of work. The role of the dance therapist is to act as a catalyst between dance and the client (Exiner & Kelynack 67). The dance therapist must be able to support, teach, and assist as necessary. The dance therapist uses movement as the verbal therapist uses words (Exiner & Kelynack 67).

Overall, combining different formats such as Hunter and McCaslin can allow educators another learning tool which can be helpful within a classroom setting. The previous formats can be utilized in their basic forms yet they can allow the instructor creative flexibility for self expression, positive behavior, or even potential healing. Concepts, emotional factors and other issues within a session can vary and are subject to change. Therefore combining different drama therapy formats with various creative drama techniques such as dance therapy can serve as another outlet for the extinction of inner turmoil. Drama therapy- inspired lesson plans and workshops can give teachers and other group leaders a sense of familiarity and a better understanding of the full potential of drama therapy.

My in-depth investigation of drama therapy has illuminated the history, philosophies, leading workers, uses, and varied methodologies of drama therapy. My studies have allowed me to observe how this rich therapeutic field is influenced by theatrical practices as well as by psychological concepts. Experimental studies have demonstrated the benefits of drama therapy to high school students, but because the practical benefits of drama therapy extend beyond the rehearsal stage or psychiatric
practice, drama therapy should by no means be limited to just school students. Once classroom teachers begin to incorporate elements of drama therapy into their lessons, I expect that they will see improvements in student behaviors and attitudes. Many other groups – recreational, prisoners, the aged, for instance – also can benefit from drama therapy sessions. My explorations have shown me that the benefits of drama therapy are universal and limited only by the drama therapist’s understandings and expertise. I hope that in the future I may help promote drama therapy in venues other than the drama classes that I teach.
CHAPTER VI

SUMMARY

In the course of researching and writing this thesis, my concept of drama therapy has been enlarged – indeed, it is more accurate to say that it has been exploded. I have learned much about the origins of drama therapy, drama as a therapy, how drama therapy can be used through a director’s technique, and the role and theories of various influential drama therapists. My own work as a drama teacher and director has greatly benefitted from studying reviews of case studies where drama therapy was used in a secondary educational setting. Lesson plans inspired by drama therapy and devised by education specialists also have been beneficial to me in a practical way. My study of drama therapy and its use in secondary education has allowed me to reach several conclusions, summarized below.

1. The idea of drama as therapy originated with classical Greek philosophers. Aristotle was the first to write about how drama can affect the emotions of an audience. Plato, Aristotle’s predecessor, was against the idea of emotional attachment in the theatre. He reasoned that if the audience became emotionally involved with a drama, they would began to imitate what is seen on stage, resulting in the audience arguing, fighting, and perhaps even killing one another. Aristotle took an opposite view. He thought that after an audience had viewed a theatrical event, the experience could serve as a healing tool.
A catharsis would allow audience members to be freed from any emotional disturbances that they had or help them to recognize their issues and seek a way to resolve them. Aristotle’s ideas live on today as the theoretical basis of drama therapy.

2. In current practice, drama therapy uses planned dramatic activities to relieve a client of emotional burdens. Drama therapy sessions can follow a formal, sequential order. Phil Jones created a basic format which includes warm-up, focusing, main activity, closure/de-rolling and completion. Just as a lesson plan is used in a classroom setting, this format can be followed in a drama therapy session. Both lesson plans and the basic format of a drama therapy session serve as guides that are specifically planned to achieve varied objectives. Awareness and flexibility are important traits for a drama therapist because issues can occur that necessitate deviations from the original plan. When using Jones’ format, the drama therapist should remember that theatre is spontaneous and should plan to go with whatever system is best for the client. Sometime steps can be added or eliminated; time limits and the environment in which drama therapy occurs are subject to change. Whatever the situation requires, the leader, director, educator, therapist, or drama therapist should be flexible and willing to adjust.

