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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE REVIRESCO RAINBOW INTERACTIVE THEATRE MODEL:
A STUDY COMBINING THEATRE OF THE OPPRESSED
AND THEATRE IN EDUCATION FOR THE
DEVELOPMENT OF A NEW MODEL
FOR SOCIAL LITERACY

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Dustin M. Carlson

College of Visual and Performing Arts
School of Theatre Arts and Dance
Theatre Education

December, 2012

This Thesis by: Dustin M. Carlson

Entitled: *The Reviresco Rainbow Interactive Theatre Model: A study combining Theatre of the Oppressed and Theatre in Education for the development of a new model for social literacy.*

has been approved as meeting the requirement for the Degree of Master of Arts in College of Performing and Visual Arts in School of Theatre and Dance, Program of Theatre Educator Intensive

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ABSTRACT

Carlson, Dustin. *The Reviresco Rainbow Interactive Theatre Model: A study combining Theatre of the Oppressed and Theatre in Education for the development of a new model for social literacy.* Unpublished Master of Arts thesis, University of Northern Colorado, 2012.

The Reviresco Rainbow Interactive Theatre Model reflects an intense quest into the use of theatre and dramatic role play for the enhancement of social education. Apathy is a common problem in today's learning environment due to the overwhelming pressure of academia and the ignorance of social literacy. The Reviresco Rainbow Interactive Theatre Model gives students, educators, and the community creative avenues to address the current learning climate in schools, and tools to instill the value of theatre arts in education. The model includes the study, analysis, and combination of Theatre of the Oppressed and Theatre in Education practices to form a new prototype that increases the evaluation and assessment of social literacy as it pertains to academia. This project inspires heightened awareness to the long awaited needs of education pertaining to human growth and development of the critical consciousness. The model employs four stages of inventive activities that lead the learner to the full embodiment of the creative mind, and bring theatre to the forefront of arts education. The term Reviresco refers to the Latin word meaning, "To grow strong," and the rainbow represents the multiple ways humans use their creative selves to enhance the social fabric of their lives to show the true meaning of education. Through theatre games and role play activities, self expression and reflection promote healthy, lifelong skills that transcend theatre education.

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INTRODUCTION

Goal of Thesis

The creation, formation, and development of the Reviresco Rainbow Interactive

Theatre Model led to a journey to improve the current climate of the education system.

The goal of this model is designed to encourage youth, educators, and community

members to embrace the combination of Augusto Boal's Theatre of the Oppressed (TO)

techniques with Belgrade Coventry's Theatre in Education (TIE) practices as a valuable

tool to strengthen and improve education and better the lives of students. Combining

elements of TO and TIE concepts to create a new model for educators to use in the

classroom is the goal of this study.

Assessing social education and the academic well being of students must include

a model. The Reviresco Rainbow Interactive Theatre Model requires forming a workshop

template used to devise and perform theatrical works to engage young audiences in

interactive theatre experiences that promote social and academic growth. The essential

questions addressed in the formation of this project are: How can TO techniques be used

to engage young people in social issues that affect their education? How can TO practices

be utilized in conjunction with TIE practices to give educators tools to instill value in

students' educational lives? How can TO be practiced to bring awareness to communities

about the issues that face young people and their education? How can TIE practices be used in conjunction with TO practices to give students, educators, and community member's insight into improving social and academic well-being?

Purpose of Study

This study aspires to improve the climate of the education system and students' lives by utilizing Augusto Boal's TO techniques in conjunction with Belgrade Coventry's TIE practices to teach youth skills in life planning, character progress, and call to action. Character progress denotes growth in one's ability to develop a strong sense of purpose in life's journey and interactions with others. By engaging young people, raising awareness for educators, and promoting enlightenment in communities, participants experience the benefits of interactive theatre. This project allows youth to participate in a collective process, and gives them an outlet to better express themselves. Students need a variety of experiences to aid them in building confidence to sustain academic growth. According to Joan Lazarus in *Signs of Change:*

Drama creates a setting where a person is able to explore and experiment with content through self-perception, social interaction, movement, and language- reading, writing, speaking, and listening. Integrating of drama into content studies provides the middle level learner with a learning environment, which supports their developmental needs for voice and ownership of the learning process. (13)

The current educational trends focus on math and science, which, while important, do not always extend skills and knowledge in a social context for practical purposes. Students need alternative methods of learning to increase social skills and prepare for application of knowledge in the working world. This theatre project encompasses creating an interactive theatre model that encourages educators to implement interactive theatre practices into their curricula to improve their students' educational experience. As

students are encouraged to contribute their voices to every educational endeavor, state and federal regulations still must be followed. Along with the essential academic standards, educators should also be concerned with the social well being of their students. Academia must include social development, and educators must be equipped to widen a student's experience level with practical knowledge to close achievement gaps. Teaching students to work together in a creative context has proven valuable in increasing communication skills. According to theatre historian, Oscar G. Brockett, in Joan Lazarus's *Signs of Change,* "Many educators do not seem to understand that drama is a way of knowing—and often a more simulating way than that offered through the distanced learning provided in a purely intellectual approach" (qtd. in Lazarus 112).

Art integration gives students more creative options for inventive application of knowledge to further developmental growth. The *21st Century Skills Map* calls for educators to incorporate the arts, including theatre, into the curriculum to give students more interdisciplinary options and increase all types of literacy. Social literacy, for example, is fundamental because we ". . . thrive on free expression of the imagination and the creative instinct common for human beings" (16).

This endeavor has promoted the idea that quality social education supports young people and their ability to serve their community through artistic means. The audience, who has a chance to participate in the theatrical experience, can develop a sense of how beneficial interactive theatre is to education and ultimately gain insight into how young people can serve their community. As educators and members of a democratic society, participants can empower youth to take an interest in developing social skills to serve communities. In today's political, economic, and social climate, everything possible

should be attempted in order to battle student apathy and oppression to work toward a climate of activism that teaches youth to do the same.

Significance of Study/ Historical Perspective

Augusto Boal created Theatre of the Oppressed (TO), which incorporates several interactive theatre styles to give the audience/participants a stake in the democratic process. Boal states, "In order to understand the poetics of the oppressed one must keep in mind its main objective: to change the people —'spectators,' passive beings in the theatrical phenomenon — into subjects, into actors, transformers of the dramatic action" (Boal, *Theatre* 122). Rainbow of Desire Theatre, Image Theatre, and Forum Theatre, are the three branches of TO that were studied and used in the creation of the Reviresco Rainbow Interactive Theatre Model.

Rainbow of Desire, a form of drama therapy, encourages humans to share their stories and gain perspective from each other in ways of living and overcoming oppressive thoughts and behaviors through innovative and therapeutic means. According to Boal, in *Rainbow of Desire: The Boal Method of Theatre and Therapy,* "A process is therapeutic when it allows and encourages the patient to choose from several alternative solutions to the situation in which causes him unwanted suffering and unhappiness" (25). When an actor/participant/patient looks inside and addresses the "cops in his head," he brings himself into an "aesthetic space," thus allowing him the use of his body to create images that will address his oppressions. Boal and Susana Epstein state in *The Drama Review* that, "cops in the head" represent the internal battles in the mind as the "aesthetic space" embodies a safe place to explore choices for dealing with internal oppression (35-42).

In *Games for Actors and Non-actors*, Boal describes Image Theatre as a starting point for dialogue and action. In Image Theatre, the participants create a physical picture using their bodies and facial expressions to depict an emotion or situation where a character experiences some type of oppression. Although the image is created in a calculated manner, the improvisational dialogue that flows from the image can offer many different options as to how the character works through problems (xxii). Using Image Theatre in a classroom setting can foster self-reflection, dialogue, and action that give a heightened value to the active learning process. The American education system needs this communicative process to eliminate the "banking system" that promotes the memorization of material instead of the use of knowledge to advocate change.

Forum Theatre also champions advances in dialogue and critical thinking. It is a theatrical concept in which audience members can participate with the actors and transform the dramatic action of the story. The spectators become "spect-actors" and help the protagonist discover solutions to problems. In the process, the "spect-actor" acts out and improvises how he might handle the conflict with the actors, and the other participants learn from their methods of dialogue and action. "Its aim is to always stimulate debate (in the form of action, not just words) to show alternatives to enable people to become protagonists in their own lives" (xxiv). When young people experience this type of interactive educational process, their apathy dissipates, and their concern for community-based education emerges.

Along with Augusto Boal, Paulo Freire's philosophies seek to eradicate oppression and liberate educational practices that give voice to human existence. Current pedagogic practices lend themselves to creating a culture of apathy; trends in education

that focus exclusively on math and science negate the ability for students to create and explore in a creative context. According to theatre researcher Kathleen Gallagher, "the times are dangerous because of the range of political and social crisis: global economics, global politics, social unrest, and cultural experience have forced a point of reckoning" (Gallagher 4). The troubling state of today's educational climate produces the "banking system" of education; learning by rote memory interferes with the development of a student's "critical consciousness" and allows him to become a passive learner. Passive behavior permits attitudes that impair abilities to make decisions about education (Friere 71).

Boal's concepts align themselves well with Freire's because both practitioners view current educational practices as oppressive. "The awakening of critical consciousness leads the way to expression of social discontents precisely because these discontents are components of an oppressive situation" (36). Theatre of the Oppressed theories and practices vitalize the landscape of American education, as they allow for reflection, dialogue, and action that all aid in mending cultural attitudes toward school and learning. Students, teachers, and community members, exposed to this type of theatre/social interaction, benefit in terms of building and improving communication, relationships, and community—all foundations of education.

Theatre in Education (TIE), a concept created and developed by Belgrade Theatre in Coventry, England, in 1965, formed in conjunction with the British Arts Council as a tool to bring theatre and education together for debate and dialogue to repair the social destruction of World War II. The basic premise was borrowed from Bertolt Brecht's Epic Theatre in which the audience views the theatrical experience as a critical lesson rather

than pure entertainment. The mission of Epic Theatre "changes attitudes…stimulates curiosity …and motivates the pursuit of a particular topic or issue" (McCaslin 327). Through the years, TIE has taken many forms, and has led theatre practitioners to adapt its concepts to further the value of theatre education. Theatre in Education workshops have included a performance, as well as an interactive element, in which the audience can participate and engage in discussion.

