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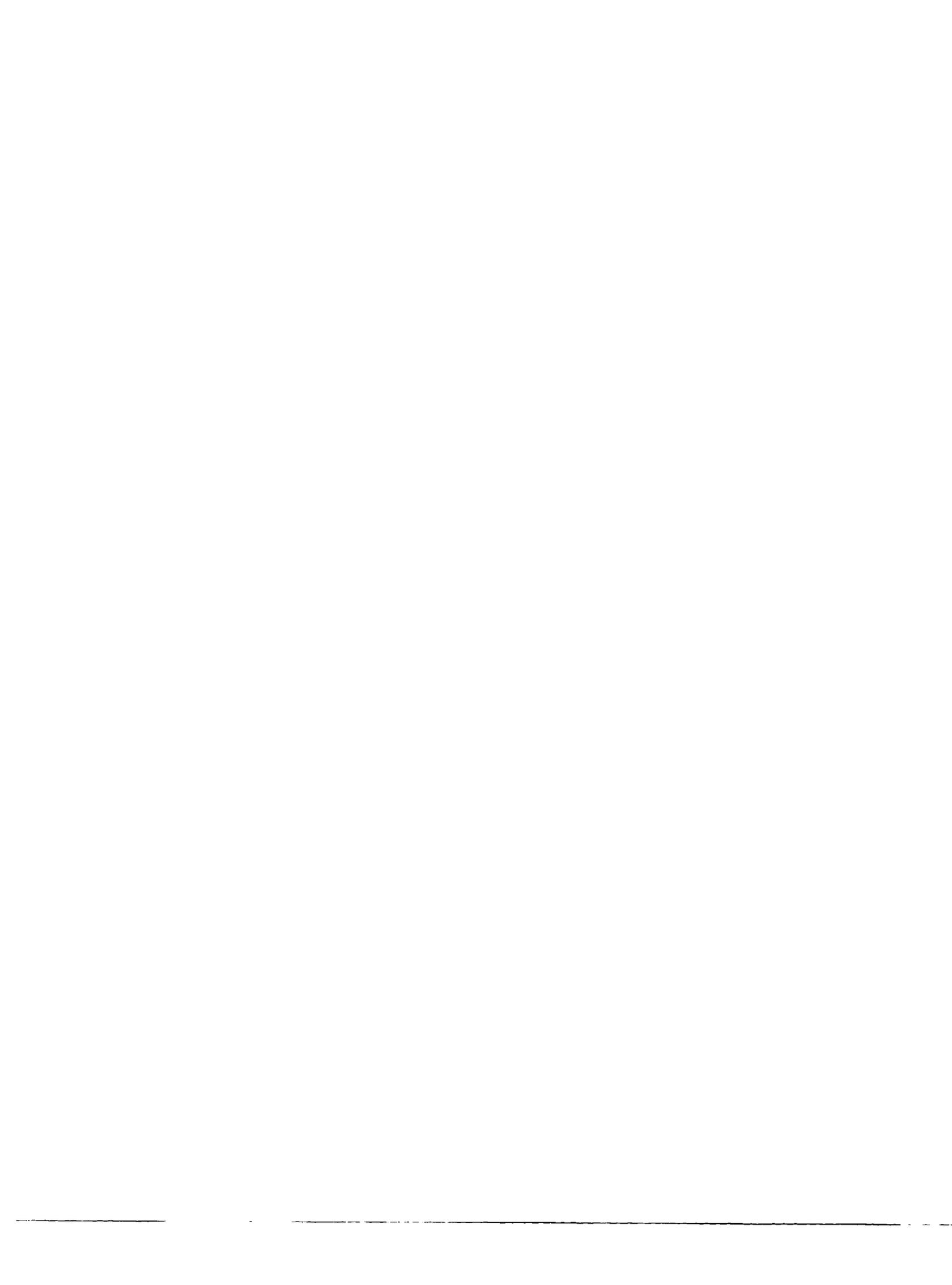
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NECESSARY IMAGES:
Abstractions of Augusto Boal in
the Classroom

by

Deborah Lynn Spink

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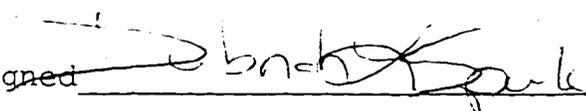
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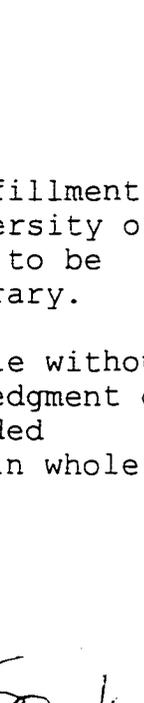
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ABSTRACT

Necessary Images examines the need for a teaching strategy that meets the demands critical pedagogue, Peter McLaren outlines in his recent books regarding the diverse student population. In meeting these needs, physical image work is implemented, abstracting techniques developed by theatre theoretician Augusto Boal and educator Nancy King. As images are created by students representing an issue or topic, students create, concentrate, follow directions, work collaboratively, and make decisions. All these skills lead to critical thinking and rehearsing ways to cope with life situations in the best way possible for each student.

Necessary Images is designed to be implemented as a teaching tool, supplementing existing teaching strategies in any discipline for engaging students in the learning process by connecting real life experience to the curriculum.

INTRODUCTION

Today teachers use many different strategies for relaying information to students. The best teachers make a continuous effort to stay abreast of new and challenging techniques. However, parents still complain of their children graduating without knowing how to read, write, or be a contributing member of society. Parents look to the school system for answers. Educators are supposed to know what young people need in regard to public education, and how to teach them. Parents don't want to hear that their child is doing poorly in the classroom. They want to hear teachers are taking care of their children, teaching them to read and write, but teachers have a great deal to contend with too.

Each state mandates teachers cover a certain amount of information and school districts try to ensure this material is covered. Teachers face losing their jobs if they can't show they have covered the curriculum. More and more teachers are returning to traditional lecture-type strategies in order to present the required information. The high school drop out-rate continues to rise, suggesting teaching approaches of this nature are ineffective. Tests are administered to show student results, paperwork mounts, enthusiasm is lost, and teachers begin merely to go through the motions of teaching.

Five years ago, I was informed my oldest son was having behavior problems in his fourth grade classroom. As an experiment, I stood outside the classroom door to observe unnoticed. This particular day the teacher was explaining the use of the comma. I listened for twenty minutes to the drone of teacher, lecturing in a monotone voice, without body gestures, about how the comma is used in various ways. Twenty minutes was all I could take but the students were required to sit still in their seats listening, or pretending to do so. After class, I approached the teacher and asked how my son was doing in class. She said his grades were failing because he spent his time socializing with other students. I asked if she always lectured like she did that day. She immediately got defensive and informed me that she had a certain amount of material to present each day and the way she presented it was her business, not mine. That conversation changed my life. I began to take a larger interest in education, learning styles, and teaching approaches. My search for a teaching strategy that engages students while simultaneously presenting relevant material has led me to the work found in this thesis.

As my search for a way to engage students has developed, I am drawn to what students have to say about their education. I can't count the number of times teachers

have heard students complain about the material they were expected to learn. How many times have parents heard their children say, "I don't know why we have to learn this, I'll never use it in real life?" Students begin to feel like the classroom is a jail because they have to be there. As a result, teachers spend a great deal of time managing behavior. The curriculum takes a back seat to behavior until the class is manageable. I have come to believe that if students aren't engaged in the learning process, they lose interest and school becomes a chore for both teacher and student.

Several educational theorists raise issues in regard to engagement but few offer solutions. Necessary Images takes a look at the need for a technique classroom teachers can incorporate into lecture, performative, discipline-based, liberationist, therapist, or executive teaching approaches, and provides an example of a four-week unit in the appendix. The technique outlined in the appendix and supported in this body of work facilitates engagement, focuses on empowerment, is generative, fosters ownership of the learning process, and promotes internalization of information, thus creating meaning-making moments in the classroom.

My search for an exciting approach to teaching has led me to the arts, in particular, theatre arts. The theories I have drawn on to create the outlined teaching tool are

rooted in theatre practitioner and creative drama pedagogy. In order to teach effectively using creative dramatics, teachers need to be aware of the developmental stages we as humans go through, beginning with sensory activities, and moving through large motor skill movement, more complicated movement, adding expression, and finally sound.

Nellie McCaslin addresses creative drama pedagogy in one of the many books she has published; Creative Drama in the Classroom. Here McCaslin defines creative drama as "an art, a socializing activity, and a way of learning" (1). Given this definition, we find creative drama the basis of all physical image work: physical images created by students representing their perception of information covered in the classroom, discussed in this thesis. McCaslin goes on to discuss the nature of creative drama stating that "participants are guided by a leader rather than a director; the leader's goal is the optimal growth and development of the players" (5).

There are overlaps between critical pedagogy and creative drama pedagogy as well as theatre of the oppressed pedagogy and pedagogy of the oppressed. Critical pedagogue, Peter McLaren, best defines the field of critical theory as a set of various ideas "united in their objectives: to empower the powerless and transform existing social inequalities and injustices" (McLaren 168). In achieving

these objectives, McLaren suggests teachers find ways to connect students' real life experience to the curriculum. Paulo Friere's pedagogy of the oppressed suggests education is liberating and the uneducated population of the world is oppressed. Augusto Boal takes Friere's theory a step further with his theatre of the oppressed pedagogy, applying theatre principles to the education process and in doing so provides an empowering educational tool. It is these overlaps that lead me to believe a marriage can be made in regard to a teaching methodology that engages students and fosters a learning environment, even in the most undesirable conditions. I believe physical images can be used to answer issues raised by leading educational theorists, teachers, and students in regard to the engagement of students.

Creative drama pedagogy requires teachers to spend a considerable amount of time establishing a safe environment. In order to address the issues McLaren and other critical theorists raise in regard to incorporating life experience into the curriculum, initial group dynamic work is necessary. Leading students to realize connections between life experience and the curriculum requires students share personal information with the class. Group process work of this nature begins only when a safe environment has been established.

It is impossible to continue the discussion of creative drama pedagogy, image work, and relating student experience to the curriculum without mentioning Dorothy Heathcote. Heathcote's work has been a truly remarkable journey that has shaped my teaching philosophy in more ways than one. In Betty Jane Wagner's book, Dorothy Heathcote: Drama as a Learning Medium, Heathcote's approach is explored in detail. Heathcote's insights are invaluable because her primary goal is to engage students in the classroom work. Heathcote recognizes the risks teachers must take when working with the arts in any way to stimulate interest in the curriculum. For this reason Heathcote suggests paying close attention to group process and engagement through constant assessment of student interest. As McLaren advocates for student involvement by uniting personal experience with classroom material, Heathcote's approach embodies this notion. "Heathcote uses drama to help children understand human experience from the inside out" (Wagner 33).

When researching problems found in schools, I found them to be almost universally problems of student participation. In most classrooms where students were actively participating, teachers were using alternative teaching approaches that incorporated art, and bringing curriculum to life in a physical way. Throughout Jonathan Kozol's book, Savage Inequalities, a clear yet brutal look

is taken at schools across America. I had no idea schools existed like the ones Kozol describes, where children are playing in playgrounds where green grass grows due to the raw sewage drainage. I had no idea school districts were forced to use bathrooms as classrooms and gymnasiums were turned into six or eight classrooms with little or no dividers. I had no idea there were schools that lacked toilet facilities, or had facilities that students and teachers refused to use due to the filth. Yet among these atrocities, Kozol found teachers reaching students. Among these schools, Kozol found students eager and hungry to learn. Even in the most desperate cases, those teachers reaching students were teachers willing to risk an alternative teaching strategy, using what little resources they had, found ways to reach students.