3. Drama therapy can be used with techniques typical of different influential directors. Methods of Stanislavski and Brecht often are affiliated with drama therapy. Both directing methods and rehearsal techniques are commonly used in secondary education. Drama students can benefit from learning different styles of acting techniques.

During rehearsal or class, these methods can cause a student to review past decisions, rethink irrational choices, release unwanted emotions, or think ahead for a
better way to handle various issues in the future. However, I do agree with Emunah: the client’s personal history and emotional needs dictate the best theatrical approach. If the client seems to be overly emotional, the Brechtian style would probably benefit them the most. By contrast, if the client is socially and emotionally removed from the issues, Stanislavski’s method might best suit the overall flow of the dramatic technique chosen by the therapist.

4. Therapists are key players in any drama therapy session. They are the leaders of the session who provide the direction in which the client will go. The drama therapist is responsible for providing a safe environment where the client has the best chance for personal growth and progress. A drama therapist should be flexible, creative, and spontaneous. The field of drama therapy is ever-changing and evolving. Therapists in the field of drama therapy should not only focus on their own personal theories, principles, and beliefs, but they should also be open to exploring new techniques and research methods. It is my belief that a drama therapist should be a person who is knowledgeable and holds degrees in both psychology and theatre. In today’s current educational realm, drama therapy now has its own discipline. There are college and university programs that offer a master’s degree in the field of drama therapy.

5. As a secondary school educator, the articles and case studies on drama therapy and its use in high school settings were most enlightening. I found it interesting to see how different assessments were made based on the group’s gender. Secondary Girls demonstrates how peer pressure, rage, and violence can be displayed during a dramatic scene. The “Girls” showed volatile emotions towards an innocent person when they were put in a guilty person’s shoes. The role reversal technique was used during this session.
Slade also used music that allowed the girls to express their angry feelings through dance and emotional movement. As a result of the exercise the participants learned how to express and release feelings of rage in the correct fashion, time, and place.

*Secondary Boys* was the exact opposite of *Secondary Girls*. In this case study, the “Boys” were emotionally drained and needed an outlet because their grades were dropping; each showed physical signs of stress, such as red eyes and bags beneath the eyes. Like most teenagers, the boys were stressed out and looking for ways to break free. Dramatic play allowed the boys to physically release stress. This gave Slade the chance to use positive reinforcements.

Both case studies exposed issues that teenagers deal with on a daily basis. I currently teach secondary school classes and these case studies reminded me of emotions that my students could be experiencing even while in a calm classroom setting. The case studies also provided examples of different techniques that can be used to resolve student issues.

6. I have also learned that in drama therapy the client(s) are working to resolve specific emotional issues. There is a difference between drama therapy and the therapeutic nature of theater activities. Theater by its own nature is therapeutic because in theater one engages in such activities as role play and role reversal. It is for these and many other reasons that I am not proposing that high school teachers should be able to diagnose students with emotional or social issues. Drama therapy is its own specialized field and one should obtain a degree to become a licensed drama therapist before attempting to use these techniques to diagnose or treat specific mental illnesses. The
activities discussed here are simply using the tenets and techniques of drama therapy to create a healthy, functional, and creative classroom environment.

**Suggestions for Future Research**

After completing my studies and analysis in the field of drama therapy and how some of its tenets and techniques might be used in secondary education, I have a few suggestions for further research and exploration. These suggestions include establishing drama therapy workshops for secondary students and teachers conducted by licensed drama therapists and practical advice for teachers from therapists on how to approach problems that might occur in the classroom setting. I intend to develop my drama therapy-related studies and plan future work on these issues.