A key part of the TIE experience includes the concept of devising original work that focuses on addressing social issues through improvisation. Devising can take many forms and may have many points of entry including image work, music, poetry, and personal storytelling. This elaborated form of improvisation needs to be "child centered" and include play, specific action, problem solving, and language development in the devising process. Theatre in Education programs are aimed to teach as well as entertain participants and, with all the elements present, the best theatre experiences and outcomes can influence theatre for young audiences (Redington 314). Redington also quotes an interview with Gordon Vallins of Belgrade Theatre:

> TIE is about taking responsibility, and asking 'what can I do to help somebody else?' To put this aim into some kind of format, the company tried to give children the duel experience of doing and watching and through this experience they hoped that children would gain a measure of learning and a measure of understanding. (47)

Pioneers in the Theatre in Education movement include Dorothy Heathcote, Gavin Bolton, Nellie McCaslin and Chris Vine. These theatre practitioners have brought many ideas and changes to TIE for the betterment of the creative and social education of youth. Heathcote, the creator of Drama in Education, structures her model comparatively to Theatre in education. In *Drama for Learning,* written with Bolton, she describes and

names her model "Mantle of the Expert," which focuses on the process and not the product or performance. "Mantle of the Expert" extends opportunities for participants to practice specific tasks as experts in dramatic role play. Heathcote and Bolton, and a team of writers and educators, bring new theories to TIE practices. These theories present new insights into the student/teacher relationship and allow for a different level of teaching and learning concerning shared roles. They claim that the visual placement of a "sign" (nonverbal) communication sets the tone for dialogue, which comes naturally and gives children the ability to create a "frame" for the story. Particular emphasis is placed on activities that define reflection, dialogue, and action creating natural, realistic drama (26-27).

Using dramatic play coupled with interactive theatre in the context of education provides learners with an opportunity to develop voice and to conduct a rehearsal for life. Education has become stagnant with a focus on politics and funding, and has neglected true well-rounded learning in a social connotation. Arts education has been minimized by governing institutions impairing creative and social advancement in the learning process. The current process and legitimacy of instructional methods has created a culture of discontent in the American education system calling for a need for social literacy. Social development that includes life planning, character progress, call to action, and community building will aid education in the direction of change. The process of dramatic play provides a strong background for the promotion of creativity and communication that humans use to relate to each other and set the tone for a clear open learning process. Young people benefit from avenues in which educational foundations are built to extend prosperity to communities while inspiring individuals to contribute to

society. The combination of Theatre of the Oppressed techniques with Theatre in

Education practices allows a voice for arts education to shine through and grant students,

educators, and community members access to tools that advance education for the

betterment of culture and society.

CHAPTER II

LITERATURE REVIEW

In this project, elements of Theatre of the Oppressed were compared, contrasted and combined with elements of Theatre in Education to create a model for interactive theatre practices for youth, educators, and the community. The works described below were consulted and utilized in the development and realization of this project.

Rainbow of Desire: The Boal Method of Theatre and Therapy, Boal's third book, reveals how humans can overcome "cops in the head" (internalized oppressions) through the use of storytelling, study of the "aesthetic space," and the converging or separation of the actor to the audience. Rainbow of Desire methods include the use of image theatre, and are concerned with the therapeutic side of theatre as a tool for self-refection. Boal outlines several modes and stages that build on each other to bring the actor/participant to the moment ("dynamisation") where the individual can see the images and enter into an internal dialogue that will change to an exterior dialogue as the process unfolds. "Memory and imagination form part of the same psychic process: one cannot exist without the other" (21). In this perspective, the creation of the "aesthetic space" remains in the "human faculty," thus promoting individuals to take responsibility to bring the mind and creativity together to invite change.

Another critical Boal book consulted, *Theatre of the Oppressed,* a resource that takes the ideas from Aristotle's poetics and Bertolt Brecht's Epic Theatre, analyzes how theatre as

been used for political activism. Boal outlines his work as "simultaneous dramaturgy," a process in which audience members strengthen the action of a scene by interrupting and replacing the protagonist, using both image theatre and forum theatre in conjunction with the actor/participants instrument, voice and body, to create theatre that ignites critical thinking, reflection, and action. He defines the process as a "series of games that can help participants use their bodies for self-expression" (130). Boal also describes the need for the" joker" (facilitator) to aid participants in engaging in the story and to control negative outcomes. Boals ideology led to the investigation of Paulo Friere, a Brazilian educator whom after Boal models his work.

Pedagogy of the Oppressed, by Paulo Friere, depicts educational ideology concerned with human interaction, communication, and dialogue as a device to overcome oppression. Friere considers education to be of a "narrative" nature when the student memorizes what the teacher is teaching but does not use it for a practical purpose. Freire introduces the "banking system" of education, which he claims harms the education of young people because the content taught deposits information in students' minds without exposure to ways of using knowledge for transformation in their lives. The state of apathy, caused by the "banking system" of education in schools, is confronted by theatre researcher, Kathleen Gallagher.

The Theatre of Urban Youth: Youth and Schooling in Dangerous Times, by Kathleen Gallagher, reports on four high schools in Toronto and New York City that detail ethnography of at-risk students in drama classrooms. Gallagher explores how drama and theatre work can alleviate a culture of harassment and violence, and give youth the power to move forward in their lives. She implicates art as a means of

reflecting on the questions, hypotheses, and stories of at-risk youth. Gallagher takes the reader through a journey of memoirs of troubled youth and show theatre as a gift that has helped them through the conflicts of their lives. The information provided by Gallagher led to the examination of literature that brings attention to the combination of TO and TIE practice.

Youth and Theatre of the Oppressed, edited by Peter Duffy and Elinor Vettraino, focuses on combining Theatre in Education and Theatre of the Oppressed techniques and practices in a collection of interviews and essays about TO in educational settings. Julian Boal, Augusto's son, outlines why TO plays an important role in education in repairing crises in the world. This study addresses puppet intervention as a means to approach "problemizing." "Rather than taking the common knowledge, 'myth' of a situation for granted, problemization poses knowledge as a problem allowing new viewpoints, consciousness, reflection, hope and action to emerge" (36). The main content of this book focuses on the exploration of how children are "stigmatized," characterized or branded as disgraceful, and how TO techniques can be used in overcoming common oppressions that children face. Oppressive behaviors in children hinder academic growth. Duffy and other contributors also write about using Theatre of the Oppressed with incarcerated youth and focus on how forum theatre creates bonding experiences for troubled teens by endorsing confidence in healthy expression. Duffy shares many ways to approach and use TO techniques, and says the social make up of the group plays a large part in deciding best practices. Looking at Theatre of the Oppressed research necessitates a review of Theatre in Education sources to fully comprehend the history and key components of TIE to implement the concepts into the Reviresco Rainbow model.

Can Theatre Teach? An Historical and Evaluative Analysis of Theatre in Education, by Christine Redington, gives an accounting of Theatre in Education from the historical perspective of the Belgrade Theatre in Coventry, England, to the changes that occurred in the 1970s as TIE expanded in several other countries. During this time, the TIE concept became more visual and encompassed the opening of the teacher-student/actor-audience relationship. Theatre in Education was used to teach other subjects, and provided participants practice in critical thinking skills and dialogue. It also prompted action to take part in literature in a more cohesive manner. Plays were chosen or devised around themes of social magnitude, and workshops were developed to teach problem-solving skills based on the issues. Research has shown that there are several different ways to interpret and approach Theatre in Education methodology.

Learning Through Theatre: New Perspectives on Theatre in Education, a collection of essays edited by Tony Jackson, identifies TIE in terms of devising and playwriting. Essays by Chris Vine, Gavin Bolton, and David Pammenter compare the many different approaches TIE. Comparisons of Theatre in Education and Drama in Education show how these new theories have shaped the changes in practice over the years. "A crucial part of the devising process should therefore concern itself consciously with critical analysis" (63). Devising requires critical thought by the actors to discover solutions to various oppressive situations. Chris Vine, creator and founder of the Creative Arts Team in New York City states:

> By experiencing this directly through drama, they are able to analyze the complexities and contradictions of people's responses in such situations and – frequently – by re-applying this awareness, display the new strength and persistence necessary to change them. (121)

Theatre in Education: New Objectives for Theatre- New Techniques for Education, is a source containing a short synopsis of the history and structure of TIE. Author, John O'Toole, contends that the primary element of TIE is role play and the ability to step into a fictional world but perform real life activities. He suggests that the key dimensions involve participation and presentation and that equal amounts of both are exhibited in a workshop setting. According to O'Toole, Theatre in Education requires a middle ground of both participation and performance and mixes theatrical production with dramatic therapy. O'Toole addresses TIE as a devise that promotes "cultural heritage, literature, arts, language and imaginative development of social values" (78-85). The objectives for TIE workshops include teaching "problem solving, communication skills, decision making, emotional and moral understanding" (55-66). When children participate in this type of interactive theatre, they will begin to conduct rehearsal for reality that will benefit their social and emotional health and ability to function in society.

"Theatre in Education*,*" an essay by Allison Downey, details the history and purpose of TIE as well as defines methods and the use of similar Theatre of the Oppressed techniques. The concept "voices in the head" compares to TO's "cops in the head," which both denote the ability to see and learn from various viewpoints. "Hot seating and the inner monologue" (104) connect key elements to the Inner and Outer Rainbow Stages of the Reviresco Rainbow model. "Hot seating" refers to the breaking of the fourth wall and invites the audience to respond and sustain an interactive theatre experience.

Creative Drama in the Classroom and Beyond, by Nellie McCaslin, discusses many forms of creative drama including poetry, storytelling, mime, puppetry and mask

making. All of the lessons and activities center on the child and promote the social well-being of the learner. She offers ideas for educators and raises awareness of applied drama and process drama to provide an historical account of TIE so that educators may use theatre games for conflict resolution. McCaslin brings theatre to the non-performer and offers ideas for educators to hook students at an early age. Merging the concepts of TO and Theatre in Education inspired the inquiry and use of Drama in Education, and this approach is a spinoff of TIE that shares similar attributes. The work of Dorothy Heathcote and Gavin Bolton authorize the concept of role play work necessary for a Theatre in Education model.

So You Want to Role Play: A new approach in how to plan, by Gavin Bolton and Dorothy Heathcote, contains fundamental principles and exercises revolving around role play. Bolton and Heathcote show educators how to use this role play when teaching any subject. The key premise of role play is that the participants become experts. They describe role play as taking many forms, including examples of short exercises using pre-scripted material and improvisation as entry points to start dialogue. Usually role play involves the actor initiating the contact with the audience. The authors elucidate several dimensions of play including responsibility, shift of focus, researching, and creating metaphors while affording incentive for training to individuals who want to use role play in a theatrical context. This literature introduces unique procedures that sustain emotional, physical, and spiritual aims in any interactive theatre experience, provoking thought into dialogue and action. Heathcote and Bolton's work led to the discovery of the role play model, "Mantle of the Expert."

Drama as Context, by Dorothy Heathcote, details her approach to "Mantle of the Expert" as an experience children need to practice life skills and interactions. "Mantle of the Expert" stems from the premise that children role play as "experts" in a field, portray characters based on real life, and help each other through solutions to problems. A series of questions set scenarios for action and lead children to discoveries, often not found in traditional teaching and learning practices. This unconventional yet popular practice is highly accessible to educators. Using role play exercises in the Reviresco model stimulates audience involvement in the theatrical workshop/performance process.