In 1983 the National Commission on Excellence in Education published A Nation at Risk documenting problems with the United State's educational system and recommendations addressing these problems. These problems included teacher training, low educational standards, and curriculum design deficiencies. Emerald A. Crosby, principal of Pershing High School, Detroit, was a member of this panel. Crosby comments about the condition of America's schools ten years after A Nation at Risk was published stating:

As I reflect on the negative physical and mental conditions that plague our students - teenage pregnancy, guns in school, homicide, illegal drugs, homelessness, poverty, suicide, AIDS, and unemployment - I can only assume that the social environment for our young people has severely deteriorated since the release of A Nation at Risk. (603)

There is no need to look at the worst case scenario schools to find problems with which teachers struggle. I live in a small community in the township of Marana, Arizona, called Avra Valley. Avra Valley lies about 30 miles from the city of Tucson. Farming, raising cattle and horses are common to the community. There is a mixed population in Marana, that of low income families unable to afford to live in the city, ranchers preferring to live outside the city, and middle income families who commute to work in the city. My middle child is in second grade at Roadrunner Elementary School. His teacher made a statement recently that sounded like she was teaching in an inner-city school. She pointed out that if classroom culture issues were not addressed, little teaching was accomplished. Like most teachers across the country she too has a certain curriculum to cover in a certain amount of time. If she chooses not to address problems that arise in the classroom, she falls behind in her lessons.

This second grade teacher has made the decision to build time into social studies to address classroom culture issues. I ask you as a reader, is there a better way? Should educators be forced to make such a trade off or is there a method that will allow educators to engage students in the curriculum while simultaneously addressing classroom issues. Necessary Images provides a discussion regarding techniques teachers can use to create an atmosphere in the classroom that stimulates the learning process, engages students and affords them the opportunity to learn how to make connections between the curriculum and real life.

How do we as educators engage students? Under any conditions, active learning is difficult to foster; however, if a venue is provided for students to explore their own issues, the potential for learning increases.

In thinking about the dilemma schools and their students are in, I feel teachers can be most effective by using strategies that focus on student engagement. High school drop-out rates support the fact that students are disenfranchised from school. In my home town, Shelton, Washington; a small logging community with one public high school, the high school drop out rate is 40 percent. The alternative high school in Shelton has a waiting list. McLaren notes in his book Life in Schools: "In the United States there are presently 1.1 million sixteen- to nineteen-

year-olds with less than a high school diploma who are not currently enrolled in school" (10). One of the single biggest reasons students drop out of school is they don't feel connected to information presented by classroom teachers.

Schools in affluent districts with lovely classrooms and higher paid teachers still struggle with student interest regarding the curriculum. The physical condition of classrooms may not be as acute as the ones Kozol describes, but issues of student engagement are still prevalent. Gun control and drug use is still a concern. The issue is not whether students are in bright beautiful classrooms or schools with holes in the ceiling. The issue dealt with in this thesis is how to keep all our children in the classroom, learning to think, to assert solutions and progress to the problem, via engagement.

The discourse I present in the following chapters builds on physical image work, creating a strategy that can be incorporated into existing teaching styles and adapted to meet the needs of a classroom, thus initiating engagement. By using each student's image of the information presented as a building block for learning, a sense of belonging is stimulated. As students share their perception of ideas presented by the teacher, they become an integral part of the environment created in the classroom. Students develop

a sense of ownership by helping to create a space where ideas in the form of images are accepted without judgment. If we explore these images in depth, we can connect action to movement; still pictures become fluid using motion. Physical images are then formed in the name of dialogue much like words are linked together into sentences.

The teaching approach suggested in this thesis is not meant to take the place of strategies teachers currently use. Instead, it is meant to be used in conjunction with or supplement existing individual teaching styles.

WORKING WITH IMAGES

For the classroom teacher whose argument is "I'm not a drama teacher, I don't know how to teach acting" I only respond with the following. Physical image work is not acting. Physical image work involves students interpreting information presented in the classroom and transforming it into images. These images may be initially created out of paper and marker, paint, or crayons. Students are then prepared to use their bodies to express ideas via various activities and theatre games. Once students are comfortable with these activities, they are asked to create physical images of their perception or interpretation of classroom material presented by the teacher. There is a big difference between using the body to communicate ideas and acting. McLaren expresses a need for schooling to develop active and constructive members of society who are informed and engaged and physical image work facilitates meeting these needs. Due to the generative nature of this process, the dynamics in which the classroom teacher is working ranges considerably from controlled atmosphere of the instructor receiving information from students. There is an element of risk in this type of work. No longer is the instructor responsible for all the information generated. As a classroom teacher, especially with classrooms as large as forty, letting go of the full responsibility of providing

information is a risk. However, if a teacher is able to embrace this risk, the process of empowerment begins.

The skills that need to be developed by the classroom teacher is that of *directing* information. The instructor needs to be able to direct the student-generated information and discussion towards the goal of the lesson or curriculum. Prior to the class, the teacher will have some preparation; deciding the direction of the discussion, points they want to make and concepts to be covered by the students. Students can be easily directed towards different goals, by planting seeds of thought and asking provoking questions. Using techniques that are engaging, the classroom environment continues to be a generative process and the classroom teacher continues to maintain control over the development of the discussion.

The skills needed to lead a group discussion of this type are found in a working knowledge of group dynamics and how groups process information. It is imperative when presenting image work to the class that a safe environment is established. Initially the work is spent validating students, their thoughts and ideas. If you look at any group counseling process, the same is found. Creative drama pedagogy requires the instructor or leader to set the environment by playing games that empower students by exploring imaginary situations. A counselor will also set

up a safe environment. The nature of group counseling asks participants to share intimate thoughts and experiences. Looking at the counselor's process, the classroom teacher can learn a great deal about how to set up an environment that is conducive to image work and learning. Groups: Process and Practice by Marianne Schneider Corey and Gerald Corey is an excellent text which covers the basics of group dynamics.

Parallels between the image work we've been discussing, creative drama pedagogy, and group process work are tremendous. Boal has developed theatre techniques based on group process work. Boal has managed to capture this process in his Theatre of the Oppressed techniques and clearly lay out the steps and sequence of this procedure in The Rainbow of Desire. It is here we find the marriage between visual image work King describes, the goals of creative drama pedagogy McCaslin describes: "explore, develop, and express ideas and feelings through dramatic enactment", and physical image work (5). Physical image work and group process leads directly to Augusto Boal and his use of theatre techniques. Boal is creating image work out of issues that are generative, issues that stem from participants' life experience.

In her article "Thinking about Thinking," found in Thoughtful Teachers, Debra Viadero acknowledges the need for

children to "construct meaning from their own experiences." Modeling her ideas on cognitive theories, Viadero validates the need for students to "draw on previous understandings and beliefs to make sense of new information," and finds support in well known theorists like Robert Glaser (Teachers 37).

Image theatre work accepts the challenge of Viadero and educators of her thinking by providing a venue in which students must use prior knowledge to proceed and at the same time receive validation for their efforts. Morris J. Vogel, professor of history at Temple University, in his article "Kids Learn When it Matters," reinforces the notion that students need to be able to connect classroom material with their personal schema of the world. Vogel writes: "Learning happens because students understand that it is consequential in their own lives . . . Why not build a curriculum that teaches essential skills by allowing students to actively explore their own worlds?" (Vogel 61). Augusto Boal addresses the need for individuals to explore their own world in order to develop a sense of empowerment. Classroom teachers can borrow from Boal by incorporating image theatre techniques in the classroom whereby providing the curriculum Vogel suggests the school system needs.

Adapting Boal's image theatre to the classroom is not a difficult task. It merely requires the instructor to look

at the curriculum in a different way. Time must also be built into the class period to explore physical activities before any real image work can be done. Students are generally asked to sit in their seats, listen to the lecture, perhaps participate in discussion, and take notes. In the average classroom, students are not required to use their bodies in any way other than sitting. Nevertheless, students must be encouraged and provided a venue in which they can use their bodies as a communication tool. The creative drama pedagogue recognizes this, as does Boal. Image Theatre begins with several games and activities that create a safe environment. It is the mere playing of these games that establishes the safety net. Games such as these are not to be taken lightly or ignored as useless activities. Colette Daiute, an associate professor at the Harvard Graduate School of Education, discusses using play as an effective learning strategy. In her article "Play is a Part of Learning, Too," Daiute connects play to prior knowledge stating that "Since new knowledge is learned only when it relates to prior knowledge, playing is a sound way to create bases for new learning" (68). Daiute supports Boal in suggesting these activities be non-competitive, meant to explore and generate discussion, Daiute suggests "creating classrooms in which children own the goals, contents, and strategies through spontaneous processes like

play means providing all children with points of access and control" (69). Without the safe environment play constructs, image work will not be effective.

As students become familiar with the games and activities, instructors can move the class on to the next step, that of using aspects of theatre as a language. It is at this point the instructor must decide how image theatre will be used and risk becomes a factor. Instructors need to decide if they want the students to become familiar with the process of image theatre using themes generated by the class, or using themes found in the curriculum. It may be best to allow students to generate the theme the first few times they explore this process, allowing students time to become comfortable with creating images of issues.

After the class decides what issues to explore, one is chosen. The issues can be either specific or general. For example the issue may be stress related to homework. The goal is to have the entire class agree to the issue; the topic must relate to everyone. The class can then be broken into groups of five to seven, not to exceed ten. A leader will emerge, someone who feels like they have a strong image about stress and what homework looks like to them. It is important at this stage for the instructor to have faith in the group process. A study of group dynamics clearly shows

that in any group, a leader emerges, as do other types of roles.

The group leader is then asked to create an image of the issue, using the rest of the group as models, as if the leader was molding clay. The leader must keep in mind his/her own position in this image of stress. Once the image is created from group members, the leader of the group must take his/her place in the image. If the instructor has spent ample time with games and physical activities prior to this stage, students will be comfortable enough with their classmates and bodies to move easily through this stage. When leaders of groups have finished with their image, these images are then shown to the rest of the class. How these presentations are handled may be critical to the success of this work. Student group images need to be accepted and validated by requesting students to hold all comments until each image has been presented. At this time the instructor may lead the discussion by asking questions like, "What are some commonalties in these images? What were some striking images? What were telling moments in these images? Were some images more dominant than others? Why?" Open ended questions allow students the opportunity to respond to the work of their classmates, and receive feedback for their own work.

The next stage in image theatre requires groups to come back together and create another image. The initial image is termed the "actual image" and this second image is called the "ideal image". Like the name suggests, students are asked to create an ideal image: an image without the stress of homework. Questions regarding ideal circumstances where homework is concerned are then posed to stimulate student imagination. As ideal images are created and shown to the class, students are again validated for their own thoughts. There is no wrong answer. Each student's perception is accurate.

The next step is critical in regard to the learning process. So far, students are asked to create images of their perception; the next step requires students to decide how they might get from the "actual image" to the "ideal image." If our goal as educators is to foster critical thinking skills, there is no better way than to venture into the process of this transitional phase. As students begin to create an image of the transition between the actual image and the ideal image, they are forced to make decisions. The power of this process lies in the outcomes of these decisions. Students see for themselves whether or not their idea of relieving stress is feasible, and more importantly whether or not their idea works.

It isn't often we are allowed to experiment with life decisions in a way that reveals the immediate consequences of our actions while offering opportunity to 'take it back'. Image theatre presents unique learning experiences in this way. Students are able to actualize decisions, watch outcomes, and reevaluate their thinking process in a safe environment. Self evaluation and critical thinking opportunities are endless with this process. Educators as well as students now have access to a forum that facilitates the exploration of issues with which that address concerns, issues that are perhaps keeping students from being on track.

