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Impacts of Live Theater on Youth Audiences and Intention Development on Issues Concerning Substance Abuse

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IMPACTS OF LIVE THEATER ON YOUTH AUDIENCES AND INTENTION

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ABSTRACT

Prevention programs employing live-theater prevention are largely unexplored when compared to other forms of prevention. The present study was one part of a 3 year evaluation project, funded by the U.S. Department of Education exploring this newer prevention method via investigation of Music Theater Workshop (MTW). MTW is a live theater, communication-centered approach developed and implemented to help Chicago public elementary, junior, and senior high school students to consider the problems and prevention of adolescent substance abuse. By combining the vicarious impact of live entertainment with applied learning techniques, adolescents are provided with a unique understanding of the pressures they face while being taught how to make responsible choices for themselves. The researchers have distributed a survey to over 400 students ranging from 5th to 12th grade who had participated in the MTW prevention program 11-14 months prior. The survey assesses students' thoughts and attitudes related to the program and its themes around substance use. Post-survey, one-on-one interviews were also conducted to obtain more detailed information. The nature of this study was an exploratory one since there was no comparison group surveyed. Related literature and results of this study will be utilized to describe the impact of live-theater as a useful approach in alcohol and drug prevention.

CHAPTER 1

INTRODUCTION

Substance use has become increasingly threatening to America's youth in recent decades. Among substances, alcohol remains the No. 1 drug problem among adolescents. In 1985, 4.6 million youth (ages 14 to 17) had some visible, easily identified problem related to alcohol use; such as arrest, involvement in an accident, or impairment of health or job performance (Christner, 1991). Use of abusive substances usually begins before senior year in high school (Kandel, 1978; Johnston et al, 1989). Evidence has also suggested that when youth begin using at an early age, it is associated with later problem use and psychiatric disorders. Probability of this increases if involvement with substances begins before age 15 (Flay et al, 1989; Robins and Przybeck, 1985). Since the use of these drugs has become so widespread, adolescents can perhaps be considered unusual or deviant if they have not tried or experimented with alcohol or cannabis at least once before they reach young adulthood (Newcomb, M.D., Fahy, B., & Skager, R., 1990).

It is no surprise or wonder that creative prevention has become a necessity in dealing with our country's alcohol and drug issues. The primary purpose of this thesis was two-fold. It represents one part of a three-year evaluation (funded by the U.S. Department of Education) investigating the impact of

Music Theater Workshop, a live-theater, interactive approach to substance abuse prevention on youth audiences 10-18 years of age. In the same process, this study examined potential benefits and limitations of live-theater as a useful approach in alcohol and drug prevention. This was accomplished by consideration of relevant theories and literature as they relate to quantitative and qualitative survey results. By surveying and interviewing students one year after viewing a prevention focused dramatic production and related discussion groups, students' thoughts and attitudes were explored as they related to the program and its themes around substance use, to what degree they found the program helpful, and why. Furthermore, individual factors such as support systems, help-seeking attitudes, and permissiveness towards substance use were considered for possible relationships to students' answering patterns. Lastly, live-theater's possible impact on internal process and intention development was examined. This investigation was exploratory in nature, as there was no comparison group.

CHAPTER 2

REVIEW OF RELATED RESEARCH

The purpose of this chapter is to briefly describe the current need for creative alcohol and drug prevention, and discuss why live-theater is a useful choice among current approaches. Further, live-theater is related to many popular prevention theories existing today. Finally, a specific theoretical foundation for the current study is presented.

Although problems associated with substance abuse have a long history in America, adolescent substance abuse did not become a topic of major social concern until the mid-1960's. At this time an explosion in use for this age group occurred that has not yet diminished (Spotts, J.V., Shontz, F.C., 1985). Since then, prevention of alcohol and substance abuse has taken on many forms as we began to see the value in detecting patterns of addiction early in the growth process.

One form that has played a valuable role in working to inform, change attitudes, and modify behavior of large numbers of people at a time is mass media. Still, the impact of radio, print media, television and movies have been debated since their creation. Hanneman and McEwen (1973) proposed that public service announcements (PSAs) have been directed towards a non-specific audience with unclear informational needs. Although isolated scare tactics were popular in the

beginning, it often seemed that many viewed these as ineffective, preachy efforts that aroused rebellion in youth rather than interest.