Drama for Learning, by Dorothy Heathcote and Gavin Bolton, combines academic literature, interviews, discussions, and storytelling for a variety of "Mantle of the Expert" scenarios and practices. In the book, the authors share a dialogue about their work, and show the reader how questions build tasks that enforce natural dialogue. They also demonstrate how "Mantle of the Expert" techniques can be used across the curriculum. This literature supported the formation of the Reviresco Rainbow model to instill confidence in the participants' and audience members' ability to engage questions and discussion. "Mantle of the Expert" concerns itself with the social education of youth to provide outlets for creative communication in exchanging effective dialogue that fosters critical thinking.

Another valuable resource, *Signs of Change: New Directions in Secondary Theatre Education,* by Joan Lazarus, calls for the analysis of three components of theatre education practice: "learner centered practice, socially responsible practice, and comprehensive theatre education" (9). A learner centered practice calls for investigation of one's personal questions rather than the study of predetermined content. By giving

students these options, they can see the instinctive value of the educational process and may become more engaged in their own learning. In socially responsible practice, theatre incorporated into other content areas produces a body of knowledge and experience that proves valuable to learning. The comprehensive theatre model calls for the integration of the theatre jobs to work together in unison. Lazarus outlines the many social issues that theatre can address, which include, "social class, disability, race, privilege, language, culture, gender, spirituality, and sexual orientation" (62-74). Lazarus also outlines several models and diagrams that break down best practices for theatre education with some that include specific games and activities borrowed from Boal. As Lazarus's examples provided incentive to look further into the best games and activities, an inquiry of the devising process was researched and the discovery of Alison Oddey gave perspective on how the devising process could be implemented into the Reviresco Rainbow model.

Alison Oddey's, *Devising Theatre,* a practical and theoretical handbook, details how to progress from "process to product" when working toward a theatrical performance goal (vii). Oddey defines devising as structured improvisation with several different points of entry including, images, song lyrics, music, movement, words, and phrases used to compose a performance piece using reaction and response to build the a story that speaks to and provokes critical thought among the audience. Oddey addresses devising as a process of clarifying goals, preparing a group for performance, teaching collaboration, evaluating what works in the context of the goal, and solidifying the function of the end result. Her format proved instrumental in the designing of the four stages of the Reviresco Rainbow model, and provided a foundation to build the model based on current issues and using inventive methods to create a fragmented production in

which an audience could participate. Connecting the need for this type of model to the

restructure of theatre education compelled the exploration of 21st century skills needed

for the workplace.

The *21st Century Skills Map for the Arts,* sponsored by the National Education

Association and NMC, maps out what students in K-12 need terms of interdisciplinary

skills that focus on:

> Critical thinking, problem solving, communication, collaboration, creativity,
> innovations, information literacy, media literacy, technology, flexibility,
> adaptability, initiative, self- direction, cross cultural skills, productivity,
> accountability, leadership, and responsibility. (3-13)

This document chronicles the significant role the art plays in the shaping of skills that

students need. Each skill is detailed with tasks and outcomes that are specifically

connected to the arts and the transformation of American education. The map also grants

the use of key concepts used in the selection of activities for the Reviresco model

including, a combination of team work and self exploration. Once the need for a social

education model was established, a critical look at how to illustrate and impart theatrical

conventions to the work required looking at the work of Frances Hodge.

Play Directing: Analysis, Communication and Style, by Francis Hodge, the

director's bible in terms communicating with the actors, presents key elements of play

analysis that participants use as devising tools for story building and play making, which

include "idea, character, mood, dialogue, given circumstances, dramatic action and

tempo" (64-65). According to Hodge, the director's task starts with improvisation and

then moves to interpretation. Analysis and interpretation correlate to the director's ability

to communicate. Hodge lays out specific tools and tasks that a director needs in order to

establish a relationship with the actors to tell the story. The visual tools include

"picturization" (131) and the use of gesture and movement. Particular emphasis is placed on viewing the director in terms of style, and the emotive qualities he brings to his art. Several games and activities incorporated into the context of these elements, exhibited in Chapter III, dispense a creative road map for the participants.

The following resources encouraged the collection of fundamental design concepts, ideas, games, and activities to implement in the Reviresco model. *Games for Actors and Non-Actor's,* by Augusto Boal details how Theatre of the Oppressed works in Europe by focusing on the body, mind, and spirit as an actor's structure. Boal approaches the actor's work in terms of "muscular exercises, sense/ memory games, and emotion" (31-32). This book contributed activities to the Reviresco model detailed in Chapter III that stimulate creativity, teamwork, trust, clear vocal expression, and focus body movement among the students who participate in the experience. Several of the games provide participants opportunities to build trust with each other and develop the concentration necessary for critical thinking.

Drama Games and Improvs: Games for the Classroom and Beyond, by Justine Jones and Mary Ann Kelley, provided an excellent source for the games and exercises used in the Reviresco Rainbow Interactive Theatre Model. This book was created by a team of educators to provide, fun, easy, interactive games and exercises with attention to key theatrical conventions such as character, storytelling, conflict, plot, emotional discovery, motivation, endowments and dialogue. Many of the games and exercises provided points of entry for playmaking and scene building. Each activity chosen for the model should be used as a mini lesson to give participants a creative starting point.

Improv Ideas: A Book of Games and Lists, by Justine Jones and Mary Ann Kelly, the sister resource used in conjunction with the previous title, provides compiled lists of words, phrases, and several scene building games. These are used as points of entry for the improvisation, creation, and implementation of playmaking, character development, scene building, and script writing in the Reviresco Rainbow Model.

Theatre for Community, Conflict, and Dialogue, Michael Rohd's training manual for vital hope, delivers a profound connection to Boal's work for educators and theatre practitioners. Rohd outlines activities into categories such as: warm ups, trust work, bridge work, improvisation, and activating material. The games and activities chosen for bridge work in the Reviresco Rainbow Model extended to using image theatre games to initiate dialogue and the formation of a plot or storyline. Many of the games and activities chosen provided the Reviresco Rainbow Model with a springboard to create and sustain dialogue and creative action to build stories.

Improvisation for the Theatre, Viola Spolin's practical handbook for theatre specialists, unifies its collection of exercises by providing variations on different games and activities. Spolin refers to the seven aspects of spontaneity that include "games, approval/disapproval, group expression, audience, theatre techniques, carrying the learning process into daily life, and physicalization" (4-15). Approval and disapproval refer to an actor's ability to give and take in a scene by reacting and responding to each other to keeps the scene flowing. Physicalization remains a key component to acting and improvisation, because posture, gesture and facial expression paint a clearer picture for the audience and support critical dialogue. The "where game" exercises, instrumental in the development of the Reviresco Rainbow Model, establish ideas for the location of a

scene. The location of the scene influences the conception of dialogue and manifests substance in the theatrical work. To bring the audience into the realm of participation and performance, Theatre in Education games and practices were needed to round out the Reviresco model.

Making a Leap: Theatre for Empowerment, by Sara Clifford and Anna Herrmann, contains several example outlines for workshop formats. Clifford and Herrmann pose particular games and exercises such as "roles in the hat" in which audience members select a personification to insert into the story and diversify the action of the piece (127). The section on forum theatre asks pertinent questions of the devising process and allows for discovery of entry points that lend themselves to the piece being forum ready. The chapters are broken down into guides that lead the reader down a path of practical steps that engage a well-rounded experience for the facilitator and the participants. *Making a Leap* represents a culmination, of facilitating, devising, and evaluating strides for an interactive theatre experience that serve youth and community building.

Combining Theatre of the Oppressed and Theatre in Education Practices

Theatre of the Oppressed

As previously stated, three branches of Theatre of the Oppressed, instrumental in the development of the Reviresco Rainbow Interactive Theatre Model; include Rainbow of Desire, Image Theatre, and Forum Theatre. To summarize, Rainbow of Desire, created by Augusto Boal himself implies an individual's ability to use his inner-self, personal stories, and thoughts to develop creative ways to combat or effectively use "cops in the head" (internal oppressions) or conflicting views of the world, as a therapeutic avenue to discover contrasting facets and responses to their inner life and stories. The Rainbow of

Desire technique uses stage pictures created with body sculptures that depict the different perspectives of the inner self and a variety of attitudes and expressions expanded for self discovery. This promotes storytelling, movement, and character motivations to broaden one's perspective. According to Boal, "Observing itself, the human being, perceives what it is, discovers what it is not, and imagines what it can become" (Boal, *Rainbow* 13). This precept lends itself well to the use of drama as therapy that applies alternate, creative options to growth and healing. "It allows man to imagine variations of his actions, to study alternatives. Man can see himself in the act of seeing, the act of acting, the act of feeling, and the act of thinking" (13). Rainbow of Desire techniques are used to aid participants in the discovery and analysis of the inner and alternative selves.

The rainbow of colors holds significant properties and communicative messages as detailed in the *Rainbow Theory of Chakras* (see Fig 1), invented by Christopher Hills, which closely mirrors the work of Carl Jung. This offshoot of yoga philosophy connects colors to personality traits and provides a design that aids in the discovery of certain parts of oneself. The Rainbow of Desire technique could use a road map to help guide participants to healthy choices when they are working with movement. Color therapy assigns personality traits to each color, and work well with Rainbow of Desire because it provides unique, subjective information used to transform body movement and interpret personality characteristics for character development. Each color of the rainbow is assigned a Sanskrit term, a body center, a personality trait, and a specific social characteristic to give a certain meaning to each color and its trait. The chakras provide a foundation for a safer approach to the Rainbow of Desire work.

The *Rainbow Theory of Chakras* depicts these characteristics as a device to springboard character analysis and implement vocal and kinesthetic choices for the development of characters and alter-egos. The chakras work well in conjunction with Boal's Rainbow of Desire because they maintain insight into human behavior and give participants a starting point from which to create and to further discover solutions to challenges that bring about action and change. Choosing a color, or multiple colors, and attaching a personality trait, gives participants tools with which to build qualities instrumental in creating and responding to characters, dialogue and action.

The Rainbow of Desire and the *Rainbow Theory of Chakras* complement each other and replenish ideas and insights in how to approach certain issues or stories. The combination of these elements enhances a participant's ability to engage in life planning, character progress, and action. This form of performance art also allows participants to learn from each other and to extend storytelling and dialogue into action.

	Position	Type	Personality-characteristics
Sahasrara	Crown	Primordial imagination type	Imagination, shame and wonder
Ajna	Forehead	Intuitive-visionary type	Intuition, sensitivity, envy or admiration
Vishuddha	Throat	Contemplative-nostalgic	Mental concepts, authority, reverence
Anahata	Heart	Security or self-centered type	Vital force; possession, jealousy, power
Manipura	Solar Plexus	Intellectual	Thinking; Intellect, Change
Swadhistana	"Splenic Plexus"	Social-gregarious	Social; Ambition
Muladhara	Genitals	Physical-sensation	Sensation; Sex, fear and anger

Fig. 1. The Rainbow Theory of Chakras Chart. Kazlev, M. Alan. "The Rainbow Theory of Chakras. *Khepner.net*. Kheper, 29 July 2004. Web. 10 March 2012.