Many educators recognize the need for such a forum. New programs offering students an alternative way to approach problems are evident in many schools. David Ruenzel discusses the benefits of problem-based learning programs in his article found in Thoughtful Teachers, Thoughtful Schools, titled "A Course of Action." In this article Ruenzel interviews several classroom teachers and how they grapple with ambiguity and how students struggle to resolve problems that have no clear right or wrong answer. Ruenzel quotes one teacher addressing ambiguity saying:

A lot of kids have the conception that when you come up with a solution, you make the problem go way, and that's untrue . . . Improvement through

solution, not rectification, is what we're looking for . . . What they [students] have discovered has to be put to work in resolution. (58)

Image theatre, or physical image work attempts to meet the needs of educators like Ruenzel and Vogel.

As national school reform continues to be a heated debate, teacher and schools search for answers to the many questions being posed. Common questions deal with testing versus problem based learning and authentic assessments that steer clear of multiple choice testing tools. Issues of budget demands, time constraints and testing outcomes become problematic to actual learning. Teachers are turning more and more towards student-centered learning and strategies that embrace students' prior knowledge. Educators are searching for strategies that meet the demands of their students more effectively.

Cited in this chapter are several articles in Thoughtful Teachers, Thoughtful schools: Issues and Insights in Education Today that deal with ideas educators have in regard to reaching students. Over and over again, educators like Ruenzel and Vogel speak out in regard to connecting prior knowledge with the curriculum, citing John Dewey as a pioneer and supporter of this philosophy. However, incorporating Boal's Image Theatre techniques into

the curriculum can happen only after students have become familiar with the process.

CONNECTING LIFE EXPERIENCE
TO THE CURRICULUM

How do educators empower students and encourage them to participate in the classroom? An inquiry of "engagement" led me to find a working definition. Webster's Dictionary defines engagement this way: "to enter into conflict, to participate or induce participation" (232).

Educational Leadership devotes a recent issue to the subject of student engagement. In this issue, articles discuss the various aspects of engagement, inclusive of realizing what students want out of school and ways to achieve this. In her article "Socratic Seminars: Engaging Students in Intellectual Discourse," Lynda Tredway notes the importance of relating student's course work to their own experiences (26). Again I ask, how do we engage students? Educators and theorists have many answers to this question. However, tactics and strategies are little more than that if educators aren't trained to implement them, students don't buy into the process, or there is not a strategy outlined.

In order to make the connection between real life experience of the student and information presented in the classroom, students need to be provided with a venue in which they can safely explore their ideas in regard to the material; students need to become engaged in the learning process.

Peter McLaren suggests the critical theorist is committed to liberating students and promoting self empowerment. Examining the issue of empowerment, we find McLaren argues empowerment is more than helping students to understand the world around them, but to also "engage the world around them" (190).

In his book Life in Schools, Peter McLaren discusses his interpretation of critical pedagogy and defines it as "The new sociology of education" or "Critical theory of education" (167). McLaren's reader quickly learns that a critical pedagogue's task has been to examine the role schooling plays in connecting knowledge with power. The critical pedagogue finds the role of schooling to be most useful in developing critical and active citizens. McLaren notes that critical pedagogy "is founded on the conviction that schooling for self and social empowerment is *ethically prior* to a mastery of technical skills . . ." (170).

McLaren suggests we find ways to help students bring their own real life experiences into the classroom, making connections between those experiences and the curriculum. How do we as educators convince students to share their experiences? How do we make the connections between student's experience and the curriculum? The process explored in this thesis can be used in conjunction with

current teaching practices to help students make these connections.

A closer look at the field of education shows growing validation of teaching styles making the effort to connect life experience to the curriculum. Richard Strong, Harvey F. Silver, and Amy Robinson's article in the issue of Educational Leadership devoted to the subject of engagement finds students who are engaged exhibit certain characteristics: (1) attraction to work, (2) persistence despite challenges, and (3) delight in accomplishment (8). These characteristics are found when the basic human needs of success, curiosity, originality (self expression) and relationships are met.

Critical theorists therefore challenge educators to investigate their role in disseminating information. These tactics need to be cognizant of the student's cultural background, learning and communication style. The dramatic process of physical image work addresses these issues, providing an alternative teaching approach which educators can draw upon to meet the needs of the current and future diverse student population.

Using the arts to promote the learning process and as a form of dissemination, we find there are many benefits for both educator and student. Theorists devoted to improving curriculum support the arts as a mode of learning. In his

recent article in the Arts Education Policy Review, Robert Donmeyer, a professor of educational leadership at Ohio State University, suggests using the arts as a mode of learning may not be the cure-all of engagement, "but it would certainly be a step in the right direction" (18).

An example of the power of physical image work incorporated into the curriculum can be found in a local second grade classroom studying the solar system. In talking with the classroom teacher, I asked if a physical exercise might be useful to her students in regard to stimulating increased interest in the subject. This teacher readily agreed but professed to being intimidated by dramatic activities, or activities which required constructing an imaginary world. She confessed to feeling unprepared and at a loss as to how to incorporate a physical activity with the subject matter. I volunteered to demonstrate a way to make this happen if she was willing to be involved in the process. She agreed and shared that the student's progress up to this point had been writing a simple paragraph about the solar system and drawing a picture of what they thought the solar system looked like.

The activity described brought the students to their feet, demanded they use their imagination, body, and critical thinking skills. Through a simple narration, the students physicalized putting on a spacesuit, climbing into

an imaginary spacecraft, launching, and flying by each planet in our solar system. As their leader, I asked for information about each planet. If the students did not know what the conditions of the planets were, the teacher (playing the role of "control tower") "radioed" to the "astronauts" the conditions providing the students with necessary and concrete information. Students were asked whether or not they felt it safe enough to explore the planet and what they might find there. This process continued until the entire class had made a space flight from earth to Pluto and back again, physicalizing the trip.

This dramatic activity met the needs outlined by Strong, Harvey and Robinson. From their spacesuit to the spacecraft in flight, students mastered their environment by creating a world that had meaning to them. In their role as astronauts communicating with the control tower, students became authorities on the solar system and their imaginary spacecraft environment. Students displayed a need to know and understand the material by asking questions about the conditions of each planet. In order to make better decisions about their flight, they drew upon their own imagination of how a spacesuit fit their body, what it felt like to walk without gravity, and the safety of the spacecraft. When students approached Uranus, they were required to choose whether or not to land and explore. The

students' belief in the imaginary world of the astronaut prompted them to ask control tower about the conditions of Uranus and base their decision on the teacher's response. The relationship between astronaut and control tower flourished. Throughout this process the students were forced to use information and develop critical thinking skills by assessing the situation they were dealing with and making decisions that reflected their assessment.

Originality was evident in the wide range of sounds spacecrafts made, physical movements made when walking on the surface of various planets, and discoveries found there. As students watched their neighbors mime walking on the moon, a sense of comradeship was present and the students cheered their classmates' successful completion of the task at hand. The bridge between life experience and the curriculum was successfully built.

The process described here is a simple one. It did not require a large budget, busses for a field trip, or any other materials. The students never left their desks; instead their chairs became the spacecraft. For forty-five minutes 30 eight year-olds were fully engaged in the curriculum; their thoughts and ideas were validated. These children were offered a glimpse of the power of their imagination and the possibilities that could be examined with further exploration. Every student's perception of the

solar system was accurate and validated. All information came directly from students and their process of physicalization and the teacher in role of "control tower."

The imagery created in the second grade classroom learning about the solar system is an excellent example of students drawing upon personal experience to make connections to the curriculum. Because these students were asked to draw on their imagination and prior knowledge, they remembered their trip to outer space long after the lesson. In follow up discussions with the teacher, she described an activity implemented several weeks after the trip to the solar system. In this follow-up activity, students were asked to create a picture of the solar system to be transferred to a square of fabric for a quilt. Students readily answered questions about conditions of each planet and drew pictures of what the solar system looked like to them. They remembered landing on the smallest planet in the universe, looking around at the colors and realizing how many earth years it takes to make one year on Pluto. Many incorporated some type of spacecraft into their picture.

When asked if the physical image work seemed to aid students' long term memory of material, this teacher said "Yes, TPR (total physical response) helped her students to internalize the information (Interview)." The image work

these second graders experienced created an opportunity for meaning-making to happen.

Integration of physical movement and dramatic activities into the curriculum through image work is not a novel idea. It is a practice that many teachers are not willing to risk implementing. As the field of education attempts to move steadily towards incorporating the arts into the curriculum, many educational theorists are beginning to support teaching practices such as the one I have just described. Critical theorists are concerned with the creation of alternative teaching practices which empower students both inside and outside the classroom. The technique of physicalizing images students embrace through the use of their imagination meets this concern.

A good education should provide students with tools that can be used outside the classroom. As students leave their formal education, they need to be equipped with a good understanding of how to use the knowledge they have in conjunction with new experiences. They need to feel confident in making decisions. If students are faced with situations with which they are uncomfortable, they should have learned how to research ways to deal effectively with uneasy situations. These tools need to be encompassing, meaning they need to be more than how to read and write. Perhaps for many students, reading and writing can only come

after an understanding of the subject occurs on a more physical level.

The work I have described in the second grade classroom's solar system activity involves risk. Teachers are not assured specific results. There is no way of knowing how students will respond, or if they will participate at all. Teachers are not in control of how students will synthesize information, as there is not a hard and fast rule to physicalization like there is to taking lecture notes. Student and teacher roles are defined as the dramatic activity progresses. Teachers are required to use different types of assessment tools to evaluate whether or not students have absorbed the information. However, all teaching strategies involve risk. Some strategies, like asking students to copy information from the chalkboard, or read information from a photocopied hand-out, may be safer because they have become the norm. The risk of presenting information in a way students cannot use is even greater.

Critical theory examines curricula being taught across America and how the conditions of schools and the lives of the student population prevents students from receiving support they need to identify with the curricula presented. McLaren states that "Knowledge acquired in classroom should help students participate in vital issues that affect their experience on a daily level . . . school knowledge should

have a more emancipatory goal . . . should help create the conditions productive for student self determination" (191). This discussion clearly defines the need for educators to provide a learning environment in which students can feel comfortable exploring information. This sounds easy. It isn't for many reasons that are excluded in the training process of teachers in schools today. McLaren's personal diary included in Life in Schools is an excellent example of types of issues raised by teachers and their preparation to enter the classroom. McLaren's diary shares the tools, or the lack of training he brought to the classroom. McLaren mentions "psychodrama" and "role-playing" as two strategies he experimented with in the classroom. However, without training, role playing and especially psychodrama can become volatile and can easily lose sight of the main objective-- which is to assist students in assimilating information.

As students begin to play roles with which they are familiar, the potential for uncomfortable unrelated subject matter to enter the realm of the classroom climbs. Students only know what they live and that life undoubtedly follows them into the classroom.

Because students aren't engaged actively to think and learn, many days in the classroom are spent merely managing behavior. McLaren argues that the major resistance by students to the curriculum is "an effort on the part of

students to bring their street-corner culture into the classroom" (195). Structures are needed to answer the calls of the critical theorist. The second grade classroom teacher discussed earlier, inner-city teachers, and McLaren's personal experience all support the notion that teachers do not enter the classroom well prepared with a knowledge of group dynamics and empowerment, the skills needed to engage students in a way that is sensitive to the demands of their background.

Encouragement is coming from many areas asking educators to design and implement teaching strategies aimed at incorporating students life experience into the curriculum. These teachers must be asking themselves how and why would they try to incorporate gang related experiences, shooting, murders, and rapes into the curriculum.

Students' difficult and often abusive home life is not the only issue classroom teachers struggle with when addressing ways to provide opportunities for students to incorporate prior knowledge into classroom material. Cultural background and ethnicity cannot be ignored. Teachers choosing to overlook diversity in the classroom, or teach "culture blind" are missing the point. McLaren suggests we meet cultural diversity head-on, by dismantling what he terms as the process of "hegemony". McLaren

scrutinizes hegemony and offers a working definition of "the maintenance of domination . . . primarily through consensual social practices, social forms, and social structures produced in specific sites such as the church, the state, the school . . ." (182). This domination of ideas, dreams, and desires by the dominate cultures supplies what McLaren calls "terms of reference (images, visions, stories, ideals" (182). Combating hegemony can happen with the use of alternative teaching systems like the second grade solar system lesson using physical image work.