**Teacher Workshops in Drama Therapy**

Although teachers continually seek ways to understand their students and better connect with them, most educators seem to be timid when drama therapy is suggested as a means of achieving both aims. In a classroom setting behavioral problems rob time from valuable learning experiences. Some of these behavioral issues are emotional. If educators could understand the emotional basis of their students’ behaviors, perhaps they could handle classroom behavioral problems more effectively. For these and other reasons it would be beneficial to hold workshops in which teachers could learn how to use a different mode of interacting with students. The students could benefit from drama therapy workshops by learning about natural emotions and how to handle negative influences.
Evaluation of Drama Therapy Sessions

How does one assess and evaluate a drama therapy session? Should it be judged as successful when the client says that they feel free from emotional burdens? Or must the therapist continue to monitor a client’s behavior over a period of time? During the course of my research, I did not form a clear picture of how the drama therapist evaluates progress and success. With further studies into the final outcome of drama therapy, an educator, leader, or director can determine whether this emotional state is short or long term.

Solving Problems in Drama Therapy

In most drama therapy sessions there is a basic format or guideline established by the drama therapist. What are some of the problems that can arise during a drama therapy session? Sue Jennings states that aggression can be difficult to work with in a drama therapy session (Jennings 84). Lack of sufficient space, interruptions, and control are some of the issues that Jennings faced while practicing drama therapy in a secondary education setting (Jennings 81).

Summary

Although full-blown drama therapy sessions should be conducted only by licensed drama therapists, certain tenets and techniques of drama therapy can be utilized in secondary education. Teachers should be cautious and not confuse their roles with those of professional drama therapists. Nevertheless, the basic format for a drama therapy-inspire lesson can be tailored to meet the needs of the teacher and student(s). The positive effects of a drama-therapy inspired lesson occur irrespective of the theory.
they are based upon, the format of the lesson plans, or the guiding philosophy of the teacher. Drama therapy-inspired lessons are extremely beneficial to high school students because they can foster confidence, reinforce positive self-image, and encourage personal growth and trust. My drama therapy-inspired lesson plans may inspire teachers to design their own drama therapy-inspired lessons and use this powerful transformational tool in their own classes.
LITERATURE CITED


APPENDICES
Based on my research in drama therapy, I have created original drama therapy-inspired lesson plans. I used the Madeline Hunt lesson plan format and incorporated the theories of drama education specialist, Nellie McCaslin. Each lesson plan is specifically designed for a secondary level drama class. The lesson plans can be changed based on the level of the class and individual students. Within each lesson, there is a connection with drama therapy and possibly a catharsis or emotional relief.

I was introduced to the Madeline Hunter lesson plan format in college. This was the only format that the College of Education at Grambling State University would recognize. Over the years, I have found that this format is used nationwide. It breaks down the lesson plan so that the teacher can structure and organize each aspect of the class. It helps with time management, which decreases some classroom management issues. This lesson is a part of Hunter’s model for effective and professional teaching strategies. For any educator, both seasoned and new, I would recommend using this form of lesson plan and reading Enhancing Teaching by Madeline Hunter.

Nellie McCaslin and her theories in theatre education inspire me to become more creative when formulating dramatic lesson plans and objectives. McCaslin believes in creative drama and emphasizes that a child should be exposed to dramatic play at a young
Dramatic play is natural, artistic, and uses all parts of the imagination. Without participation in adolescent dramatic play, an individual can become artistically withdrawn. McCaslin also has her own way of structuring creative drama. She believes that drama can be taught across the curriculum and that other educators should look to dramatic techniques in order to reach students who have become bored with the more traditional lecture method.

The following theatre activities are examples of how drama therapy and school work can be combined. Each of these lesson plans is written in the Madeline Hunter format. These particular lesson plans include: unit title, lesson title, objective, materials/resources, anticipatory set, purpose, input, model, checking for understanding, guided practice, closure, and independent practice. Each theatrical lesson plan is on a secondary curriculum level and is inspired by some of the basic functions and goals of drama therapy.
Lesson Plan: #1: Dramatic Feelings

Dramatic Feelings is a warm-up activity. In a regular session of drama therapy, it consists of a warm-up phase which develops into an active exploration of areas which are problematic for clients (Jones 7). The activity increases self-awareness and helps to reduce stage fright. This exercise assists with the class as a whole to become more familiar with each other and comfortable with their surroundings. The lesson plan also facilitates storytelling and improvisational skills. As the students listen to their fellow classmates’ story, they have a chance to find similarities in their own emotional repertoire that will allow them to determine the correction emotion thus creating a common emotional connection within each individual.