As we advanced in knowledge with time, more conducive settings for prevention became apparent. Sobel and Flay (1983) suggested that settings such as the classroom are most appropriate for the use of mass media in preventing substance abuse. Flay (1986) argued that mass media has historically been a powerful influence over behavior in the general population, but unless it is used complementary to school-based programs, it would never be truly effective. In school, he stated that youth are given the opportunity to thoughtfully discuss and explore prevention messages. These messages should reinforce information and skills already taught in school programs; which can then lead to a greater spread and effectiveness of messages (Flay, 1986).

In addition to Flay and Sobel, Bandy and President (1983) have advocated that the function of media as a reinforcing element in programming is its most effective and realistic role, as wide-ranging variables can reduce its effectiveness when attempting to stand alone. This "complementary" relationship between mass media prevention and school programming is recognized by the researcher while looking at more recently developed school-based interventions.

If we consider live-theater as an example of a school-based, media type prevention approach, we can see that it has unique qualities that set it apart from other media types.

Its acknowledgement as a useful intervention has been supported by many. Redington (1983) stated that many plays have been used to convey facts, moral instruction, and political attitudes to their audiences. She also spoke of the goals of education-based theater presentations in London. She states their aims as to "educate, widen pupils' horizons, and lead them to ask questions about the world around them, as well as entertain." Discussion groups are meant to utilize the full potential of the mindset created in a theatrical atmosphere. They are intended to "drive home" the tenets of a play soon after viewing a performance through reinforcing communication. Even before use with the live-theater approach, this practice was made useful with other mediums such as television. The work of Johnson and Ettema (1982) suggested that more change was evident in children who discussed a television show viewed in the classroom than those who did not discuss it.

Exploring the self may lead to youth applying information learned and processed in a school program into other areas of their lives. They may then use it to face challenging situations directly related to prevention issues. The live-theater approach, especially when accompanied by physical or discussion type audience participation, is meant to encourage active rather than passive participation (Safer & Harding, 1993). An active participation of mind and body can encourage an atmosphere for self-exploring. John Drummond (1984) stated that theater's invitation of spectators to physically and

psychologically use their imagination can "indeed represent a form of preventive therapy."

A study by Glickman (1983) studied approximately 1,000 high school students who viewed a theatrical program about alcohol. Aimed at impacting students' knowledge, attitudes, motivation, and behavior, results showed potential for live-theater as a medium for drug education and prevention. Significant effects on behavior seemed to be associated most with those who had the greatest need for change. Perhaps it is the realistic portrayal in the delivery of messages (situations close to young audiences' real lives), as opposed to "scary" facts and figures, that provides a meaningful impact on students.

The fact that live-theater is new and unique in the field of prevention may be why there is a lack of research focused on it to date. Despite this, its tenets do address at least some parts of many well-known adolescent drug-prevention theories. The following examples have been taken from selected theories.

Live-theater prevention, when at its best, works to meet its audience at their level with age appropriate themes and vocabulary. Music Theater Workshop, the theatrical group investigated in this study, reaches out to a variety of students ranging from those just on the fringes of being exposed to substances to those very accustomed to environments where substances are present. Blum et al. (1978) supports this "targeting" of audiences when stating that "drug

education will have the most impact if it coincides with the period of development during which young people both begin to make significant use of legal drugs and start to have significant degrees of contact with drugs," (p. 383).

In social control theory, bonding with school and other environments is encouraged to help youth adhere to an environment where use of alcohol and drugs is an unpopular option (Hirshi, 1985). Live-theater prevention is designed to educate by modeling important learning experiences relevant to teens in a "school" environment. This can be an especially powerful impact when a youth participates in the theater troupe itself.

Peer subculture theory posits that deviant behavior is acquired through the process of strong ties with negative peer groups and identifying with delinquent norms of behavior (Donnermeyer & Huang, 1991). Live-theater encourages iden- tification with peers or young authority figures who are modeling healthy, productive norms of behavior.

Alternative theory suggests that youth need more healthy activities as alternatives to drug use to channel their energy into situations that foster positive values, attitudes, and behavior (Johnson, 1980). Through positive storylines or role-playing live-theater teaches new responses to alcohol and drug trigger situations. It can also model a variety of healthy alternative activities.

Jessor and Jessor (1977) state in problem behavior theory that youth partake in negative behavior in order to achieve

personal goals and needs. These goals are influenced, according to theory, by an interaction of attitudes, beliefs, thoughts, genetics, and environment. Having less coping skills and greater anxiety makes youth more susceptible to problem behavior (Schinke et al., 1991). Schinke et al. suggest presenting alternative ways of coping and strengthening interpersonal relationships in prevention efforts. Live-theater, with appropriate storylines, can expose how personal needs and goals affect substance use. New coping and communication skills, along with examples of healthy relationships can be modeled through dramatic interpretation. Additionally, with post-performance discussion groups, opportunities for reinforcement through group process, especially communication skills, are widely present.