Physical image work is by no means limited to elementary aged students. In a recent creative drama methods course at the University of Arizona, I introduced image work to college students working towards teacher certification. The focus of this particular class was to introduce different dramatic strategies classroom teachers could draw upon when introducing material from any discipline. This activity is an adaptation of Theatre Specialist Shari Aronson's work with a curriculum exploring Mexican tent shows of La Carpa Theatre (Aronson). The session began by asking students to consider going back in time. Trough a simple narration students were asked to say anything that came to mind as decades were mentioned starting with 1990 and ending with 1900. As students reached 1900, they were asked questions about the land,

state of the nation, and peoples inhabiting the land. It was established that the Arizona territory was recently acquired by the United States through the Gadsen Purchase. The people inhabiting the land were primarily Mexican, but white settlers were becoming more and more abundant as the west was explored.

Students were then arbitrarily divided into two groups. Privately, without the other group hearing, each group was given a task. One group was asked to build a home. Students could use any object in the classroom, including desks and chairs. The second group was told to keep the first group from building a home. These were the only instructions.

The activity began and students quickly became invested in their task. Furniture was moved, taken, stolen, retrieved, and moved again. Before the tension in the class reached the point of no return the students were asked to freeze. A discussion was initiated by one of the students describing the activity and how it reminded them of a personal experience. As the discussion continued, a Hispanic woman whose role was to build a house, said about half-way through the exercise she began letting the other group have whatever they wanted. When asked why she chose not to complete her task, she said she thought she was part of the group representing the white settlers. Her intention

was to help Mexican people have a place to live. When she learned her group was that of the Mexican people, trying to carry on life as it had been for the past 500 years and then dealing with white settlers taking the land away, she was speechless. It was at this moment, she was able to identify with another culture's experience.

Because this exercise was physicalized, students were actively engaged in the activity. Prior knowledge was validated and students felt a sense of ownership in the information. As students shared their thoughts and feelings in regard to the exercise, it became apparent they had learned a great deal about what they already knew and what they needed to learn. The physical work helped students to internalize information and create a venue in which a dialogue about a historical moment could be explored. Students became empowered by working with their own ideas. This image work strives to exemplify individual perceptions of the world, creating meaning-making moments for the student. As students define images and receive validation for their work, the process of hegemony becomes invalid. By creating meaningful physical images classroom work becomes about embracing human diversity through the affirmation of differences.

Activities like the example with the creative drama methods class outlined above, can easily fail if teachers

don't prepare themselves and the class. Students need to become accustomed to physical image work, therefore teachers need to use good creative drama pedagogy. If teachers begin introducing creative drama activities initially focusing on raising student's awareness of their senses, then slowly move on to activities that require students to use their large motor skills, small motor skills, and finally combining all these with dialogue, the chance of success increases dramatically. It is essential for teachers to begin the dramatic process correctly. Students will resist new ideas and teachers need to be prepared. However, if teachers begin by laying a strong foundation by creating a safe environment where students feel comfortable exploring ideas in a variety of ways, the outcome can be fantastic.

McLaren raises many issues in regard to teaching strategies, student engagement and empowerment in his discussion regarding critical pedagogy. What he does not offer is a solution, something educators can use in the classroom. The validation of values, ethnicity, interests, and concerns students have in relation to the curriculum is invariably missing from most teaching strategies. The process of physical image work addresses these issues, providing an alternative teaching approach to the curriculum

that educators can draw upon to meet the needs of the diverse student population.

The proposal made in this thesis offers teachers something tangible, a tactic that can be incorporated into any teaching style. This tactic will act as a vehicle designed for students to enter the educational process, thus internalizing information by drawing from student's own background and life experience, and promoting a productive and safe learning environment. Using Augusto Boal's theatre techniques and Nancy King's visual image work discussed in chapter four as a basis, a strategy emerges. This strategy addresses the critical theorist's issues of engagement and empowerment, requiring students to make personal connections to the curriculum, draw from their own cultural background, and in that process, foster critical thinking.

STUDENT AND TEACHER RESISTANCE
TO PHYSICAL IMAGE WORK

As image work remains at the forefront of this discussion, there are members of the field of education turning in that direction. In her recent book Storymaking and Drama, Nancy King a noteworthy educator, explores many ways in which image work can enhance the learning process by addressing basic group dynamic issues. If we agree that dialogue is at the root of engagement, King suggests the sharing of images encourages dialogue. Establishing a dialogue sets the environment for questioning, which leads to deeper meaning and understanding. As image work is explored, we find it encourages dialogue by providing common ground.

An understanding of group process and group dynamics is essential to this work. It is the leader's ability in helping a group work together effectively to communicate an attitude of respect for the dignity and autonomy of members, that generally determines the success of a group. If techniques are used that establish the environment in which the group can freely communicate, students are more predisposed to take risks in regard to their learning experience. King acknowledges that students who aren't engaged won't participate and offers techniques that help

the leader establish an environment in which students will become engaged, thus taking risks.

As strategies that bring students into the realm of experiencing classroom material King agrees with McLaren in finding it essential to bring the student's life experience into the classroom. As teachers begin to explore tactics that incorporate student's prior knowledge, proposals like image work are making headway into the pool of strategies. King explores literature and ways students can internalize material, thus relating it to personal life experience. In this process King uses finger paints. King asks students to create images that come to mind upon reading a story. These images are created in a limited amount of time, never exceeding two or three minutes. These images are then labeled and shared with the class. One of the basic rules King sets up is the barring of comments about these initial images in regard to whether they are right or wrong. Students may comment on what they see in the image, what they like about the image, but it goes no further than that. As this feedback is received from students, a safety net is constructed; there is never a right or wrong image. In this process, King successfully establishes rules in regard to dialogue. These rules are essential to the environment and encouragement of student discussion and participation. All group members are playing on the same field, with the same

rules. The chance of students feeling unable to participate because their ideas may differ from the rest of the class is minimized. Respect and autonomy are addressed supporting the safety net needed in order for group members to feel included and valid.

The creation of these images is a starting point for participants to receive validation for their thoughts and ideas. The images require participants to create a picture that represents their response to the subject or content presented. As these images emerge, we begin to see the process of students connecting the curriculum to real life experience. Dramatic moments in literature may stimulate memories of a family outing, personal triumph, or dream. As students receive validation for sharing these connections, a dialogue begins and the curriculum becomes more meaningful and memorable.

King suggests these images evoke ideas and feelings which lead to language that is "rich and complex" (99). If the goal is to engage students in a dialogue about the material presented, what better way than to provide a forum that is safe and satisfying? King goes on to suggest that students observing a group's image work gives individuals a sense of the whole and their place in it, which is directly related to group dynamics and establishing an environment where students feel included. If we agree with sociologist

and psychologists that the greatest human need is to belong, through image work King facilitates the meeting of that need.

Training in the field of counseling has allowed me the opportunity to explore group and family dynamics. The research I discovered clearly shows the relationship between young people needing to belong to a "family" and choosing to belong to a gang; "they [humans] need close emotional attachment with at least one other person" (Robertson 118). The sense of belonging is common in many facets of schooling. Students who are athletes, band members, cheerleaders, thespians, and members of other extra-curricular groups experience it. Students may even join groups like these specifically for the feeling of belonging to a "team" or "club". Students of all ages reach out for fulfillment, a way to fill holes in their sense of self. Wouldn't it be fantastic if this need was met in daily classroom activities? If students could come to class knowing they belonged there, knowing their ideas were necessary, knowing they were needed; schooling would become less of a mandatory experience and more of a positive encounter. As children are born, the need for unconditional love from their family is paramount (Corey). A healthy family atmosphere meets their need. Granted unconditional love will not be found in the classroom but unconditional

acceptance of student's perceptions and ideas can become the norm. Students can begin to look forward to agreeing or disagreeing with their classmate's thoughts and ideas. Students may even disagree with material presented by the teacher. In either instance, a forum can be created through the use of image work whereby students can present their unique ideas, discuss options, and embrace the learning process.

Working with images is directly linked to the world of art. Teachers often feel they don't have the knowledge or experience to incorporate the arts in the classroom. This feeling is a common one shared by many people. I recently served as a panel member interviewing applicant for a teaching position. The interviewee began by asking the ten panelists in the room, who could sing? Only one person raised their hand. This person had received formal voice training. The interviewee then suggested that all the people in the room could sing, she restated the question and called our attention to the fact that she did not ask for professionally trained singers to raise their hand. The interviewee went on to explain why she asked this question and noted that most people do not consider themselves an artist of any kind. She pointed out how each of the panelists probably hummed or sang along with a song on a radio. The panelists agreed and I began to think about how

much I loved to sing with the radio, although I did not raise my hand. This room of adults is an example of how most teachers and students feel when confronted with the arts. No one wants to be embarrassed or laughed at. A song, drawing, painting, play, dance, musical composition, or sculpture all have a common thread in that they each represent an individual's thoughts or ideas. The creator transformed the thought or idea into an icon or form other than conversational language. This transformation is generally personal, incorporating life experience and an individual's schema into the work. When a work of art is displayed at a gallery, theatre, or auditorium, the artist is primarily concerned with what the spectators think. The artist is also concerned with stimulating thought. If this line of thinking is transposed to the classroom, is it not more important to stimulate thought than to pass judgment on that thought? Using the arts as a medium to stimulate thought, becomes fundamental to image work and more importantly to thinking.

Because many educators feel like the group of panelists who were asked if they could sing, there is resistance to incorporating the arts into the curriculum. Many teachers feel threatened by the arts; they become sightless to the advantages of creating teaching moments out of images or dramatic activities. In Storymaking and Drama, King

describes a situation involving a business teacher. This particular teacher came to King complaining that his students were not attentive in class and asked her to sit in on one class period. King attended a class and struggled to stay awake. Afterwards this teacher asked King for advice in engaging his students. King suggested he use drama to "liven up the classroom", and the teacher's response was "I teach business, not acting" (King 65).

This is one of the most common walls classroom teachers tend to build when drama or theatre are suggested as an activity to enhance the learning process. Classroom teachers need to be aware of the differences between "performance" and "physicalization." The differences lie in the purpose and evaluation process of the performative activity. Students who are transferring information from books or lectures by means of exploring the material in a physical way, are not necessarily acting. The activity becomes about the learning process instead of performance.

King volunteered to teach a class the next day and demonstrate that she did not expect this teacher to teach acting, but incorporate some "role playing" techniques into the lesson plan. King's lesson asked students to work in groups and decide on a situation they might encounter in the business world. The situation encompassed material the regular teacher had scheduled for the lecture. Students

balked at first, not wanting to share their ideas with the class, but as the hour progressed, each group began to relax and the role plays were very successful. When the teacher discussed the class with King, he wasn't convinced his teaching strategy was the reason for non-participation and continued to argue that he was not a "drama teacher (King 68)." The image work King demonstrated and the second grade classroom's solar system activity outlined in Chapter Two are both rooted in creative drama pedagogy and require students to actuate their vision.

The example here describes the kind of resistance many teachers exhibit in regard to using techniques from the arts in the classroom. A strategy that incorporates role playing is a risky one. There is no particular outcome teachers can be sure of and students may not participate. Teachers will not be in complete control of the classroom, therefore some training is necessary so that teachers feel comfortable.