Image Theatre works on creating stage pictures and is the foundation for TO. According to Boal, "the participant is to use the bodies of others as if he was a sculptor, and the others were made of clay: he must determine the position of each body down to the minute details of their facial expressions" (Boal, *Theatre* 135). In summary, this approach engages discussions and possible stories. Human sculptures can evoke dialogue necessary for change. Boal identifies the three types of images: "actual, transitional, and ideal." In this perspective, the "actual image" is authentically created with no influence; the "transitional image" is what other characters may add to change the meaning and evoke discussion with slight alterations, ultimately leading the picture to the "ideal image" which is useful for the creation of dialogue and action (135). Body language, an important part of Image Theatre, can present many options for moving forward in the forum process.

In Forum Theatre, an interactive style of theatre, the audience can stop the action of a performance, step into the role of one of the characters and intervene to offer an alternative direction to the piece or a solution that the original protagonist cannot see. "The participant who chooses to intervene must continue the same physical action" (139) as the character replaced, but can change the character motivation or vocal inflection. Forum Theatre offers strategies compelling students to stand up for each other in times of conflict. When students engage in a Forum Theatre activity they open possibilities for developing an understanding of various ideas.

One Boalian inspired activity calls students to participate in a news story improvisation. Groups of students receive news articles to transform into short plays, and

the audience becomes "spect-actors" that offer possible outcomes to the scenes. This approach gives students experience in communicating concerns about real life issues and provides tools for problem solving in a social context. "In forum theater no idea is imposed: the audience, the people have the opportunity to try out all their ideas, to rehearse all the possibilities, and to verify them in theatrical practice" (141). Boal's Theatre of the Oppressed works through a tiered system starting with the Rainbow of Desire—discovering the creative self, Image Theatre—projecting those discoveries outward through the body, and Forum Theatre—engaging in improvisational dialogue and action to bring about a well-rounded process of life planning, character progress, and action. Interactive theatre works toward the restructure of theatre education. The maintenance of dialogue and action illustrates how educators and community members can engage youth in their education through creative means.

Theatre in Education

Theatre in Education (TIE), created in England at the Belgrade Theatre in 1965, was an attempt to bring a creative element to educational and political action. The intent of a TIE program allows the audience to explore a topic, motivate the discovery of change, and offer alternative solutions to the problem. Theatre in Education programs usually center on a specific topic or issue that a particular group needs to address. According to John O'Toole, "Drama may be defined as a symbolic representation at first hand of the working out of the relationships involving human beings" (O'Toole 19). Human beings learn from each other and drama offers a wide array of skill building exercises that enhance communication.

Allison Downey, in *Interactive and Improvisational Drama,* states, "The melding of the theatrical components with the educational activities move the piece from being a 'play' to being identified as a program" (99). The popularity of TIE programs in schools, juvenile detention centers, prisons and hospitals throughout Europe exist because they allow audiences to become emotionally engaged and formulate questions that serve discussions on a particular topic. A team of "actors/teachers" usually run TIE programs in a workshop setting, yet only include a slight informal performance element. Theatre in Education also incorporates several Theatre of the Oppressed techniques such as "hot seating, inner monologue, tableaus, and image theatre," but usually focuses on the big picture of a problem with a specific message and not individual character struggles (104-105). Theatre in Education is a cross between participation and structured presentation.

Theatre in education practitioners must develop a relationship with the audience, and voice a message that instigates critical thinking and questioning to evoke awareness. "Awareness may come with direct participation in the symbolized relationship in improvisation: educational drama, drama therapy, creative dramatics, socio-drama, and structured role play" (20). Role playing is an integral part of the educational theatre process. According to Dorothy Heathcote and Gavin Bolton, "Effectively, in using this method you are endowing your class with a role that increases their power or ability to engage with the material being learnt or studied" (Heathcote, *Drama as Context* x). Role playing benefits the development of self- confidence and communication skills. Theatre in Education favors theatre education because it brings a creative outlook to educational principles and opens dialogue for higher level thinking and learning.

Theatre Companies Investigation

Six theatre organizations in the United States, Canada, and Europe were investigated to glean insight into the best practices to be considered for the Reviresco Rainbow Interactive Theatre Model. The six companies represent a broad spectrum of exclusively TO, only TIE, or a mixture of both.

Mixed Company Theatre

Simon Malbogat is the artistic director of Mixed Company Theatre in Toronto, Canada. The company develops forum theatre projects under three main umbrellas: "schools, communities, and the workplace" (*Mixed*). The group usually devises a piece of theatre or performance art that uses physical, emotional, and physiological means to develop creative outcomes that "engage, educate and empower" (*Mixed*) individuals and their communities.

Creating a story, universal to everyone, encourages active participation and application to the lives of the group members. According to their website, Malbogat leads a group of "diverse theatre professionals who develop and present original Forum Theatre" work that focuses on educational community issues for local, regional national, and international audiences. The company also develops "made to order" workshops that provide a "safe way to bring together all of the parties affected by a particular issue." (*Mixed*). Some of the issues that these workshops address include "bullying, substance abuse, diversity, homophobia, gang violence, and sexual harassment" (*Mixed*). The company has also developed an intense workshop that combats "homelessness and life on the streets" (*Mixed*) called the Community Initiative Project. "This collective theatre experience challenges common conceptions and misconceptions about people who live

different lifestyles" (*Mixed*). Mixed Company Theatre uses interactive theatre to awaken

critical thinking. In a testimony from the Canadian government,

> To see a timeless story brought to life, to see drama used as a means of social
> change, to witness the magic of theatre—this is what it means to live life more
> passionately, for our very existence to be enriched by unique, often unexpected
> and eye-opening perspectives. (*Mixed*)

Changing Lives Theatre Ensemble

Nitra Gutierrez, the artistic director of Changing Lives Theatre Ensemble, a

division of Creative Action in Austin, Texas, works in conjunction with Safeplace to

address social issues that teens face and provide a safe venue for exploration and

expression. Safeplace is a non-profit organization that helps victims of sexual assault and

violence. Changing Lives Theatre Ensemble works with TO techniques to prepare

theatrical presentations that are executed at middle schools.

Changing Lives Theatre Ensemble uses a TO approach that usually centers on

relationship issues. They not only introduce images and poetry in a workshop setting for

rehearsal that requires collaboration, but also implement the idea of working toward

performance, so the participants engage in preparing a final product. Creative Action's

mission statement reads:

> Creative Action uses the creative arts to activate the academic, social and
> emotional development of young people. Through interactive classroom
> performances, after school residencies and community based programs, CA's
> team of professional teaching artists inspire youth to be creative artists,
> courageous allies, critical thinkers and confident leaders in their community.
> (*Theatre*)

Creative Action reaches about 16,000 people every year through several public and

private schools and focuses mostly on "bullying, dating violence, conflict resolution and

literacy skills" (*Theatre*). Their website also states that "Youth and adults need more

education regarding critical issues related to healthy relationships in a format that is interesting, engaging and accessible" (*Theatre*).

A Mind Apart Theatre Company

At A Mind Apart Theatre Company of Sheffield, UK, artistic director Jodie Marshall, uses the arts for rehabilitation. A Mind Apart is a company that offers performances, events, and workshops that are tailored to a specific group, class, or other educational options such as the hosting of parties. Their mission statement reads: "A Mind Apart works toward teaching, inspiring, encouraging, and motivating participants in all social and individual areas of life, giving them positive life-long memories and experiences in the performing arts and theatre" (*A Mind*). The Company also works in a variety of sectors, including schools, hospitals, and private organizations, that want to experience a creative way to develop communication skills. Their main focus aims to rehabilitate challenged groups and work towards inclusion by providing individuals tools to repair relationships through dialogue and action. According to their website, "This teaching is given in an environment where performance and theatre is used to challenge, teach and encourage participants to become motivated in all areas of their lives" (*A Mind*).

Events and classes at A Mind Apart are oriented to a workshop setting and center on topics that a specific group analyzes and presents. Although the work has a performance element, the core focuses on education. A Mind Apart's go-to devising tools primarily use Image Theatre but also include Rainbow of Desire techniques and "cops in the head" exercises. The company affirms that every approach differs depending on the

group and issue, but the basic assumption always presents storytelling, plot, and action, and sometimes songwriting (*A Mind*).

Playback Theatre

The unique Playback Theatre, with branches in fifty communities around the world, specializes in enacting audience stories in a public setting to derive meanings and experiences that affect the audience in a way that traditional theatre does not. The Playback experience is described as a technique that uses real life stories from the audience and enacts them with creative, theatrical conventions. The improvisational process does not employ any pre-devising work. The re-enactment of an audience member's story necessitates on-the-spot work for the actors. According to their website,

> Playback theatre, based on the stories of audience members enacted on the spot, promotes the right for any voice to be heard, brings group concerns to the surface, and stimulates a dialogue by making different perspectives visible. The method is extremely flexible since there is no set play, and can adapt to the needs of many kinds of groups and organizations. (*Playback*)

This type of interactive theatre experience requires the audience to think critically and grants them the opportunity to experience an emotion/situation through embodying elements of improvised stories. Playback allows its spectators to see different perspectives, and the guiding principle honors the storyteller. Playback hires out to the public and private organizations and works with leadership groups and troubled teens (*Playback*).

Big Wheel Theatre in Education Company

Big Wheel Theatre In Education Company, the only company researched with a true TIE practice, is located in London, England, and leans toward Theatre in Education practices without requiring Theatre of the Oppressed techniques. Interactive throughout,

this type of theatre role-playing constantly engages the audience. Most of their offerings are presented in a workshop setting with no stage or fourth wall, and minimal performance aspects. Audience members do not stop the action of the piece, but are automatically invited to join in on the conversation (*Big*).

Big Wheel's work most often resembles clowning but has no TO influence or fully developed characterizations. No devising methods are used because it is improvisational throughout. Sometimes the company uses Shakespeare and sections of other scripts to form a topic that are work-shopped into an interactive piece and tailored to a specific group. Big Wheel strives for inclusion so that everyone participates and the facilitators/actors meet, speak, and shake hands with every participant throughout the workshop (*Big*).