Subject Area: Drama II
Grade Level: 9-12
Unit Title: Acting/ Exploration
Lesson Title: Dramatic Feelings

Objective:

1. The student will begin to develop self-awareness through the theatre activity Dramatic Feelings and their classmates’ feedback.

2. The student will be able to understand the concept of improvisational skills and creative aspects of storytelling.

Materials:

1. Creativity
2. Positive and open attitude
Anticipatory Set:

Ask the class if they ever have had a time in their life when they didn’t know how to explain the way they felt. For instance: “Have you ever been in a situation where you didn’t quite understand the way someone else was reacting to a situation? Then it’s probably because you didn’t know what specific feeling was being portrayed.” Tell the class that feelings are more than just happy, sad, and mad. There are hundreds of different emotions and feelings. Lastly, state that in this class, they will be exploring a few emotions that might be new to some of them.

Objective/Purpose:

The purpose of the activity is to help the student generate various reactions to different emotional situations as well as to understand different emotional situations. It is also important that the student to understand that in acting you must learn how to invoke the proper action, tone, and body language when playing specific roles.

Input:

Emotions are used every day; therefore, by using some dramatic feelings that they are familiar with, it will be easier for students to add more specific elements and techniques to their on-going theatre jargon.

Model:

This activity should take place on stage. Have the students sit in the audience and the teacher stays on stage. Before the class starts the teacher should make small squares with different one word feelings and emotions written on the paper and folded in half.
Once everyone is settled, the teacher should pull out a nicely decorated bag with the words: “Dramatic Feelings” written on the front. The teacher should then explain the rules of the theatre activity. “Dramatic Feelings is a game that helps you get in touch with your inner self and helps you to understand what others are feeling. Each person in the class will get a chance to come up, reach in the bag and pull out a word. Once you pull out a word, you can tell the class a story, in which your emotion or feeling is portrayed. You may not, however, tell the class your dramatic feelings word. After you have completed your story, the person who raises their hand and correctly guesses the answer wins. That person becomes the next player.” The teacher takes a word and tells the first story. Afterwards, the student who guesses the answer becomes the first player. The teacher stays on stage during the entire period for support and help if needed.

**Checking for Understanding:**

After the teacher demonstrates the example, she should ask the students if they understand. If not, then she again explains the object of the game and the rules before continuing.

**Guided Practice:**

While the “Dramatic Feelings” activity is being played / performed, the teacher should interject when necessary and explain any emotions that cause confusion. This activity should only take one hour or a class period to complete.
Closure:

After the activity is complete a discussion and questions should be asked about emotions. The teacher should also ask the class to say which was the “best story”, and to explain what made it stand out. How did the “best story” affect the students?

Independent Practice:

For homework, have the students find 10 more emotions or feelings that were not mentioned during class. These 10 dramatic feelings should be turned in the next day, graded, and then shared with the class.
Lesson Plan #2: Storytelling Pantomime

The Storytelling Pantomime Activity gives the middle and high school students the chance to work in a group setting with goals of promoting self-confidence and enhancing public speaking. The exercise also allows the students to discuss different cultures’ morals/values, and how they handle conflict-resolution situations. This particular lesson plan is used in a dramatic expressive form which includes the potential for a therapeutic outcome. Storytelling Pantomime Activity includes the use of a group-generated script with roles and character that allow the student to play themselves in a fictional reality in order to explore life experiences.

Subject Area: Drama I
Grade Level: 9-12
Unit Title: Intermediate Acting
Lesson Title: Storytelling Pantomime Activity

Objectives:

1. The student will be able to use pantomime and storytelling techniques to create a two-minute story that focuses on conflict/resolution or morals and values.
2. The student will be able to work in a group that focuses on a common goal, promotes self-confidence, and reduces stage fright.