As McLaren points out in his discussion of critical pedagogy, students often bring their own "baggage" to school with them. Classrooms are filled with diverse populations, each with different backgrounds, needs, and issues. McLaren suggests teachers employ ways in which these needs can be met. King seems to agree in that she discusses confronting an issue of classroom culture before moving on to the work. Heathcote's continual inspection of classroom interest and

belief in the activity supports the need to address student engagement. McLaren, McCaslin, King, and Heathcote all recognize the need to establish a sense of belonging within the classroom. Each has a different approach but the ends are the same. All agree that the act of bringing personal life into the classroom promotes and encourages self-disclosure, leading to trust and a sense of belonging within a group. Once this is established, students are free to focus their energy on learning.

Although creating a safe environment is essential to stimulating interest in the subject matter, teachers also need to be able to recognize moments of extension and be able to capitalize on these moments. The visual image work King describes is a starting point, but for the classroom that has established a working environment, there are ways to develop communication, critical thinking, and problem solving skills. If role playing and creative drama activities are not the choices teachers feel comfortable making, physical image work is an alternative. Using physical image work, students can take the next step in incorporating critical thinking skills with classroom culture issues and even exploring social issues that may create these problems. Once ground work is done and students feel safe enough to share issues that keep them

from focusing on the material at hand, image work with their body is the natural next step.

The physicalization of ideas and images allows students the opportunity to turn abstract thought into concrete tangible work. Visual images are a perfect starting point, but to further the internalization of information there are activities that can be used to explore material with the use of students' bodies. King's rules of visual image work remain the same as students proceed to create an image out of themselves and their classmates. However, problems and tensions become magnified when working with bodies instead of fingerpaints. The activities outlined in the appendix of this thesis address the need to allow students an opportunity to enter safely the world of physical image work. Once students are comfortable using their bodies to communicate and respect other's space and ideas, physical images are used to begin the process of creating a tangible solution to problems or issues that arise in dealing with material presented. Physical image work is also an ideal opportunity for students to explore how they themselves fit into the scheme of the curriculum. Critical thinking skills are refined as students begin to explore ways they affect their world as a result of a better understanding of the material. As the process of physicalization grows,

validation of experience occurs, thus meeting the student's need to feel they are important and they belong.

An example of the power of this work is found in a master teach I led for a creative drama class. The students in this class were working towards teacher certification and elected to take this course to meet the requirement of one of the arts courses. The class began with an exercise focusing on empowerment and powerlessness. Students were asked to divide into pairs, choosing one person in the pair to begin the exercise. This person was labeled "A". As the exercise began, "A" placed his/her hand two inches away from "B's" face. Student "A" was then asked to move his/her hand around. Student "B's" were asked to maintain the proximity of student "A's" hand to their face as they followed the hand. This exercise continued for several minutes at which time students were asked to switch positions.

This exercise ended in a discussion about powerlessness and power. Student "A" experienced a sense of power while student "B" experienced powerlessness. When asked if anyone had ever experienced a situation in which they felt powerlessness, a number of students replied they had. These students were asked to share their experience. One student in particular shared a story about her frustration registering for a class she needed to complete her teacher

certification. The registration department denied her entrance into a class suggesting she ask the instructor for permission to add. This student met with the instructor and asked permission to enter the class and was denied. The instructor referred the student to the registration department. The student found herself running in circles getting the same answers to her questions from everybody she asked.

When asked if she could create an image of how this felt, the student replied she could. Using the rest of the class as models, the student aligned them to create a "wall of red tape" and took her position in the image trying to get past the wall. Each student was asked to speak a line of dialogue representing how they felt as a member of this wall of red tape. As the dialogue began, things like "I have three kids at home, if I let you into this class I could lose my job and I can't afford to do that", and "Its not my problem" began to come out. This process clearly showed there was more to the wall of red tape than the student had realized. Her frustration was at the system in place, not at individuals. A deeper understanding emerged in regard to the problem this student had with the process of entering the class.

The student was then asked to create an image of resolution. The image that emerged consisted of a content

classroom, the imaging student included. As the process continued, I asked the student to return to the original image and create the steps that might be taken to get the final image. These steps were difficult to create. The process of critical thinking had become an integral part of this exercise. Perceptions were changed, and ideas emerged from the rest of the group that eventually led to several physicalized images that portrayed a successful entrance into the class.

The image work described here is an example of the process students will go through when finding connections to their actual world and the world of the classroom. Educators who devalue the incorporation of arts into the classroom as a teaching strategy seem to lose support. This type of work is not acting. Creating images out of finger paints might have worked well as a introductory exercise. However, bringing students to their feet to create the images themselves ensures a degree of internalization.

Activities such as this one are examples of how creative drama pedagogy and critical pedagogy can come together. However, the initial groundwork for process work should not be ignored. Sharing ideas and images can be a scary task if participants do not feel safe. I was recently asked to substitute for a creative methods course and accepted. I planned to use the hand in the face activity to

begin with and move into a lesson similar to the one dealing with the student's frustration at enrolling in a class. I began by introducing myself and asking the class to introduce themselves and tell me a little about what they had been learning. I then moved into the activity asking students to pair up. After the first activity, I asked students to create physical pictures of the feelings they had in regard to the hand in the face activity. There was a great deal of resistance. It took a great deal of coaxing and side-coaching to get these students to participate, even though it was nearing the end of the semester and these students had been studying creative drama for weeks. In retrospect, it is obvious to me why this lesson was so difficult to implement. I did not have a history with this class. I did not spend enough time with activities that were non-threatening, asking very little of students. I did not use good creative drama pedagogy. My experience with this classroom is an example of moving too fast. The safe feeling fostered by accepting ideas without judgment was not created. Classroom teachers who create an environment that is not free of criticism become counter productive and physical image work, like the above example, becomes literally impossible to foster.

BOAL IN THE CLASSROOM

Communication is the logical next step of engagement. How we speak to each other, how we assimilate information and make our own thoughts and ideas known to others necessitates exploration. No one argues the fact that individuals must be able to understand one another in order to communicate and many styles of communication have been explored. The previous chapters have discussed several ways of engaging students and empowering them. However another aspect of this work needs to be explored, specifically communication.

As this work continues to investigate ways to link the arts and the classroom, a powerful speaker and explosive theatre theoretician, Augusto Boal, merits attention. Boal's work has inspired me. It is his theatre practices that have generated a great deal of my work in theatre education. Image Theatre, Simultaneous Dramaturgy, and to some extent Forum Theatre have all shaped my work in the classroom and to a larger degree my philosophy of teaching. Boal's theory outlined in Theatre of the Oppressed, and more recently The Rainbow of Desire, are the building blocks I am using to create a teaching strategy that is stimulating, student generated, and adaptable by any classroom teacher to any content area. To understand better how Boal's work can

be used in the classroom, it is necessary to look at Boal's theory and practice, and how it came to be.

Augusto Boal is from Brazil and has spent the last forty years developing and refining an approach to theatre that is audience participatory. The early sixties found Boal traveling extensively with his theatre company--The Teatro de Arena de Sao Paulo (the Arena Theatre of Sao Paulo). This company devoted its energy to political issues, almost exclusively the issue of oppression. Boal and his troupe traveled into underprivileged areas of Brazil and presented agit prop (agitation and propaganda) theatrical pieces. Agit-prop theatre was by no means unique to only Boal and his company. However, this type of theatre allowed Boal and his troupe of "idealistic artists" to rebel against the cruelty and injustice of the bourgeois. Their goal was to ignite the peasants and urge them to fight back against oppression.

The Arena Theatre of Sao Paulo continued its agit-prop plays until one day in a small village, a peasant approached Boal after the performance. This peasant was a large man, "a great big strapping colossus of a man . . . on the verge of tears" (Rainbow 2). This man's name was Virgilio and he changed Boal's practice. The play performed had a central theme of taking up arms against oppressors, ending with an anthem cry of "let us spill our blood" (Rainbow 2).

Virgilio wanted and expected Boal and his troupe to use their guns with him and take up arms against a big landowner. Boal was stunned, as was his troupe. Boal explained to Virgilio that their guns were fake, merely stage guns. Virgilio offered Boal and the troupe the use of his guns, stating they had enough to go around. The theatre company squirmed, not wanting to state the obvious, that which Virgilio stated for them: "So, when you *true artists* talk of blood that must be spilt, this blood you sing about spilling--it's our blood you mean, not yours, isn't that so?" (Rainbow 3).

The reaction of these peasants to the message Boal and his troupe were sending out is similar to the reaction many teachers receive from students. Because there is very little room for students to connect their world with the world of schooling, attitudes of disbelief in the ability of teachers to identify with student issues is prominent. Teachers explain the fundamental concepts of democracy, socialism, racism, and other social concepts, but seldom do teachers live in the world of students. Like Virgilio, students need confirmation in their ideals. Students need to know teachers support their convictions and are willing to stand by them.

Virgilio's comment affected Boal so that he began to redefine his practice. This redefinition is similar to the

approach I have found to be effective in teaching. The techniques Boal began to incorporate became much more empowering, instead of information giving. Audience members became an integral part of the artistic and learning process. It is these techniques that struck me as powerful and useful in the classroom.

Boal stopped writing plays that gave advice, and it was during his work in 1973 in Peru with a theatre-based literacy project that his theatre work began to be his own and a new theory emerged. Boal and his company did not give up their ideals of empowering the audience, they just changed the tactic. This new theatre that emerged still dealt with issues of oppression, but Boal did not provide answers; instead solutions were solicited from the audience. In a performance, a particular issue would be enacted, and at the point in the play in which the character most affected by the problem was required to make a decision, the play was stopped and solutions were solicited from the audience. Each solution was improvised until all had been exhausted. Boal had maintained his goal of speaking out against political oppressions through this same technique of empowering the audience. Boal labeled this technique "Simultaneous Dramaturgy."

If students are exposed to the type of theatre process Boal introduces, the chances of them becoming engaged in the

curriculum increases. Because audience members are responsible for the outcomes of each scenario, they develop an ownership in it. Students can also benefit from strategies like this. Developing a sense of ownership in the curriculum can be a difficult task for teachers to implement. However, if teachers are aware of techniques that lend themselves to various mediums like Boal's, there is a greater chance teachers will succeed in stimulating their student's imagination and provide incentive to become involved in the learning process.

Out of Boal's Simultaneous Dramaturgy comes Image Theatre, a central building block in the teaching approach I put forth in this thesis. Boal's goal is ultimately to transform the spectator into an actor. Boal works from the premise that if one rehearses an action, the chances of that person implementing the action into his/her life increases dramatically. In keeping with creative drama pedagogy and critical theory, Boal recognizes the need to establish a working environment that is safe for participants. In realizing this goal he has set forth a series of exercises or activities that encourage participation by creating a non-threatening, safe environment in which participants can explore their bodies and use them to communicate.

Image theatre requires participants to "speak" through images created with actual bodies, the bodies of the actors.

In doing so, Boal maintains that theatre is a language and through physical imagery, participants can increase their ownership in the solutions that arise out of a drama. However, prior to physical image work, Boal experimented with visual images much like Nancy King does.

During the literacy campaign of 1973 in Peru, Boal participated in an experiment he calls "People's Theatre" (Oppressed 120). It is from this experiment that Image theatre developed. Because the project in question was named Integral Literacy Operation, the reader immediately realizes the work to be done was educational. The goal of this project was to teach adults to read and write, or to "teach literacy in all possible languages" (Oppressed 121). Using theatre as a language in which to work, Boal tried to show how the oppressed can use theatre as a means of expression, and "by using this new language, they can also discover new concepts" (Oppressed 121).

As Boal's work is explored in great detail, it is impossible for me not to recognize the parallels between empowering oppressed peoples and empowering students in a classroom. Due to the incredible diversity found in the classroom, a common language is not only useful, but imperative to entering the learning process. It boils down to communication. If we consider Boal's approach as a way of engaging participants, empowering them through validation

of self expression and use of prior knowledge, it becomes clear the advantages gained from devising a way to incorporate these ideas into a classroom teaching strategy.