The Forum Project

The Forum Project was co-founded in New York City by S. Leigh Thompson and Alexander Santiago-Jirau as, "An organization who works through critical pedagogy and Theatre of the Oppressed techniques through which individuals and communities can explore and understand the world, their communities and their lives (*The Forum*). This company exemplifies the truest form of TO among the companies researched. The Forum Project believes in the liberation process of those oppressed, and disagrees with putting focus on performance and product. They suggest that the facilitator be very open to the participants and allow their stories and oppressions to speak to the content and form of the workshop experience. Most of The Forum Project's work is with oppressed and marginalized communities, and much of their engagement involves queer youth. They work in schools, organizations, and communities as well as provide open

workshops and trainings. Much of their work gears itself toward educators and activists, and concerns how to develop skills that better engage students and diverse populations (*The Forum*). According to their website, "creative methods are used to engage individuals and their communities to deconstruct and dialogue about oppressions we face and to develop creative tactics for liberation" (*The Forum*).

Comparisons and Emersion of Practices

The comparison of these six organizations provided a broader spectrum of best practices and gave perspective as the Reviresco Model was developed. The approach combined the best methods of each model to develop a prototype that can serve the educational process of this project and give students, educators, and community members a guide for the development of social education.

The two companies that offered the most fascinating learning experiences were Mixed Company Theatre and The Forum Project. These two, the only ones that practice TO exclusively, focus on addressing oppressions in the true spirit of Boal's work. Tremendous insight was gained into how to approach the development of the model. These discoveries led to contemplating questions and ideas that serve the educational value of this project and stay true to interactive theatre work. Theatre of the Oppressed practices fundamentally begins with the issues and stem from the creative energy of the participants. The importance of modifying teaching practices and giving students more autonomy to experiment creates positive learning experiences.

Several of the companies explored do not employ pre-devising techniques and rely on heavily improvisational games to build character and scenes randomly in a workshop setting. The Forum Project, Playback Theatre West, and Big Wheel Theatre in

Education Company depend on natural response to the action and dialogue, engage participants on the spot, and provide no pre-writing of material. Changing Lives Theatre Company follows a devising structure that uses storytelling and image theatre at its foundation. Developing the content model from the perspective of student creation rather than facilitator direction was challenging.

Using the Reviresco Model requires beginning with the issues and creating a theme from which to build stories and experiences that reflect the lives of the participants. The Francis Hodge script analysis model, beneficial to implementing theatrical conventions, provides a path for participants to create and rely heavily on TO concepts to initiate dialogue and action as detailed in Chapter III. Key components, such as storytelling and role playing with the audience, ensure engagement in the process for everyone involved.

Both A Mind Apart Theatre Company and Changing Lives Theatre Company do most of their work in schools and rely equally on both TIE and TO, especially Image Theatre. Using several points of entry such as storytelling, poetry, movement, music, sounds, and image work provides a solid foundation for the devising process. According to Allison Oddey, "The devising process is about the fragmentary experience of understanding ourselves, our culture, and the world we inhabit. The process reflects a multi-vision made up of each group member's individual perception of the world…" (Oddey 1).

As the Reviresco Rainbow Interactive Theatre Model was developed, Boal's three theatrical forms: Rainbow of Desire, Image Theatre, and Forum Theatre; became building blocks to the devising process, but the foundation always stayed in Image

Theatre because this concept serves as the best opportunity to further inspire critical thought dialogue, and creative response to instill the value of life planning, character progress, and action. Theatre in Education elements, such as role play and storytelling, were executed in the model to give participants an aesthetic view of the rehearsal for life. When students practice living through creative means, they become higher-level thinkers, better communicators, and excellent decision makers due to their keen awareness of others.

CHAPTER III

METHODOLOGY

The method of research in this thesis project involved discovering, learning, and documenting philosophies and practices gleaned from the aforementioned six theatre companies that use interactive theatre as an educational tool. The findings implemented into the Reviresco model display a broad spectrum of both Theatre of the Oppressed and Theatre in Education practices. Research centered on the similarities and differences between both practices in order to create a template for the model.

The model, designed in four stages, includes the Inner Rainbow, in which characters are created, and the Outer Rainbow, in which the characters are placed in an active story line, as a vehicle for the development of a devised performance piece. The next two stages, Extending the Rainbow, in which the participants rehearse and formulate ideas for audience involvement, and Synthesizing the Rainbow, in which the performance/workshop takes place, endow the participants with tools to involve the audience in a unique theatrical experience.

The devising model was formed using concepts from Francis Hodge. Hodge's analysis worksheet for character and script study is an ideal tool for improvisation that gives students a starting point for creating a devised piece. The endless possibilities in terms of creating, formulating, and implementing improvisations and games fit the concepts of "character, dramatic action, given circumstances, dialogue, idea, mood and

tempo" (64-65). The play analysis concepts allow participants to produce improvisational scenes that result in interactive experiences for the audience.

The Reviresco Rainbow Interactive Theatre Model

Stage One — The Inner Rainbow

The Inner Rainbow stage of the project reflects Boal's Rainbow of Desire and focuses on building energy and trust within a group. This stage is also dedicated to developing ideas and themes on which to create characters, mood, and dialogue that are used to develop scenes in Stage Two. The first two stages concentrate on using theatre activities and games that focus on life planning, community building, and character progress as participants explore storytelling and personal experiences to master character development and discover verbal and non-verbal communication that transcend their creative beings.

Energy is an essential component to community building, and creating positive energy gives participants a chance to connect with each other on a personal level, and it allows for groups to work together more cohesively. According to Michael Rohd, energy and focus are important elements for the development of concentration. He states, "a good game sets up a clear task with clear boundaries and moves everyone forward together with objectives and ways of achieving them" (Rohd 9). The games chosen to stimulate energy include: "Circle dash" – the group stands in a circle and the participants make eye contact with each other and switch places (10); "Cover the space" – a pursuit in which the participants walk through a large space and respond to variations of "freezes" and tasks (12); "Defender – each player silently chooses two other players (one enemy and one defender) and then moves through the space gravitating to the defender while

avoiding the enemy (17); and "Zip Zap Zop" – a circle game where the players send a "bolt of energy" to each other, reciting "zip, zap, zop" with each pass (22). These exercises stimulate energy and allow concentration to thrive.

Trust is another essential aspect to building a steadfast group dynamic that must endure through relationships and community building. Rohd advises, "a safe place is developed through physical trust work, sensory work, and storytelling exercises designed to help individuals know each other in new and surprising ways" (28). These activities include: "Blind No Contact" – a game in which the participants form two lines and one line of players close their eyes; a player from the opposite line leads a blindfolded participant around the space with one hand on his/her shoulder, making sure the blindfolded player does not come into contact with anything (34); "Circle Height" – the participants mix themselves up in the space with their eyes closed, and then they silently form a circle from the tallest to the shortest (41); "Trust Circle" – participants stand in a tight circle, holding their hands out as one participant in the center has his/her arms crossed on his/her chest with eyes closed and leans forward or backward into the group's hands for safety (30); and "Storytelling" – players pair up and tell each other a personal story when they have experienced an oppression or problem (44). The storytelling exercise is crucial to the discovery of a central theme or idea on which to build a project. The only caveat is that the story must be about an oppression or problem that the participant has faced in his life. The stories told provide an incentive for exploration of a central theme or idea.

After the stories are told, the partners give titles to each other's stories and discuss the meanings, as well as note any philosophical statements or implications by recording

them in a journal. The goal of this process is to share the results and identity a central

idea on which to build a performance/forum piece. Participants should pay special

attention to the problems of the story and note specific phrases, quotes, and emotional

awareness.

After a community of energy, trust, and a central theme is established, the

participants delve into devising characters, determining moods, and exploring dialogue.

According to Francis Hodge, "a character takes shape and is revealed through the course

of the action" (Hodge 44). Hodge also lays out facets that a character needs to possess,

which include: "desire, will, moral stance, and decorum, and a list of adjectives" (45-46).

Using Hodge, the next step is for participants to explore monologue writing based on the

universal theme. They create questions around the theme and write preliminary drafts of

their monologues. This work is based on specific "yes or no" questions in which the

players form a stance on the issue, which allows for investigation of character

development, and the discovery of mood and dialogue through improvisation activities.

Participants gain insight about character development through "desire, will, moral

stance, decorum and lists of adjectives," using exercises they apply to their previous

monologue work. Most of these activities are taken from *Improv Ideas,* by Justine Jones

and Mary Ann Kelly, and include: "Mixed Motivations" – a partner activity in which

each player chooses a motivational word as a point of entry to develop a brief exchange

of dialogue in order to solidify character objective (Jones 96-97); "Columbian Hypnosis"

– a trust game in which pairs take turns leading their partner around the space with the

palm of his/her hand, as if in a hypnotic state. The goal is to captivate one's partner and

test the strengths of his or her will (Boal *Games* 51); and "Values" – a game that explores

character values in terms of how personalities are shaped. Players choose a "value" word for their character as a point of entry in which to exchange a brief improvisational dialogue with a partner (Jones 118).

Hodge's next concept for character development is "decorum" which "describes a character's physical appearance" and may help to "project him/her into the society in which he/she lives" (Hodge 46). The aligned activity is for the participants to design a costume or look that represents their characters. After deciding on a specific look, they choose mannerisms in movement and vocal quality that accentuate their characters' values. Finally, they write a list of words and phrases that are characteristic of their portrayals thus far. This exercise is an excellent tool for the exploration and creation of mood and dialogue.

The next phase of the Inner Rainbow is to establish an overall mood for the piece, as well as moods for each of the characters based on previous discoveries. Participants brainstorm a list of emotions and choose a color from the rainbow to connect to their personality type. They apply weak and strong opposite traits to their characters according to the *Rainbow Theory of Chakras Chart.* Players are then given an opportunity to support each other and give feedback through rehearsal and preliminary performances of monologues. After the chakras have been discovered, the players participate in the Rasa Boxes exercise that allows emotions to flow through the characters. Rasa Boxes are detailed in Chapter IV. Another activity that aids players in altering emotion is the game, "From…To…," from Justine Jones and Mary Ann Kelly's book, *Improv Ideas.* This game entails applying "transformations" from one state of mind to another and using one's body and facial expression to communicate the transformation. Examples are to

physically act out from "depressed to euphoric" or from "fearful to brave" (Jones 160-161).

Creating dialogue is the last juncture of the Inner Rainbow that aids in establishing a direction for Stage Two, the Outer Rainbow. Participants choose a song lyric as a point of entry that represents their character work thus far, and subsequently use that lyric to write a poem or soliloquy about their characters' inner thoughts; they incorporate a line of the lyric into their monologue. These lyric lines and speeches are used as springboards to create a character storyline through the given circumstances and dramatic action using Image Theatre to discover the Outer Rainbow, which is discussed in more detail below.