Materials:

1. Pens or pencils
2. Paper
3. Index cards
Anticipatory Set:

When the students first arrive in class, there should be a journal topic in place, perhaps on the black or whiteboard. The journal topic for the day should be, “What is your favorite childhood story?” In 15 minutes, the students should have written a one-page creative assignment on that particular subject. Once the journal topic is complete, the teacher should ask each of the students about their selection. After a few minutes of discussion, the teacher should ask what they learned from the story. Was it a moral or ethical value, or in the conclusion, did it teach a lesson? Finally, explain how everyone will get a chance to create their own story and present it as a group to the class.

Input:

The guidelines for the activity are as follows:

- Everyone must participate in the activity.
- The group will create a two-minute story that focuses on conflict/resolution or teaches a moral, ethic, or value.
- Only one person (Storyteller) can speak at a time. Within the story, each person can have an opportunity to become the storyteller and tell their portion of the story.
- While the Storyteller is speaking, everyone else in the group is pantomiming the story.
- Each story must have a clear beginning, middle, and end.

Each person in the group must turn in a written copy of the complete story. The storyteller must make a separate copy of the script on index cards.
Model:

Ask probing questions that redefine the definition of pantomime and storytelling. Then inform the students that the activity will involve both techniques. Ask for a volunteer to come up. The teacher tells a story that generates actions and gestures for the student volunteer to pantomime. The teacher must make sure that the story has a clear flow.

Checking for Understanding:

After the students have written the questions from the Input portion, randomly call on different pupils to repeat the notes for understanding.

Guided Practice:

This activity should take four days to complete. Day 1: the teacher selects groups. Then, the groups decide on whether their story focuses on conflict/resolution or teaches an ethic, a moral, or values. They also decide on characters and select a storyteller. Day 2: the students should be able to write the complete script in its entirety. Day 3: Storyteller should complete index cards and practice with group members. Day 4: the class has about 20 minutes to practice and present their stories.

Closure:

After the performance, the teacher will ask questions of the audience, checking to see if the goals that were stated in the note were met. The teacher will also take the written copy of each story to make sure that everyone participated physically and academically.
Lesson Plan #3: Dance and Emotion Through Drama

The Dance and Emotion Through Drama lesson plan allows the student to utilize body language while performing a dramatic piece. The students are encouraged to use vocal tempo and voice inflection to heighten emotional expression. By exploring different characters and overall theme of the dramatic excerpt, students are allowed to view themselves and others in a different perspective; this might inspire a catharsis. Using the body in a dramatic form for performance fosters the exploration of self, image, and relationships (Jones 8).

Using Dance and Emotion Through Drama

Subject Area: Drama I
Grade Level: 9-12
Unit Title: Advanced Acting
Lesson Title: Using Dance and Emotion Through Drama

Objectives:

1. The students will be able to emotionally express themselves through dance from reading and interpreting a dramatic play.
2. The students will be able to explore/examine dance and emotion through the use of dramatic literature.

Materials/Resources Needed:

1. Monologues and Duets (example: Seven Guitars and Fences by August Wilson  See Appendix 3)
2. Short summary of each play
3. Index cards
4. Writing Utensils

Anticipatory Set:

Ask the students about their favorite music video. Then ask them to take out the music portion, what would you have left? Lyrics and dance should be the answer. Next, explain to them that this is the main focus of today’s lesson: written dramatic literature combined with dance. Lastly, remind the students of how certain body/dance movements flowed with the dialogue and created emotions making the overall theme present.

Objective/Purpose:

The purpose of this activity is to motivate students to use different forms of body language to convey their emotions.

Input:

The connections between music video and the lesson should be enough for the students to grasp the concept. If not, then ask the student(s) to think back to a time when they have seen an ice skater at competition or a ballet dancer during a scene from *The Nutcracker*. It should have the same validity as the previous example.