As suggested earlier, parallels are seen between Boal's image work and King's image work. Boal cites an example of the power of images using Estela Linares' work with photography in the literacy program in Peru (Oppressed 120). Linares gave cameras to individuals of a neighborhood, trying to establish a common language. A common language was necessary due to the existence of forty-five languages in the province Linares was working: language barriers like this are common in some schools today. These individuals were then asked to answer some questions. The participants were instructed to answer using photography, or images, to communicate the answers. By using images instead of words, participants were able to communicate with each other, regardless of their native spoken language.

Boal cites a powerful example of pictures speaking to the group in a way words could not. In the city of Lima, people were asked to take a picture of what "exploitation" meant to them. A young boy produced a picture of a nail on a wall. All the children understood the symbol, even though the adults did not. The discussion that followed explained why. Young boys of five or six-years old commonly work

shining shoes. These boys live in the barrios and must travel downtown to work. Because the shoe-shine boxes cannot be carried back and forth everyday, these boys must rent a nail on a wall of some place of business. The boys are charged "three soles per night and per nail" (Oppressed 125). After hearing the story behind the image, it is easy to understand why a nail on a wall would represent oppression. It is this type of image work that can be easily transferred into the classroom. As McLaren, Kozol, and many other educators recognize the diversity of classroom culture, images like the nail on a wall, cross barriers of language. The process of hegemony becomes weakened by allowing students to rely on their own frame of reference to create dialogue. As students are validated for their participation through acceptance of their perceptions, engagement naturally follows and students become invested in the classroom work. Image work stimulates ownership by participants. I can think of no better way to ensure students are internalizing information, than to make image work an integral part of teaching strategies.

As Nancy King uses images in a similar way to encourage dialogue, we find Boal recognizing the power of visual image work but moving further to images found in the theatre. Creating visual images presents the opportunity for participants to share personal life experience, gain

acceptance, and in many cases understanding. Communication and empowerment are given a starting point with this type of work. However, to use visual image work as a jumping off point, what happens when participants are asked to create images out of bodies? Boal suggests that participants who engage in the process of Image Theatre begin to enter the realm of "subject" and cease to be seen as "object."

Advantages of seeing oneself as the subject lie in rehearsing the act. Even though the act is fictitious, we can agree with Boal that "the experience is a real one" (Oppressed 141). If our goal as educators is to empower students through engagement, what better way to prepare them for participation in the world than to rehearse it?

The critical pedagogue expresses a need for the educational system to teach young people how to be active, contributing members of society. McLaren points out that in order to achieve this goal, students must be shown how their prior knowledge of life can be connected to new information. Using Boal's theatre techniques this connection can be a powerful and long-lasting one.

Teachers can learn from Boal's work in Peru exploring the advantages of having a common language of images. Material that is presented by classroom teachers is often seen by students as being irrelevant to their life. Classroom teachers will benefit from a technique that will

allow students to see how the curriculum is relevant. Visual images set the environment and Image Theatre provides the means by which students can explore the curriculum in an meaningful way.

Image Theatre begins by asking participants to mold other participants into an image of some issue. This molding process allows participants to create a physical image of what that issue means to them. In the case of a classroom lecture, students may create an image of Hitler's regime, America's Native American Trail of Tears, T.S. Eliot's "The Wasteland", the French Revolution, or chemical properties and how they react to each other. Whatever the subject matter, participants are allowed the opportunity to express themselves and demonstrate their understanding of the subject, bypassing language and cultural barriers.

Although Boal does not mention creative drama pedagogy, he does address the need to set up a safe environment for participants. In his books Theatre of the Oppressed, Rainbow of Desire, and especially Games for Actors and Non-Actors, Boal outlines several activities to be used for the purpose of getting acquainted and comfortable with physical work. Boal recognizes the need for participants to be introduced to physical image work; he also recognizes the need for participants to begin with a theatrical experience

that is not alien. Beginning with physicalization equalizes everyone and creates a common language.

In transferring this work to the classroom, it is important to recognize the value of activities that are not theatre related. Boal goes so far as to suggest parlor games as a way of beginning. The objective of these games is to become aware of one's body, its limitations, and its restrictions. As participants become comfortable with using their bodies, the next step towards image theatre is taken.

This next stages focus on the issues to be dealt with and the change from a passive spectator or student into an active participant. An example of this stage is found in Boal's work in the city of Lima, Peru. An illiterate woman had been keeping "scented" documents her husband had given her under the bed. Her husband told her the documents were extremely important. One day the couple had a fight and the woman decided to find out what the important documents said. She asked a neighbor to read the documents to her and found out they were not documents at all, instead they were love letters from the husband's mistress. It is at this point the Simultaneous Dramaturgy begins. The woman offered this situation to Boal and other participants, asking for a solution to the problem. The scenario was played out to the point of the woman finding out what the documents said then possible solutions were offered and acted out. This process

allows participants the opportunity to see choices put into action, and at the same time see the consequences of these choices. Participants are actually writing the story as it is being acted out, hence the name Simultaneous Dramaturgy.

Boal takes this process a step further by inviting participants to actualize the decisions or outcomes themselves. Forum Theatre was born out of Image Theatre. Image Theatre asks participants to create an image of an issue or situation with the bodies of the other participants. When this image is completed, the scenario can be acted out presenting different solutions to the problem. Forum Theatre goes a step further by asking participants to step into the drama and act out their solution. Not only does this reinforce the solution, but also provides an opportunity for each participant to experience a decision at its consequence. Often times solutions that seem feasible turn out to simply reinforce the problem. Creating solutions physically increases the chance of a participants internalizing information and in turn stimulating a sense of ownership with the material.

The earlier example of the woman finding out the special documents were actually love letters ended with participants acting out several solutions. One solution suggested the woman cry and cry until her husband repented and asked forgiveness. When this scenario was played out,

the participants found that the husband continued to see the lover despite his apology. Another solution suggested the wife leave her husband. This scenario ended with the husband bringing the lover to live in the house leaving the wife homeless. Finally a participant suggested the wife "have a clear conversation with him, and then, only then, forgive him" (Rainbow 5).

As this last scenario was played out, the woman who suggested the solution was not satisfied with the drama. She stated again that the wife should have a "clear conversation" with her husband. After three trials of playing out the scenario with this solution, and each time the participant being unsatisfied, Boal asked her to play out the scenario herself. It appeared the participant offering the solution was unable to articulate exactly what she meant, but was able to physicalize it. When the time came in the scenario for the "clear conversation," the woman who suggested the solution began to beat the (actor) husband with a mop until he became passive and she then forgave him (Rainbow 7). I am not suggesting teachers allow students to become this physical with classmates. Boundaries will need to be set prior to classroom work to ensure students understand physical limitations and are aware of safe touch. However, with this type of audience participation, Forum Theatre becomes an obvious powerful tool in communication.

As the participant in this drama was unable to articulate her ideas in a way that others could understand and act upon, so do students find the same difficulties. Diverse classrooms are easily confronted with similar problems. Forum Theatre as a classroom activity used to address curricula establishes a venue in which all students can make themselves and their ideas understood.

If our objective as educators is to provide ways in which students can explore information, Boal's approach to theatre merits attention. Boal's definition of theatre, or "theatricality" is one which provides an excellent opportunity for educators to incorporate theatre into a teaching strategy. Theatre says Boal, "is the capacity, the human property which allows man to observe himself in action, in activity. It allows him to imagine variations of his action, to study alternatives" (Rainbow 13). Boal's intentions are for educators to use his practices and find ways to make them meaningful to students. Boal defines the Theatre of the Oppressed as:

A system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to safeguard, develop and reshape this human vocation, by turning the practice of theatre into an effective tool for the comprehension of

social and personal problems and the search for their solutions. (Rainbow 14)

By its very invention, the Theatre of the Oppressed techniques are meant for educators. The work outlined in this thesis suggests the educational system needs a tool by which students can become engaged in the curriculum, thereby entering the learning process and internalizing information so that it has meaning. School does not have to be a daycare center for all children under the age of eighteen. Teachers do not merely have to manage behavior all day in order to maintain some sort of dignity in the classroom. The learning process can become interactive, generative, and meaningful to all those engaged. Providing a way to use Boal's image theatre in the classroom suggests there is light at the end of the tunnel for educators at their wits end.

CONCLUSION

My research, training, and experience have led me to respond to the need for an alternative teaching approach that engages students, and through that engagement develops a sense of ownership in the curriculum presented by the teacher. Because I have worked with very high risk populations in the school setting, I have too often seen young people with personal or social problems fall by the wayside in regard to their education simply because they needed a different approach to learning. My experience raising two gifted children and one child who struggles with school work continually has led me to believe that a similar approach to learning will benefit both levels. Gifted education programs provides students with an opportunity to voice opinion, often times working at their own pace, and most importantly incorporating the arts in many different ways.

My experience introducing theatre arts techniques in the classroom has been so positive that my belief in using it as a teaching tool has increased dramatically. I do, however, believe in preserving theatre as an art by developing an aesthetic appreciation of the arts. However, watching students become fully engaged in the curriculum simply because they are on their feet, physicalizing the information, is so powerful I encourage teachers to embrace

the process. This encouragement does not come blind to the fact that teachers may acknowledge theatre arts as an effective approach to teaching, but lack enough training to put them at ease with it in the classroom. Many teachers have sat by watching their most introverted and unresponsive students come to life with the implementation of theatre arts techniques. Most teachers either don't have time or energy to put into learning a new discipline. As noted in Chapter Four, many teachers use the fact that they aren't "drama teachers" as an excuse to experiment with theatre arts. However, there are ways general classroom teachers can incorporate theatre arts in a way that is safe and satisfying. By abstracting theatre techniques Augusto Boal outlines in Theatre of the Oppressed, a simplified approach to using Image Theatre in the classroom is formed.

There is a movement in the field of education towards incorporating the arts into the curriculum. Goals 2000 clearly demands the arts become a part of all curriculum. Laws can be passed but if teachers are not trained to implement them, it does little good. The educational system is in the midst of reform. Law makers are questioning the funding system, curriculum guidelines, and pertinent information they think young people need to know. There is a movement in the United States to raise educational standards, paralleling those of European and Asian countries

(Knight). All this is done in response to the overwhelming need for students to become engaged. It is common among school districts to encounter as high as fifty percent drop out rates in their high schools. Parents and teachers complain of students graduating without ever learning the basics: reading, writing, and arithmetic. In a comparison of American students' achievement scores to European and Asian countries, American students fall far behind other countries. To address student achievement, integral grade testing and a "back to basics" approach to education is on the table for consideration (Schrof). Regardless of the approach to raising educational standards, physical image work is a solution to engaging students. The work presented here is addressing the need for students and educators to take a different look at the practices used in the school setting. Necessary Images is certainly not the cure-all, and may not be a strategy every teacher feels comfortable implementing. Physical image work may be considered too "touch-feely" for many teachers, but is is a viable option.

As theorists come up with many reasons why students aren't developing into responsible and productive members of society, there is a movement addressing ways in which teachers can be effective. Augusto Boal, theatre theoretician, Paulo Friere, educational pedagogue, and Peter McLaren, critical pedagogue, are holding a conference in

March of 1996 calling for educators across the country to join in the effort to liberate students and teachers. This conference brings together the three aspects of teaching I have outlined in this thesis. The critical pedagogue argues that students are not allowed the opportunity to connect life experience with the world of school. Furthermore the process of hegemony obscures the learning process and prevents students from actively participating in the classroom. Paulo Friere suggests students need to be liberated from the oppression of illiteracy, focusing on the act of communication, a liberating tool. Augusto Boal and his work in Peru and Brazil exemplify a way in which all people can be reached and an effective communication tool set in place. I argue that these three goals can come together in the classroom. The needs of the critical pedagogue can be met through Boal's process of Image Theatre providing an opportunity for all participants to effectively communicate in the language of movement.