Other activities that promote the formation of dialogue include improvisational experiments with sound effects and sensory stimuli. The participants connect these discoveries to the next stage and incorporate them into the performance piece. The games include: "Suspense" – the players divide into teams of five and chose six to ten sound effects; they are given five minutes to prepare a three-minute "radio drama" (Improvisational scene) based around the sound effects using their previous character work and a suspenseful plot (146-147); and "Sensing" – the participants find a place on the floor. Then the facilitator turns out the lights and calls out different sensory stimuli as the participants react (140-141). Each participant sits on the floor with their eyes closed and is given several sensory entry points to imagine; they include, for example, "slippery, tart, smooth, springy, bitter and round." Students react with movement and facial expression from the perspective of their characters.

Stage Two — The Outer Rainbow

The Outer Rainbow was conceived through Boal's Image Theatre games to create storylines and dialogue for characters to intermingle with one another. Part of life planning and community building is to let characters develop relationships around the central issue through given circumstances and improvisational activities. These activities include a writing exercise in which players formulate the character's previous life story. Entry point questions are: "What happened to this character previously? Where were they born? How old are they? Where did they live? What was their economic and religious background like? In which kind of social environment do they live? How did they know the other character? What was their attitude toward the other characters? What has led them to this point?

Following the writing activity, players share and discuss their results and then engage in a series of "where" exercises from Viola Spolin's *Improvisation for the Theatre,* to establish a location for the performance piece. These activities include: "First Where Session" – characters are paired up and exchange a brief dialogue to establish their relationship and their immediate surroundings. They demonstrate their physicality using mime (90-91); "What's Beyond (A)?" – a player either enters or leaves the room by indicating through physical movement where they are going or where they have been (102); "What's Beyond (D)?" – two players (A and B), agree upon a simple location. A is on stage when B enters, and A must find where B has been and what B was doing without telling B. A scene must then begin on stage related to B's whereabouts (130). These activities give players the opportunity to explore locations, "the where," through physical activity and dialogue, to aid in the formation of dramatic action.

The design of the dramatic action lends itself well to the participant's character progress, story discovery and formation, through a variety of Michael Rohd's image theatre games. These activities include: "Sculpting" – using the words, phrases and song lyrics from previous activities as points of entry, participants first sculpt each other's bodies in partners to communicate the text's meaning, and then they move into sculpting in small groups of three or four to discuss possible story options for each image. The final sculpture is formed by the entire group and is incorporated into the final devised piece (62-63); "Complete the Image" – two players choose a word or phrase with which to create an image or stage picture. A participant then called out "freeze," replaces one of the other players, and interprets a reaction in image form. Then between each player, a discussion initiates among the group about possible stories and episodes for the characters (60); and "Image Alive" – an extension of "complete the image" gives the participants an opportunity to use images to create dialogue through action. The process involves the players shouting: "freeze, image alive," and addresses the dialogue from the point of the relationship, conflict, or theme (92).

The purpose of these image activities provides story plots ideas for the characters. The next task is for the participants to write a script based on the all of the devising exploration projects thus far. They incorporate characters, themes, mood, dialogue, images, sound effects, movement and past life into a finished devised performance piece.

Stage Three — Extending the Rainbow

Life planning, community building, and character progress skills are needed to take action and provide a foundation for the final stage of the symposium. After the process of designing a performance piece through the Inner and Outer Rainbow stages,

the players rehearse their performance, integrate tempo, include a question and answer

session, and encourage audience participation and role play. The first task of the

extension phase allows the players to rehearse the performance piece they initially create

through improvisation.

Sara Clifford and Anna Herrmann note that specific questions must be addressed

in the rehearsal process to make sure the piece is forum ready and can evoke critical

thought among the participants (Clifford and Herrmann 123). They include: Do we

understand the story? Is there a central character (the protagonist)? Are they oppressed?

Do we care about them? If not, why not? Is it clear what the protagonist wants? Is there

an identifiable antagonist (someone who embodies and maintains the oppression of the

protagonist)? Is there room for intervention (someone from the audience attempting to

change the outcome) (123)? As the participants reflect on these questions, they use a

discussion forum and journaling to solidify their responses. After this discussion, the

participants decide on areas in which audience interaction might be beneficial to the

cohesiveness of the piece.

The players also need to engage in comprehensive improvisation skills to become

well versed enough to handle the audience smoothly. The participants join in a series of

acting games and improvisations that allow them to think quickly. These games include:

"First Line, Last Line" – the players divide into two teams and each player is assigned a

line of dialogue. They must then decide which line will be given first and which one will

be delivered last, and improvise a scene creating the dialogue in between both lines

(Jones 62-63); and "Trapped" – the participants divide into teams of three to five, and are

assigned an enclosed space, such as an elevator, phone booth, or subway car. They are

given five minutes to create a one to two minute scene, containing a beginning, middle, and ultimately must help each other figure out how to leave the space (38-39).

Next, the Theatre in Education element of question and answer is used to establish role play and audience integration. Players formulate questions based on the theme to engage the audience members to invite participation and discussion in Stage Four. In addition to the participant's questions, the audience is allowed to ask questions and engage in discussion. There is a twenty-minute interval in which the audience can participate in the "Roles in the Hat" game, taken from *Making a Leap: Theatre for Empowerment* (Clifford 127). In this exercise, the audience has the opportunity to write roles on index cards that they would like to see implemented into the scene or conflict. They are given the opportunity to step into the role chosen, or assign the role to one of the players. After discovering and practicing ways to extend the rainbow, the players are now equipped for Stage Four. The performance workshop is now ready to be presented to an audience.

Stage Four — Symposium — Synthesizing the Rainbow

Before the performance workshop begins, the joker/facilitator addresses the audience/spectators about their options. These participants are given an index card booklet with the words "Magic, Shift, and Quest." These words are the stop action identifiers, meaning the words that the audience members use to stop the action of the performance, thus transforming the experience. "Magic" represents the Inner Rainbow, with which an observer stops the scene by saying the word "Magic." Upon doing so, he has the opportunity to frame a piece of action and deliver a soliloquy about how the specific action or scene affected him. "Shift" represents the Outer Rainbow in which a

"spect-actor" stops the action of the play, replaces a character, acts out an alternative plot or scene, and changes the direction of the piece. The final stop action identifier is the word "Quest," which represents extending the rainbow and gives opportunities for the players and the audience a chance to offer questions and play the "Roles in the Hat" game. This juncture leaves the audience with more ways to become involved in the action of the story.

The performance workshop consists of a pre-devised piece based on a central theme that gives rise to a social issue. Characters that experience oppression are formed through the Inner Rainbow, stories for these characters are created and written through image theatre using the Outer Rainbow, games and exercises allow the participants to become accomplished in Extending the Rainbow that mixes performance and workshop styles and engages all of the players and the spectators in a presentation to form a powerful learning experience through theatre and social issues. This undertaking allows everyone involved to look critically at life planning, character progress, action, and the creative self as tools for problem solving.

Stage One – The Inner Rainbow					
Energy	Trust	Theme/Idea	Character	Mood	Dialogue
"Circle Dash" (Rohd 10) "Cover the Space" (Rohd 12) "Defender" (Rohd 17) "Zip Zap Zop" (Rohd 22)	"Blind No Contact" (Rohd 34) "Circle Height" (Rohd 41) "Trust Circle" (Rohd 30) "Storytelling" (Rohd 44)	Create Title for Monologue Brainstorm philosophical statements Journaling- phrases, quotes and emotional awareness Solidify Theme/ Idea	Desire "Mixed Motivations" (Jones 96-97) Will "Columbian Hypnosis" (Boal 51) Moral Stance "Values" (Jones 118) Decorum Costume Design Adjectives Make a list Writing- Preliminary Draft of Monologue	Rasa Boxes Choosing a Personality Type based on *The Rainbow Theory of the Chakras* Monologue Rehearsal – delivery from strongest to weakest Chakra point Partner Feed Back Discussion "From…To.." using transformations (160-161)	Choosing song lyric Poetry/ Soliloquy Writing Journaling "Suspense" using sound effects (Jones 146-147) "Sensing" using sensory stimuli (140-141) Writing 2nd draft of monologue and incorporati ng new discoveries .

Fig. 2. Inner Rainbow Activity Chart.

Stage Two – The Outer Rainbow		
Given Circumstances	Dramatic Action	Script Writing
Discussion and journaling of characters previous life. Discussion and journaling of characters religious, economic, and social background. "Where" Exercises "First Where Session" (Spolin 90-91) "What's Beyond (A)?" (Spolin 102) "What's Beyond (D)?" (Spolin 130)	Image Theatre Exercises "Sculpting" (Rohd 62-63) "Complete the Image" (Rohd 60) "Image Alive" (Rohd 92)	Participants write a script incorporating: Energy Trust Theme/Idea Characters/ monologues Mood/ movement/ facial expression Dialogue/ sound effects and sensory stimuli Given Circumstances /Location/ previous life experience Dramatic Action created through Image Theatre

Fig. 3. Outer Rainbow Activity Chart.

Stage Three - Extending the Rainbow				
Tempo	Rehearsal/ Improvisation Practice	Question and Answer	Audience Integration	Role Play Possibilities
Players rehearse and run their performance piece and address questions through journaling. Players decide the best places for audience interaction	Players continue rehearsing and partake in improvisation activities.

"First Line/Last Line" (Jones 62-63)

"Trapped" (Jones 38-39) | Players formulate questions based on the theme that evoke critical thought and allow for audience invitation and participation. | Players use questions to invite the audience to participate

Audience of Spect-actors is also given participation options. (see stage four) | "Roles in a Hat" (Clifford 127-128). (20 minute interval) |

Fig. 4. Extending the Rainbow Activity Chart.

Stage Four – Synthesizing the Rainbow Symposium – Spectator to Spect-actor Options		
Magic	Shift	Quest
This word represents the inner rainbow and gives the spect-actor permission to frame a piece of the action and share a personal story.	This word represents the outer rainbow and allows the spect-actor to stop the action of the scene and replace the protagonist with him/herself and change the direction of the piece.	This word represents extending the rainbow and allows for questions to become a part of the plot. Both player and audience member can use this as an entry point for role play or discussion.

Fig. 5. Synthesizing the Rainbow Activity Chart.

CHAPTER IV

DISCUSSION

The implementation of this model offers several possibilities and outcomes that will work depending on the group of students engaged in the process. Advantages and disadvantages are present whether the model is used with a pre-existing company or a newly formed troupe. The theme chosen and the social make up of the group play a large part in determining the success of the project.

The initial trust and energy exercises will glean favorable results if the participants enjoy the activities. The "cover the space" game is often a favorite because it allows those involved to get to know each other in a different way. Experience shows that team building exercises are not always necessary for a pre-existing group because a bond has already been formed. They are essential for groups that are getting started since trust is the foundation on which to build rapport, especially when dealing with personal stories that affect one's psychological makeup. The following is a hypothetical example of how the Reviresco Rainbow Interactive Theatre Model might work with a small group of participants with a preexisting company of young actors.