Model:

Take an excerpt from a short poem. Have one of the students read the poem while the teacher gives it a new meaning with dance and body gestures. Remind the students that tempo, punctuation, and voice inflection can add more flair to the activity.
Check for Understanding:

After the teacher has done a small demonstration, ask the students “What could you have done to make it better?” Once they give you a response, you will be able to determine whether or not they understand the task. Then, hand out the monologues and duets for them to read. In the groups, they should discuss the significance of each line of the monologues/duets. As an individual assignment, have each person in the group answer the following questions:

What is your interpretation of the monologue/duet?

Who is your character? What role do you have during the presentation? (Explain)

What is your relationship with the other characters in the play?

What is the overall perception of your specific character?

Guided Practice:

The students will perform the group assignment based on their interpretation of the excerpt. It can be any style of dance movement as long as it remains in the context of your written base material. The students have one full week in which to complete this assignment. The complete assignment includes memorizing lines, dance movements, and creating costumes.

Closure:

The students will perform the assignment in groups, and a class discussion will follow.
**Independent Practice:**

Homework will be given during the week of the assignment. It will include memorizing dialogue and movements, and finding adequate and appropriate costumes.
APPENDIX B

VOCAL WARM UP

Sally at the Seashore

Sally sells seashells by the seashore.

She sells seashells on the seashell shore.

The seashells she sells are seashore shells,

Of that I'm sure.

She sells seashells by the seashore.

She hopes she will sell all her seashells soon.

If neither he sells seashells

Nor she sells seashells,

Who shall sell seashells?

Shall seashells be sold?
SUMMARY OF THE PLAY

Fences is divided into two acts. Act One is comprised of four scenes and Act Two has five. The play begins on a Friday, Troy and Bono's payday. Troy and Bono go to Troy's house for their weekly ritual of drinking and talking. Troy has asked Mr. Rand, their boss, why the black employees aren't allowed to drive the garbage trucks, only to lift the garbage. Bono thinks Troy is cheating on his wife, Rose. Troy and Rose's son, Cory, has been recruited by a college football team. Troy was in the Negro Leagues but never got a chance to play in the Major Leagues because he got too old to play just as the Major Leagues began accepting black players. Troy goes into a long epic story about his struggle in July of 1943 with death. Lyons shows up at the house because he knows it is Troy's payday. Rose reminds Troy about the fence she's asked him to finish building.

Cory and Troy work on the fence. Cory breaks the news to Troy that he has given away his job at the local grocery store, the A&P, during the football season. Cory begs Troy to let him play because a coach from North Carolina is coming all the way to Pittsburgh to see Cory play. Troy refuses and demands Cory to get his job back.
Act One, scene four takes place on Friday and mirrors scene one. Troy has won his case and has been assigned as the first colored garbage truck driver in the city. Bono and Troy remember their fathers and their childhood experiences of leaving home in the south and moving north. Cory comes home enraged after finding out that Troy told the football coach that Cory may not play on the team. Troy warns Cory that his insubordination is "strike one," against him.

Troy bails his brother Gabriel out of jail. Bono and Troy work on the fence. Bono explains to Troy and Cory that Rose wants the fence because she loves her family and wants to keep close to her love. Troy admits to Bono that he is having an affair with Alberta. Bono bets Troy that if he finishes building the fence for Rose, Bono will buy his wife, Lucille the refrigerator he has promised her for a long time. Troy tells Rose about a hearing in three weeks to determine whether or not Gabriel should be recommitted to an asylum. Troy tells Rose about his affair. Rose accuses Troy of taking and not giving. Troy grabs Rose's arm. Cory grabs Troy from behind. They fight and Troy wins. Troy calls "strike two" on Cory.

Six months later, Troy says he is going over to the hospital to see Alberta who went into labor early. Rose tells Troy that Gabriel has been taken away to the asylum because Troy couldn't read the papers and signed him away. Alberta had a baby girl but died during childbirth. Troy challenges Death to come and get him after he builds a fence. Troy brings home his baby, Raynell. Rose takes in Raynell as her own child, but refuses to be dutiful as Troy's wife.