The incorporation of the arts is an integral part of establishing an atmosphere where students can receive validation for their prior knowledge and contributions to the classroom. Physical image work is a tool that can be gradually implemented building student and teacher confidence to meet the needs of the diverse classroom by establishing a language for all. Student engagement becomes

the rule instead of the exception when all elements of physical image work are in place. Teachers drawing from creative drama practices receive the foundation of how to set up an environment conducive to exploration and improvisation.

Setting an environment that is conducive to exploration is a valuable tool to education and the development of the thinking process. If a safe environment can be established students and teachers may move on to the exploration of information through the use of the language of body and created images. This step provides an opportunity for students to experiment with Image Theatre and begin to link their world with the world of education. Working with the language of non-verbal images offers students an alternative approach to material and increases the chance of internalizing the material. If various image techniques become a more integral part of each student's education, families and teachers will begin to see their children and students become responsible and productive members of society capable of making decisions based on prior knowledge and previous experience. These same young people will be equipped with the skills to take risks, think, problem solve, and communicate, which will enable and empower them to become capable active members of our society.

The process and techniques overviewed in this thesis meet many of the needs of the critics of education. If educators are willing to incorporate a different approach to teaching, educational critics may have less to critique and more to support.

APPENDIX

The purpose of this unit is to provide a vehicle for students to physicalize material presented by teachers through techniques developed by Augusto Boal and put forth in his books Theatre of the Oppressed and The Rainbow of Desire. Boal's theory rests on the premise that images and image work eliminate language, cultural, and social barriers. Through this work participants are empowered by creating a type of theatre that reflects solutions to issues generated within the working group. This unit uses dramatic theory as a teaching strategy that all disciplines can incorporate into existing curricula. The lessons in this unit have been adapted from a theatre education unit. The parallels between theatre education, communication, and group learning are remarkable. Necessary Images has outlined reasons that clearly show how the nature of physical image work is transferable to any discipline.

The work outlined here demands collaboration from all participants. Teachers are encouraged to introduce games outlined in this unit as many times as necessary. If teachers have not had any experience with theatre activities, they are encouraged to expand lessons, extending them over several days. Basic physical activities can be used several times before moving on to a more advanced activity.

If a working relationship is not already in place in the classroom, activities that encourage risk taking are encouraged in order to build that relationship. This unit may be implemented at a much slower rate for classes that have less than one meeting hour, or that have more than thirty students. Each lesson can be implemented in one class period. However, each lesson also lends itself to be extended over several class periods, or until the participants are comfortable with each activity. Teachers may also choose to go through all the warm up activities before moving on to the lessons. This will allow teachers and students ample time to become comfortable with physical image work without the added pressure of grading assignments.

This unit is designed to be implemented in any classroom, focusing on non-verbal communication skills. Evaluation tools and writing assignments are in place, as well as extended reading that broadens the teacher's knowledge of theatre and its practices. Teachers implementing this unit are encouraged to read the section in Augusto Boal's Theatre of the Oppressed that deals primarily with Image Theatre. Boal's book, Games For Actors and Non-Actors, has been used extensively for activities of each lesson. This book is a valuable resource for educators wanting to use physical activities on a more regular basis.

Lesson One

Objective:

1. Develop rules of class
2. Develop understanding of class objectives
3. Participate in warm-up activities

Activity:

Introduce self and give overview of class. This class will be experimenting with an alternative style of communicating. This class will begin by focusing on and developing an understanding of the techniques used in Augusto Boal's Theatre of the Oppressed. Students will develop and perform a version of Image Theatre.

Activity:

This exercise sounds easy but is actually very difficult to master initially. Ask all students to sit in chairs, moving those chairs into a circle in the room. Each exercise is easy to master but the entire activity is almost impossible to do well. Begin by asking students to make any size circle they wish with their right hand. Ask students to stop. Next ask students to make a cross with their left hand. When students have made several crosses, ask them to stop. Now ask students to make both a circle with their

right hand and a cross with their left hand. Next, ask students to make a circle with their right foot, then write their first name in the air with their right hand at the same time. To make this exercise easier, ask students to make the circle with the left foot and write their name in the air with their right hand.

Questions for consideration:

1. Why is this exercise so difficult?
2. Which of the exercises was easily accomplished?
3. Why?

Discussion:

This exercise involves pure psychological mechanization. We do what we know. We do not want to do or practice what we do not know. With practice, all can be done.

Activity: Columbian Hypnosis

Students are to work in pairs. One student holds his/her hand palm forward, fingers upright, a few inches away from the face of another. The student with his/her face opposite the hand is the "puppet." The other is the puppeteer. The puppeteer is to move the hand up and down, right and left, backwards and forwards, horizontal, diagonal, and vertical to the ground. The partner must contort his/her body in

every way possible to maintain the same distance between face and hand. Instruct puppeteer not to move his/her hand too quickly initially, allowing the puppet a chance to follow. Continue for a few minutes and ask students to switch roles. When students are comfortable with this exercise, puppeteers are allowed to move their hands as fast or slow as they choose.

Lesson Two

Objectives:

1. Participate in sculpting activity
2. Develop sculpture from topic generated by students

Activity:

Invite students to move around the room at a comfortable pace. Ask students to focus on their movements, walking without talking. Explain that a word will be said by the instructor and students are to continue walking, taking on the characteristics of the word. Students are to refrain from talking, but focus on movement. When students have been walking around the room in a comfortable way, ask students to walk as if they were very old, then very young, sick, happy, sad, shy, lost, hurried, tired, etc.

(Instructor may add or delete as many words as he or she chooses, allowing students to experience several) Continue exercise for several minutes. This activity can be repeated several times, changing the words to represent different attitudes, ages, etc.

Discussion:

Invite students to discuss how the body changed with each word. As students share their perceptions, lead students to

discover how their bodies "talked" or told others how they felt, how old they were, etc. Remind students this type of "talking" is often called body language or non-verbal communication.

Activity:

Ask students for definitions of the word "oppression." Younger students may be asked to define "hardship" or similar term. Invite discussion about situations that are oppressive or difficult to function under. Ask students to come to a consensus about a theme in which to work that exemplifies their idea of the chosen subject. Break class into groups of five to seven. Ask for a volunteer to be the "sculptor." Explain that the sculptor will work with the their group of students to create a sculpture that expresses the chosen theme of oppression. Students are not to talk. Sculptors can use their own body and facial expressions as examples for the students being sculpted. Explain to sculptors they are to take a place in the sculpture that signifies how they are affected by the oppression. When all groups have created sculptures, bring the entire class back together. Each group is then asked to present their sculptures. Invite discussion about the sculpture, focusing on recurring themes, powerful pictures, and creativity.

Lesson Three

Objectives:

1. Develop images from words
2. Experiment with images through various games

Activity:

Chose a word that is meaningful for the group. Ask students to form a large circle and create the image of the word. All students show their images simultaneously, then regroup in families of images which resemble each other. Each family, in turn vocalizes the words inspired by the image.

Activity:

Divide class into pairs. As a pair of students to shake hands. Freeze the image. Ask the watching group what possible meanings the image might carry: is it a business meeting, lovers parting forever, a drug deal, etc.? Each pair then starts with the frozen image of shaking hands. One of the students from each pair removes himself from the image, leaving the other with his/her hand extended. Now ask what the story is. Instead of saying what he/she thinks the image means, the partner who has gone out, returns to the image and completes the image, thus showing what he sees as a possible meaning for it. These different positions show a different relationship and changes the meaning of the

image. The first partner comes out of this new frozen image, looks at it, and completes it, changing its meaning again. The instructor can add a chair, object, two chairs, etc.

Discussion:

Invite students to discuss the difference in perceptions among the group. Note to students that each perception, regardless of how different it is from others, is valid. Remind students they are participating in non-verbal communication. Link the non-verbal communication exercises in Lesson Three with this lesson. Discuss how Lesson Three builds on Lesson Two, using skills refined in Lesson Two.

Lesson Four

Objectives:

1. Continue work with images
2. Develop awareness the messages visual images send, using books, magazines, or a collection of interesting pictures.

Activity:

Introduce Augusto Boal and his use of theatre focusing on the use of images to communicate and create Image Theatre. Invite students to share their ideas in regard to the power of images, citing examples from their life. If students need prompting, use questions like, "What images do students affiliate with fast food hamburgers, dating, music, television, toys, babies, nuclear bombs, serial killers, etc.?" Remind students to keep in mind the power of images and how images "speak" to them during the duration of the class. Share visual images with students, asking students to describe the "message" of each image. Instructor may ask students to take notes for a later writing assignment.

Activity: Hand out perception terms and discuss

Activity:

Students form a circle. One student enters the middle of the circle and executes any kind of movement, as strange or

unusual as he/she likes, accompanied by a noise, to a rhythm he/she invents. All other students imitate the student in the center of the circle. The student in the center of the circle approaches a student creating the circle. The student who has been approached is challenged to enter the middle of the circle, slowly change the movement, rhythm and sound. The rest of the students imitate the new leader who then challenges a third student and so on. The student in the center of the circle can create any rhythm or sound he/she likes, as long as he/she doesn't imitate an action in their daily life. The rest of the class must try to reproduce everything they see and hear, as precisely as they can.

Activity:

Return to last activity of Lesson Two. If the entire class has not had an opportunity to present their sculpture, provide this opportunity. Continue discussion about recurring themes/images in the sculpture. Ask the class to use the recurring images to make one unified sculpture. To help with this process, the image of the sculptor can be used as a starting point. The students, one by one must offer their images of the oppressed, using their own bodies. The students choose the image which is most representative of the group, the most complete image not the "best," the

"prettiest," but the most consensual. The class must be in consensus in regard to the final image. This may take some time. Allow discussion. Two images may need to be created if the class decides that one will not suffice. Next, around the central image, one by one, other images are constructed, images which have a relationship to the central image and which will complete the tableau, featuring the important elements from the whole collection of individual images. Once the class is in agreement on a final image, explain that this image will be called the "real" or "actual" image. The next step is to move on to the "ideal" image.

Perception Handout

Reception - Receiving data through the senses (seeing, hearing, touching, tasting, smelling)

Perception - Interpreting data received

Inference - Reaching a logical conclusion about the observed and perceived data.

Assumption - Determining that an inference is correct or that something will happen as a result of the inference.

Judgment - Evaluating or forming an opinion. VALUES will affect this process

Perception Worksheet

Each student will be handed a visual image. Using the following terms, examine the visual image and describe it. Each student must decide how they are receiving the data (image), their perception of what the data is, conclusions they reach about the data, determining what will happen as a result of the inference, and finally making a judgment about the data. Each student must record their ideas and turn in for a grade. (Instructors are encouraged to discuss terms prior to this assignment)

Reception:

Perception:

Inference:

Assumption:

Judgment:

Lesson Five

Objectives:

1. Real/Actual image is completed
2. Ideal image is discussed and formed
3. The transition between "real" and "ideal" image begins.

Activity:

Two teams are formed. At a given signal, all the members of the first team start making any rhythmic movements that come to mind. This team has thirty seconds to unify its movements. If at the end of the thirty seconds the opposing team considers the members of the first team are unified, the opposing team begins to imitate the first team. If, however, the opposing team does not feel the first team has unified its movements, they signal to the facilitator. If the facilitator agrees those members of the first team who were not unified drop out and are eliminated. If the facilitator does not agree, the first group has the right to choose a student to be eliminated from the second group. When the game has been interrupted, it is restarted in the same fashion. If there has been no interruption (no signal to the facilitator) the second group starts to imitate the first, with this team also having thirty seconds to unify their movements, sounds, and rhythms.

Activity:

Continue discussion from the last activity of Lesson Three. If an "Ideal" image has not been agreed upon, allow time for this. Once an "ideal" image has been agreed upon, begin a discussion of how the students might make a transition from the "real/actual" image to the "ideal" image.