Stage One

The Inner Rainbow stories could reflect, for example, the life of an immigrant girl from India trying to adjust to living in a small town community in the southern United States. Other stories could include: a younger sibling becoming an aunt for the first time;

a family who is moving away and their trials and tribulations of adjusting to a new home;
bullying and its effects on one's life; or a family dealing with adoption. Based on these
examples, the theme of growing through change emerges. Additionally, the following
philosophical ideas might be explored: changing, reforming, leaving, entering new stages
of life, knowing what the risks are, the mind, the soul, the flesh, the bones; and I do not
like change, but sometimes it is necessary.

Characters created for this example include:

(Character One)
Aspen: a young immigrant girl.
Motivations: to make proud, to stand up for self.
Value: fitting in, acceptance.
Adjectives: shy, eager.
Chakra Point: solar plexus/ambition
Transformation: cautious to bold.

(Character Two)
Willow: a young dancer.
Motivations: to teach, to mystify, and to lecture.
Value: to work from the heart
Adjectives: graceful, prim proper, headstrong.
Chakra Point: crown/wonder
Transformation: frustrated to accepting.

(Character Three)
Juniper: another young dancer.
Motivations: to belittle, to irritate, to embarrass,
Value: perfection.
Adjectives: Stuck up, pretty, tense, cynical, mischievous.
Chakra Point: heart/power
Transformation: kind to nasty.

(Character Four)
Ms. Spacey: a dance instructor
Motivations: to learn the truth, to create a safe environment.
Values: compassion, leadership
Adjectives: strict, understanding, forgiving, impatient.
Chakra Point: forehead/thought
Transformation: ashamed to proud.

(Character Five)
Mrs. Smith: an angry parent.
Motivations: to humiliate, to defend, to cast suspicion.
Values: loyalty, honor, justice.
Adjectives: eccentric, funny, caring, and unusual.
Chakra Point: throat/ authority.
Transformation: stoic to hysterical.

The transformation activity is used to establish mood that allows the participants to explore a range of emotional behavior they will eventually integrate into their character work. They each choose a transformation that fits their character. Examples for this hypothetical scenario include: "cautious to bold," "frustrated to accepting," "kind to nasty," "ashamed to proud," and "stoic to hysterical." The idea is for the participants to create two distinct images that communicate each of the words, and for observers to guess the words. A discussion must follow on how the transformation affects character development.

The dialogue phase includes embodying song lyrics into the storyline. An example of a song could be, "Defying Gravity," from *Wicked,* which provides lyrics such as: "I'm through with playing by the rules of someone else's game," and "none of it seems to matter anymore," which gives the characters empowerment to stand up for themselves in times of adversity. Participants also devise a line of dialogue that represents their character and provides a foundation for scene development. These

lines will lead to the creation of dialogue among the characters. For example:

Aspen: Can I learn that?

Willow: You're not good enough.

Juniper: You don't belong here.

Ms. Spacey: Five, six, seven, eight now stretch.

Mrs. Smith: I am here, your life just got better.

The five characters featured in this sketch are: Aspen, a new girl; Willow and Juniper, two young dancers; Ms. Spacey, a dance instructor; and Mrs. Smith, an angry parent. The participants must incorporate a sound effect for their characters and story development, which could include applause, clock ticking, a car horn, birds chirping, and drum patterns. The chosen sounds give depth to the characters and provide the actors with certain nuances on which to react. The overall mood of the example piece speaks of courage and perseverance. Each of the characters, especially Aspen and Willow, represent how one moves through conflict and adjusts to changes in growth and emotional well being as they relate to each other. The characters' motivation seeks to provide skills that match their value and direct them to a full understanding of courage and perseverance. For example, Aspen's goal of standing up for herself reflects a value of acceptance which in turn prompts actions of change upon which the participants and the audience can observe and reflect. A "Rasa Boxes" activity will then assist the actors in adding character dimension. "Rasa Boxes" was invented by theatre practitioner, Richard Schechner, and is used as a method for discovery of emotional states. The exercise entails nine boxes laid out in a grid marked on the floor with masking tape. Each box represents an emotional state and is labeled with a Sanskrit term: Sringara/love, Hasya/Joy, Karuna/Sadness, Raudra/Anger, Vira/Courage, Bhayanaka/Fear, Bibhasta/Disgust, Adbhuta/Surprise, Shanta/Tranquility (Sturiale). The actors then create posters with images for each box with applicable drawings and quotes. They use their line of dialogue in the playing space of the boxes as a tool to emote vocal inflection. As they change boxes, the responses vary, but the one aspect that might ring through after each box is

explored is courage, as in the example above. The solidification of courage as the mood

for the entire piece adds incentive for the characters to fight for their beliefs.

Stage Two

Stage Two of the project could present some challenges if the participants have a

difficult time adapting to the concept of Image Theatre. This is more likely to occur,

however, if they are already an established performance troupe, since they might resist

creating sketches without following the process drama protocol they regularly use to

develop an organic theatre piece.

To continue with a hypothetical example of an already established group, the first

scene captures two girls (Juniper and Willow) in a dance studio rehearsing when a new

student (Aspen) arrives and they are introduced. The girls proceed to teach Aspen the

dance routine. When she struggles to learn all the moves, the other girls are rude to her

and treat her poorly. As the play progresses the dance teacher witnesses this interaction

and bans one of the girls from the final recital. Juniper, who has been banned, complains

to her mother, who confronts the dance teacher and threatens to pull funding for the arts

program.

Now that the scene is set, there are several opportunities for characters to step up

and react in a variety of ways. One example of how the situation could be altered might

involve Willow standing up for Aspen. Willow could defend her by encouraging Aspen

and showing sensitivity toward her emotional need to fit in. At the end of the scene,

Aspen could then deliver a monologue explaining her feelings. Initially, the character of

Willow stood by and joined in on humiliating Aspen; however, when the scene was

played out again, Willow came to Aspen's rescue, tried to help her, and made her feel

welcome. This allows the audience to have a change of heart and also gives the participants the chance to understand the characters from a different perspective.

Stage Three

Stage Three, Extending the Rainbow, presents some challenges since the participants do a fair amount of improvisation based on the material collected. There is a possibility that they are not interested in how these activities might assist in moving their scenes along, and they may have their own ideas concerning how to interact and present the conflict. It is the facilitator's role to keep the participants focused on the tasks of discovery. A major component of the facilitator's work is to guide the actors to explore their roles based on the motivation and values of their characters. Through brainstorming and a process of elimination, roles in the context of a social/theatrical piece may include but are not limited to, the caretaker, bystander, information seeker, naysayer, activist, and philosopher.

After the roles are discovered through a discussion, the actors must then decide what the plot and conflict should be; yet they also need to leave room for audience interaction and comments. The questions should generate allowances for the audience to critically think about what is happening: How could Aspen stand up for herself without inducing further conflict? How could Ms. Spacey handle what she saw without being so tough on Juniper? Why is Mrs. Smith so arrogant, and how is she defending her child? How could Willow empower Aspen to take control? In this interesting phase the social roles mentioned above could also apply to the audience members as they seek deeper understanding.

Stage Four

In Stage Four, the scenes are meant to be played out several times, and in between each segment a question is asked of the audience so they can offer solutions to the protagonist. It is evident that the protagonists in the scene are Aspen and Ms. Spacey, the antagonists are Juniper and Mrs. Smith, and Willow is the bystander who tries to help. After the scenes are performed for the audience, the floor is opened for discussion concerning how the characters have changed and grown from the experience through seeing different perspectives. The outcome is conducted as a performance/workshop in which a discussion follows, and ideally, a richer discussion evolves if the audience is comprised of both teenagers and their parents.

The piece should be performed in its entirety before the forum begins. After the initial performance, a symposium invites the audience to share their general thoughts about the piece and the oppressions that the characters face. Based on the audience response, the facilitator can choose a scene to replay that captures the essence of the audiences' reaction. The facilitator can also pose a question to the audience. For example, how can Aspen stand up for herself? As the scene between the girls is replayed, an audience member can use one of the stop action identifiers, such as "shift," stop the action of the scene, and take Aspen's place. A scenario that might be played out is Aspen defending herself by trying even harder to ignore the girls. Another scenario could show Aspen pleading with the girls to give her a chance. There are many other possibilities, for example, if one calls outing "magic" or "quest," that would glean a variety of outcomes.

Stories always include key points and a lesson to be learned in which character traits are revealed. An essential step in this process is to complete the character work,

which will aid in the formation of the theme/main idea and mood. Additionally, the selection of songs must consider the application of the theme so that building vocabulary will enhance dialogue and add to the flow of the scene work.

Another essential element that must be embraced is the image theatre exercises, which provide a foundation for the scene work and allow a semblance of structure to the piece. It is also important for the actors to practice improvisation techniques to hone their skills in order to function successfully in an interactive workshop setting. It is imperative that the scenes are performed initially, and then during the second or third time they are played out, the audience is given the chance to use the stop action identifiers "magic," "shift," and "quest" to participate with the actors in an engaging experience.

CHAPTER V

CONCLUSION

Life planning, character progress, call to action, and community development were the foci of the Reviresco Rainbow Interactive Theatre Model's goals. The scenario analyzed in Chapter IV offers insight into how the model might be used with a pre-existing group. This model can also be used in a variety of educational settings and offers benefits to groups who are coming together for the first time.

Life planning for youth must include a focus of role discovery and lead young people to healthy decision making as re-enactment occurs in the context of a Theatre in Education setting. Young people who step into these roles will broaden their social experiences and become better equipped to endure the challenges of education in society. Additionally, each of these roles carries a certain aspect of character progress that is needed for social development and can enlighten academic improvement.

Character progress attained through theatrical enactment of social situations offers opportunities and life perspectives depending on one's choices. The caretaker role offers an understanding of responsibility and the feeling of accomplishment in helping others. The bystander presents the idea of gaining empathy and understanding in challenging situations and teaches one how to empower others through open dialogue. The information seeker gives one the chance to advance knowledge and insight into situations that might not be experienced in one's lifetime. The naysayer, although having

antagonistic qualities, allows one to see other points of view from a different mindset. The activist is influential and is needed to hold a group together and keep the process moving. The philosopher is the participant who shares and enlightens others in a group to foster community involvement. The caretaker, bystander, information seeker, naysayer, activist and philosopher are all roles students can encounter in the Reviresco experience. They are able to test each role in a safe environment before playing them out in an actual, real world situation. This approach will give the students more tools, and confidence, to contribute as an important member of society.

Appropriate exposure to these ideas of life planning through role play and character progress also lead to a healthy call to action that will aid in building community. Education must address change in the turbulent 21st century. As the next generation learns and grows through practical experience of re-enacting roles in social situations, they can develop an understanding of character progress that will aid in the development of better attitudes toward academic achievement. Acquisition of character progress in the living experience leads to productive members of society.