On Troy's payday, Bono shows up unexpectedly. Troy and Bono acknowledge how each man made good on his bet about the fence and the refrigerator. Troy insists
that Cory leave the house and provide for himself. Cory brings up Troy's recent failings with Rose. Cory points out that the house and property, from which Troy is throwing Cory out, should actually be owned by Gabriel whose government checks paid for most of the mortgage payments. Troy physically attacks Cory. Troy kicks Cory out of the house for good. Cory leaves. Troy swings the baseball bat in the air, taunting Death.

Eight years later, Raynell plays in her newly planted garden. Troy has died from a heart attack. Cory returns home from the Marines to attend Troy's funeral. Lyons and Bono join Rose too. Cory refuses to attend. Rose teaches Cory that not attending Troy's funeral does not make Cory a man. Raynell and Cory sing one of Troy's father's blues songs. Gabriel turns up, released or escaped from the mental hospital. Gabe blows his trumpet but no sound comes out. He tries again but the trumpet will not play. Disappointed and hurt, Gabriel dances. He makes a cry and the Heavens open wide. He says, "That's the way that goes," and the play ends.

Below are male and female monologues and a duet from the play *Fences* by August Wilson.

**Male Monologue**

*Troy:* I ain’t making up nothing. I’m telling you the facts of what happened. I wrestled with Death for three days and three nights and I’m standing here to tell you about it. (Pause) All right. At the end of the third night we done weakened each other to where we can’t hardly move. Death stood up, throwed on his robe . . . had him a white robe with a hood on it. He throwed on that robe and went off to look for his sickle. Say, “I’ll be back.” I told him, say “Yeah, but. . . . you gonna have to find me!” I wasn’t no
fool. I wasn’t going looking for him. Death ain’t nothing to play with. And I know he’s gonna get me. I know I got to join his army. . . . His camp followers. But as long as I keep my strength and see him coming. . . . As long as I keep up my vigilance . . . he’s gonna have to fight to get me. I ain’t going easy.

**Female Monologue**

Rose: I married your daddy and settled down to cooking his supper and keeping clean sheets on the bed. When your daddy walked through the house he was so big he filled lit up. That was my first mistake. Not to make him leave some room for me. For my part in the matter. But at that time I wanted that. I wanted a house that I could sing in. And that’s what your daddy gave me. I didn’t know to keep up his strength I had to give up little pieces of mine. I did that. I took his life as mine and mixed up the pieces so that you couldn’t hardly tell which was which anymore. It was my choice. It was my life and I didn’t have to live it like that. But that’s what life offered me in the way of being a woman and I took it. I grabbed hold of it with both hands.

**Duet**

Troy and Rose

Rose: Troy…that was the hospital. Alberta done had the baby.

Troy: What she have? What is it?

Rose: It’s a girl

Troy: I better get down to the hospital to see her.

Rose: Troy…….
Troy: Rose. . . . I got to go see her now. That’s only right . . . what’s the matter . . . the baby’s all right, ain’t it?

Rose: Alberta died having the baby.

Troy: Did . . . you say she’s dead? Alberta’s dead.

Rose: They said they done all they could. They couldn’t do nothing for her.

Troy: The baby? How’s the baby?

Rose: They say it’s healthy. I wonder who’s going to bury her?

Troy: She had family Rose. She wasn’t living in the world by herself.

Rose: I know she wasn’t living in the world by herself.

Troy: Next thing you gonna want to know if she had any insurance.

Rose: Troy you ain’t got to talk like that.

Troy: That’s the first thing that jumped out your mouth. “Who’s going to bury her?” Like I’m fixing to take on that task for myself.

Rose: I am your wife. Don’t push me away.

Troy: I ain’t pushing nobody away. Just give me some space to breathe.