Activity:

One at a time, ask students to begin sculpting the transition between the "real" image and the "ideal" image. This activity is to be done without talking. If students interrupt and say, "I don't think it could be done like that," ask the student to hold their thought until the student sculpting is finished. At this time, the student who interrupted is asked to show the class not tell the class, how he/she feels the transition may be completed. Allow all students to participate in the transition. Students who are part of the sculpture will replace themselves with another student and create the transformation. No ideas are to be negated. All ideas are to be tried.

Activity:

If time permits, invite discussion about transformations:
which ones worked, which were difficult, which seemed like
they wouldn't initially, but did, etc.

Lesson Six

Objectives:

1. Continue work on transitions from "real" image to "ideal" image.

Activity:

Using voices, hands and feet, invite all students to set up a rhythm together. After a few minutes, ask students to change the rhythm slowly until a new rhythm emerges, and so on for several minutes.

Activity:

Ask each student to create a different rhythm separately until the facilitator gives the command to "unify." All students then unite into a single rhythm. After a few minutes, the facilitator shouts "disperse," the rhythm breaks down into separate parts again, and so on.

Activity:

Discuss perception assignment. Invite students to share their work with the class. It may be interesting to note how many students had the same or differing perceptions of images. Remind students that each perception is accurate and how important it is to reserve judgment until the other party's perception is understood.

Activity:

Continue work on transition from "real" image to "ideal" image. Allow all students an opportunity to create a transition.

Lesson Seven

Objectives:

1. Continue working with images
2. Develop character relations

Activity:

This exercise can be silent or with sound. Ask for a volunteer to start an action. The action can be part of a daily routine, or affiliated with a sport, etc. Invite another student to approach the first student and establish a relationship with him/her by means of visible physical gestures. This relationship must be in keeping with the role the second student has chosen brother, father, son, uncle, mother, sister, etc. The first student must work out what this role is and respond accordingly. Immediately after, a third student is invited to join the first two students and establish a relationship. A fourth, fifth, and sixth student may join until the facilitator asks the group to halt. The first part of this exercise must be silent, so that the relationships with the outside world develop via the senses and not through words. Continue exercise until all students have participated.

Activity:

One or more students are invited to exhibit various actions to show where they come from, what they do, and where they are going. The rest of the class must try to understand them by these few actions: they have come in from the street, they are in a waiting room, they are about to have a tooth pulled out; they've come out of their house in the morning; they are in an elevator; they are in the lobby of a hotel, etc. Continue exercise until all students have participated at least once.

Discussion:

Invite students to comment on the body language used to show locale, relationships, objectives, etc.

Lesson Eight

Objectives:

1. Begin creating dialogue for "real" image

Activity:

Divide class into groups of 10-15. Instruct each group to create a circle. Ask one student to enter the center of the circle and imagine he/she is a moving part in a complicated machine. He/she then begins doing a movement with his/her body; a mechanical, rhythmic movement, and vocalizing a sound to go with it. Another person is asked to add another part to his mechanical apparatus, with another movement and another sound. Eventually the entire circle is a part of this machine. The instructor then asks the first person to accelerate his/her movement. All other parts of this machine must follow the modification. When the machine is near explosion, the instructor asks the first person to ease up, gradually slowing down the machine until the whole group ends together.

Activity:

Students are asked to re-create the "real" image of oppression they constructed in previous lessons. The instructor asks a series of questions aimed at verifying the relationship of each student to their respective piece of

the image. Students who are unable to identify with their role, may step out of the image and find a place where they do identify. (Class size may merit constructing two different images dealing with different aspects of the theme.)

Activity:

When all students identify with the image they are representing, the instructor asks each student to begin to utter the thoughts of their particular character. Remind students they are not themselves, but the character in the image. Students must think of everything that is related to the situation of the characters they are animating, rather than the theatrical situation. Students have three minutes. Instructor should warn students of the difficulty of deciding what each character may think or say.

Activity:

Students are encouraged to record thoughts, ideas, and images they have in regard to the character they represented in the image.

Lesson Nine

Objective:

1. Develop characters

Activity:

Students are asked to scatter around the space they are working in. Without saying anything, instructors asks each student to think of one person in the room who frightens him/her (for the purposes of the game only). Students are asked to move around the space, trying to keep as far away as possible from the person who frightens them, keeping in mind they are not to let that person know he/she frightens them. After a short time, the instructor asks all students to think of another person in the room who is their protector (who should also be unaware of having been chosen). All students are asked to move around the room again, trying to keep their protector between them and the person they fear. Eventually the instructor gives a countdown and all students must freeze where they are. Students then find out who has succeeded in evading the person they fear.

Activity:

Each student is given, at random, a piece of paper bearing the name of an animal, male or female; though they do not

know it, there are two of each animal. The instructor gives a signal and all the students start playing their animals at the same time: i.e. they begin to create an image of their animal which can be realistic, surrealistic, symbolic, poetic, etc. The instructor stresses that the students should not limit themselves to a single informing detail, and that, as the image develops, they should try to find as many ways of walking, sitting, hanging, etc. After a few minutes the instructor suggests a number of activities:

1. The animals are hungry. How do they eat? Greedy? Slowly? Secretly? In a stationary position? In motion? Aggressively?
2. The animals are thirsty. How do they drink? In great gulps? In sips? With total concentration or with their minds on other things?
3. The animals fight among themselves. Students must show how each animal manifests rage, its aggression, its violence, its hatred. Students are asked not to touch other students.
4. The animals are tired and go to sleep. How? Upright, sitting, lying down? On a bench?
5. The animals wake up and little by little take a fancy to one another. Each must go in search of its partner, male or female. The instructor must remind students never to stop playing their animal. When two animals think they find each

other they reveal their identities to each other. When all students feel they have met their mate, each student discloses the animal they were and whether they were male or female.

(To make the best of this activity, it should be pushed as far as possible.)

Lesson Ten

Objectives:

1. Continue establishing dialogue for characters in image
2. Begin connecting dialogue of individual character to image work.

Activity:

Divide class into groups of 10-15. All participants must image a love machine, then a hate machine. Participants are to create this machine using their body and a sound. Other variations may be included such as the machine originates from a different country, or political party, etc.

Activity:

Continue work with the "real" image dialogue. Ask class to construct the "real" image. For three minutes characters can engage in dialogue, but they cannot move. If a student wants to communicate with another character, they must find a way to do so using speech alone.

Activity:

Very slowly, in slow motion, without speaking, students are instructed to move around the space, showing their character's desires. Allow class time for students to record their thoughts.

Activity:

Reconstruct the "ideal" image. Allow time for discussion that may occur in regard to moving from "real" image to "ideal" image. Return to "real" image and move to "ideal" image using dialogue created in first activity of this lesson. Characters are not to speak to each other but to speak their thoughts.

Activity: Image work evaluation

If there is time at the end of this class period, allow students to work on this assignment in class, otherwise it is a take-home assignment.

Image Work Evaluation

Name _____ Date _____

Theme of Image _____

Character/Image _____

1. List all of the characters in the image and briefly describe their relationship in the action of the image.
2. In sequence, list the movements your character/image goes through in order to reach the "ideal" image.
3. Name the leading characters and describe what it is that each character wants more than anything else and how that "objective" causes a conflict in the scenario.
4. Name the character you are playing and describe your main objective, or what it is that your character wants more than anything else.
5. Describe other things your character may really want.
6. Describe how this image relates to society.

Lesson Eleven

Objective:

1. Create dialogue for transition
2. Discuss story element handout

Activity:

Collect and discuss Image Work Evaluation

Activity:

Divide class into small groups. A group is selected to vocalize a particular sound while another group does movements which correspond to the noises, in some way "visualizing" the sounds. Continue giving each group an opportunity to both visualize and vocalize sound. This game can be played several times with different sounds.

Activity:

Students are asked to continue working with dialogue moving from the "real" image to the "ideal" image. When the class is comfortable with the dialogue they have created, present it to the rest of the class. Allow time for discussion afterwards in regard to establishing a relationship between characters through dialogue.

Activity:

Students are to begin writing the dialogue for each character. As dialogue is completed, a script is formed. Encourage students to refer to story element handout. Allow students to work together in creating this script. If script is completed before the end of the class period, ask actors to perform it for the class. Allow discussion afterwards.

STORY ELEMENTS

BALANCE - Given circumstances, situation as it is

DISTURBANCE - The event that disrupts the balance

PROTAGONIST - The character that cares most actively about restoring the balance

PLAN - Objective or goal

STAKE - The profit or loss at risk

LINE OF ACTION - Tactic or strategy for achieving objective

OBSTACLE - What stands in the way of the goal? It can be physical, self, other people, fate or powers that be (Gods/Goddesses).

CRISIS - A period of time in which two or more forces are in conflict and the outcome is uncertain.

CLIMAX - The moment the crisis is resolved

RESOLUTION - The return to balance. The action stops, one of the forces has won or they have worked out their differences.

COMPLICATION - An element that changes the course of the story (can be good or bad)

SUBSTORY - Secondary storyline

Lesson Twelve

Objective:

1. Complete character analysis
2. Rehearse script

Activity:

Divide students into small groups. Explain that they will be participating in a race. The winner is the last person home. Once the race has begun, the students cannot interrupt their movements, which should be executed as slowly as possible. Each runner should take the largest step forward as he/she can every stride. When one foot is being moved in front of the other, it must pass above knee-level. In the process of moving the foot forward, the student must stretch their bodies out so that in this movement the foot will break the equilibrium. When the foot falls, the sound should be audible. Both feet can never be on the ground at the same time; the moment the right foot lands, the left must rise and vice versa. There should only be one foot on the ground at all times.

Activity:

Students are to create the "real" image and run through the transition to the "ideal" image with dialogue. The time

this activity takes will determine how many times the class can run through the drama. Dialogue can be added or deleted, as well as additional steps to make the story smoother.

Activity:

Assign character analysis worksheet. Allow time for discussion. This activity can be completed during class or given as homework. Students may require time to discuss characters, what each character wants, and how each character gets what they want, with students playing various roles.

CHARACTER ANALYSIS

Name _____ Date _____

Theme of Image _____

Character/Image _____

Complete the sentences in your own words

1. What is your character's immediate objective that causes conflict in the he image you are creating? "I want"

2. Why does your character want to reach this objective?
"I want this more than anything because. . ."

3. If your character has more than one immediate objective that causes the conflict, what is it? "I want _____ too"

4. Why does your character want to reach this other objective? "I want this too because. . ."

5. Write a 100-word physical sketch of your character. Include your character's age, weight, height, skin color, complexion, hair color, hair style, mustache, beard, posture, bone structure, physical abnormalities, general appearance and so forth. Do not limit our description to specific information found in the image and dialogue drama. The specific information you find should provide a basis for your own complete visualization and interpretation of your character you will portray.

Lesson Thirteen

Objective:

1. Incorporate different perspectives of character
2. Rehearsal

Activity:

Exchange of roles. In order for the whole group to be able to contribute to the creation of all the characters, the actors rehearse the parts they are not playing (each person doing someone else's character). In this way each person can give their version of the other characters and study the versions of their own characters put forward by others.

Note to Instructor:

This three week-unit is designed to end with a culminating event of a performance. The class will have to decide whether or not they want to share this work with students outside this class. If so, attention will need to be paid to creating a cohesive presentation. It is at this time the instructor will need to assume the role of the director. Sight lines, blocking, intentions, and characterization are a few of the elements that can be polished. Care must be taken to any changes that impact the student's creation.

Lesson Fourteen

Objectives:

1. Continue character development
2. Rehearsal

Activity:

In pairs, one person accuses the other of having done something wrong. The other person has to defend himself and justify the action, in the process a character is created.

Activity:

Rehearse image work.

Lesson Fifteen

Objective:

1. Perform image work for a visiting class or other invited audience members.
2. Evaluate work and the value of images to the class

Activity:

Discuss final performance and complete self evaluation.

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