The Reviresco Rainbow Interactive Theatre Model allows educators to instill values of lifelong learning and community building to combat a culture of passive learning behaviors. Along with academic skills such as reading, writing, and mathematical computation, social development heightens the educational experience and allows minds to open to new life prospects. Interactive theatre practices strive to provide advanced skills in how to activate one's learning process to ensure a full well-rounded educational experience.

The model could be used in a variety of educational settings. Even though attempting to use it with a pre-existing performance troupe may prove challenging due to possible resentful attitudes that might slow the process of image and forum theatre, the model may work best in more traditional educational settings such as a sociology class in a public high school or in a life skills course in an alternative high school with at risk youth whose social issues are more prevalent. Juvenile detention centers could also benefit from the model because it grants troubled minds the ability to seek positive alternative living choices in a welcoming environment.

Another avenue to consider for future endeavors is a Queer Youth Theatre Troupe at a Gay and Lesbian, Bisexual, Transgendered Community Center. The process of developing awareness and compassion for queer youth is a pertinent issue in today's society. Queer youth face many obstacles such as bullying, violence, family acceptance, and substance abuse that lead to social and academic challenges. The result is an atmosphere that is not conducive to critical thinking or the application of skills such as life planning and character progress.

Despite the benefits, the Reviresco model might profit from restructuring the writing process as it relates to the performance/workshop culmination. Young people are often reluctant to invest in writing and simply want to have fun creating theatrical sketches. Additionally, the writing process in the context of theme/idea and storytelling for character development could present some challenges if participants already have clear ideas concerning what they want and do not want to engage in during the organic process. Perhaps an available survey used to scan the issues of the group might be a more constructive way to settle on a topic. Yet due to the importance of literacy in the 21st

Century Skills, finding a way to motivate the participants to express themselves on paper might make the model even more attractive to educators. A caveat of the process is that the group must have some unresolved issues in common and share a common goal. Theatre of the Oppressed techniques are most useful in this type of situation, because they make the journey toward that goal more cohesive. It would be challenging to fully complete this model with a group who does not have commonality.

Although there are benefits to using certain exercises in isolation, they need to build on each other to have the full effect for an interactive theatre piece. Additionally, while it is beneficial to conduct the energy and trust exercises with participants who do not know each other, if the group has already performed a bond, this stage seems unnecessary. After energy and trust are built, stories are told to enforce a theme for the project. Character development stems from this process, and mood and dialogue should follow. In the original model, the mood for the piece was set prior to character development. The benefit of switching the order gives the participants more freedom to interact in the next stage of development. Pre-determining the mood of the piece before settling on character objectives may cause unnecessary confusion.

Most importantly in Stage One, the participants involved in this process need to have a vested interest in change. Apathetic attitudes toward the process impede progress. Additional research showing how the process of apathy develops so that changes can be made to combat poor attitudes toward school and learning, could prove helpful at this point in the process.

Stage Two demands that the group invest in confirmed emotional content, words, and phrases which to build scenes through the image theatre process. The challenge lies

in getting participants to think about a topic or idea on a deeper level. A pre-formed performance troupe that is acclimated to improvising sketches on the fly based on their own ideas may not be interested in following a process oriented protocol. Another test for the facilitator entails the ability to move the process along. In a devising process, the director must keep track of what is being created and what is and is not successful. The devising process is more specialized than basic improvisation and requires very distinct points of entry. If the points are weak and do not allow for open-minded responses, then the process falls apart.

Stage Three requires improvisational practice and for the participants to rehearse in a forum setting. If they are able to seriously comprehend the gravity of the change needed concerning the issue they have decided upon, then they can formulate questions that engage the audience in a better understanding of the character thought process.

Forum Theatre works best if the scene plays out, then discussed, and played out a second or third time with alternative endings, as Stage Four prescribes. The overall intention for this model is to create a performance/workshop in which the audience fully participates while the performance is in session.

Overall, the Reviresco Rainbow Interactive Theatre Model will not work with groups or individuals who do not seek change. The model will only succeed with groups that share a common interest in changing an issue that affects society. Stories can be told, characters developed, scenes formed, and exploration of mood and dialogue can enhance communication, but, unless the group is on the same page and open to the process, they will not be able build community and call others to action. Education can change by

focusing on social development alongside academic achievement. Implementing the

Reviresco Model is a step in the right direction.

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APPENDIX A

UNDERSTANDING BY DESIGN

Stage One- Desired Results
Based on Colorado Academic Standards for Drama and Theatre Arts.

Create
- Character development in improvised and scripted work.
- Ideas of creative concepts in improvisation and play building.
- Expression, imagination and appreciation in group dynamics.

Perform
- Direction and design of a performance for an intended audience.
- Drama and theatre techniques, dramatic form, performance styles and theatrical conventions that engage audiences.
- Communicate meaning to engage an audience.
- Characterization in performance.

Critically Respond
- Contemporary historical context of drama.
- Elements of dramatic forms, performance styles, and dramatic techniques and and conventions
- Using critical thinking skills in character analysis and performance.

Understandings:	**Essential Questions:**
Students will understand that • Drama and theatre performance can be used as a tool for social outreach. • Their voice and body is their instrument to communicate. • Working in group dynamic, co-operating, and sharing ideas is valuable educational tool. • Improvisation techniques can be used to influence, opinions, outcomes, and encompass change. • The creative process of storytelling and play building promotes social as well as academic literacy.	• What are current issues in my community the affect my ability to learn and grow through change? • What does "growth and change" mean to me? How can I embrace changes as a benefit for healthy living? • How can I use myself and my life experiences to be a force of positive change in my community? • What experiences and ideas can I offer my group? • How can I interpret and use metaphors as a tool to explore and embrace diversity? • How can I positively tackle

	adversity in my community?
	• How can I use drama, theatre and self expression as a tool for social justice to promote positive change in my life and community?
Students will know…	***Student will be able to…***
• How to create theatrical works through improvisational works based on play conventions such as character, given circumstances, dialogue, mood, dramatic action, and theme/idea. • Devising technique and process from a variety of sources, such as song lyrics, creative writing, poetry, music, and movement. • Dynamics of forum theatre techniques and how to respond to audience interaction. • How to support each other in times of adversity. • Practices of acceptance and tolerance. • Communication and listening skills. • How to build and maintain healthy peer relationships.	• Interpret and utilize song lyrics for story building. • Students will be able to write monologues from a personal experience that will be effective in helping another person. • Use music as a creative tool to enhance storytelling. Create characters that experience oppression. • Use their bodies and voices as instruments in the creative process. • Create, write, rehearse and perform improvised scenes. • Use their own ideas and experiences to devise scenes in a creative way to send positive messages to a community. • Maximize the use of the stage.

Stage Two- Assessment Evidence	
Performance Tasks	**Evidence**
• Generate themes and ideas. • Write an inner monologue based on the the "growing through change." • Character Creation/ Development/	• Participation/ Discussion • Observation • Journal Writing

Monologue writing. Poetry Writing/ use of metaphors. • Create scenes/mime sketches through image theatre activities. • Final written script created as devised scene. • Final performance of devised scene combining all the elements in a workshop symposium.	

Stage Three- Learning Plan

STAGE ONE - THE INNER RAINBOW

 WHERE:
• Students will engage in theatre activities and exercises that promote the development of energy and trust. They include "circle dash, cover the space, defender, zip zap zop, blind no contact, circle height, trust circle, and storytelling" from *Theatre for Community Conflict and Dialogue* by Michael Rohd.

 HOOK:
• Students will write an inner monologue based on the theme "growing through change", they will brainstorm and discuss philosophical statements and participate in journal writing that focuses on quotes and phases based on emotional awareness.
• Students will be using themselves and their ideas to create their own performance pieces.

 EXPLORE AND EQUIP:
• Students will create characters that focus on desire, will, moral stance, decorum and descriptive language. They will be participating in exercises such as "Mixed Motivation" and "Values" from *Drama Games and Improvs* by Mary Ann Kelly and Justine Jones. They will also play "Columbian Hypnosis" from Augusto Boal's *Games for Actors and Non-Actors.*
• Students will write monologues from these experiences.
• Students will participate in activities and exercises that lend themselves to creating a mood. This includes partner work and participation in an activity call "From…To…" transformations from *Drama Games and Improvs* by Mary Ann Kelly and Justine Jones.
• Students will choose song lyrics and/or poetry writing to develop dialogue for an improvised scene. They will also participate in activities and exercises such as "suspense" and "sensing" based on sound effects and sensory stimuli.
• Students will be using the essential question "How can I use myself and my life experiences to write monologues and develop characters that "grow through change.""

STAGE TWO – THE OUTER RAINBOW

- Students will use these characters and dialogue to create scenes where the protagonist faces oppression.
- Students will propose given circumstances for the characters based on the "Where" and "What's Beyond" exercises from Viola Spolin's *Improvisation for the Theatre.*
- Students will use Image Theatre by Augusto Boal to develop the dramatic action of a storyline. These exercises include "sculpting, complete the image and image alive" from Michael Rohd's *Theatre for Community Conflict and Dialogue.*
- Students will write a script based on the ideas generated from the devising process.

STAGE THREE – EXTENDING THE RAINBOW

RETHINK AND REVISE:
- Students will rehearse to build tempo and generate questions and ideas for audience interaction.
- Students continue rehearsing and utilizing improvisational activities such as "First Line/Last Line" and "Trapped" which are scene building exercises.
- Students will formulate questions based on a theme that evokes critical thought and allows audience invitation and participation.
- Students will participate in the "roles in the hat" game from *Making a Leap: Theatre for Empowerment* by Sara Clifford and Anna Herrmann to engage role play possibilities.

EVALUATE UNDERSTANDING:
- Students will participate in performance/ symposium workshop in a forum theatre setting where the action of the play is stopped by the audience to offer solutions for the protagonist to overcome oppression.
- Students will become skilled in responding to playing to audience suggestions.
- Students will perform several solutions and outcomes to increase knowledge of theatre outreach skills.
- Students will re-evaluate audience response and apply learning experiences to their own journey.

TAILOR:
- Students will use musical interests, antidotes and stories from their own life experiences to build scenes and performance pieces that will engage an audience.
- Students will express themselves by creating a theatrical piece through music, movement, poetry, character development, mood, dialogue, given circumstances and dramatic action.
- Students will incorporate mime/movement into the performance piece to effectively tell a story.

ORGANIZE:
This model breaks down into four stages. The Inner Rainbow which represents using

your own life experiences and stories to create characters. The Outer Rainbow symbolizes using those characters to create scenes through the use of image theatre. Extending the Rainbow embodies rehearsing the scenes for tempo and discovering methods for audience interaction and role play possibilities. Synthesizing the Rainbow is the final stage where the students present their work and engage with an audience in a symposium/workshop.

Fig 6. Reviresco Rainbow Interactive Theatre Model/ UbD Format.