Bandura's social-learning theory also aligns with modern prevention approaches (Schinke et al., 1991). It does this by enforcing the ideas of modeling, assimilation, and mirroring of coping and communication skills, self-esteem, decision making, and healthy relationships. Live-theater prevention uses these components of modeling and assimilation when performing relevant material to all audiences. Equally important is the positive reinforcement achievable when the performers are identifiable with the target audience. When youth watch actors exercise positive and healthy decision-making, and then applaud them in approval, they can feel reinforced and empowered in making the same kinds of decisions they just witnessed.

Rosenstock's original health belief model proposed in 1966 was based on the connection between valuing health and rational choices and the individual belief that our behavior can improve health status (Bush & Iannotti, (1985). Live-theater can be used to realistically portray this connection between drug/alcohol use and health status.

Live-theater prevention can also address the tenets of behavior-intention (BI) theory (Fishbein & Ajzen, 1975). BI theory purports that environmental factors contribute to the development of attitudes and normative beliefs about substance use, which then affect intentions and subsequent behaviors. Live-theater can create a temporary environment that models realistic consequences of positive and negative behavior. This may help to "shake up" unrealistic belief systems, and provide an openness to new perspectives about health and risky behavior (among other things).

This attention to internal process aligns with Smith's cost and benefits theory (1980) which postulates that paying attention to subjective experience and individual perceptions is key to affecting the rational decision-making process of youth. Live-theater can validate (especially through process groups), individual perceptions, beliefs and subjective norms.

A recurrent theme with many of the theories mentioned is internal process. Uhlenkamp (1994) discussed how internal process, a somewhat neglected construct in prevention research, should be addressed in the future. Efforts at investigation of this process, she posited, warrant increased

use of more qualitative methods of research.

The present research study followed from this finding. Uhlenkamp (1994) discussed how "personal agendas" in problem behavior theory, "values" in the health belief model, and "subjective experience and perceptions" in behavior intention and cost and benefit theories converge on internal processes that are difficult to measure solely through traditional quantitative means. She demonstrated how quantifying data such as knowledge, attitude, and behavior has not yet yielded effective or productive information. In fact, by ignoring internal process in prevention research, we may err when generalizing to the population at large (Fielding & Fielding, 1986; Rank, 1992). Uhlenkamp (1994) recommended that qualitative research be explored in order to compliment quantitative data for effective research findings. The study reported here employed qualitative and quantitative methods to study the role of internal process in prevention.

In order to explore this internal process, one theory was used as the underlying framework. Uhlenkamp (1994) discussed a cognitive developmental prevention approach as one that considers the importance of cognitive processes developed in childhood, as well as individual perceptions and systems of logic. This addresses internal process. Personality research has yielded some useful information in the cognitive developmental realm.

Ford & Ford (1987), current cognitive developmental theorists, view humans as self-constructing and regulating

living systems. They describe many processes involved in our development biologically, cognitively, and behaviorally throughout life. Although our most practical definition of effectiveness in prevention research thus far lies in examining behavior change, Uhlenkamp (1994) concluded that this approach has been largely unsuccessful. However, before achieving behavior change, an individual must have the motivation to make a decision to change; especially if it is a decision that is going to last. Ford & Ford (1987), believing motivation has become a very broad term, defined this motivation as "intentions" and "personal goals." Aligning with Bandura and Cervone (1983), Ford & Ford stated that "intentional and purposive human action is rooted in cognitive activity" of two types: thoughts about foreseeable future outcomes or consequences and "internal standards or self-evaluative reactions." In other words, before we have intention with which to take action, we usually first think about the possible outcomes of that action, and/or how it relates with our personal values, standards, and concept of ourselves. These cognitions will then shape the direction our goals and intentions will take (to act upon). Intention has been said to be a predictive factor in deciding whether attitude turns into behavior, along with prior behavior patterns (Bentler and Speckard, 1979; Ajzen & Fishbein, 1977). Cultural, familial, and socio-economic factors also affect this process (Maddahian, Newcomb, & Bentler, 1988).

Klinger (1977) also supported the importance of

intention. He stated that when people describe their life as meaningful, they usually mean that they are committed to, and are pursuing with some reasonable success, valued intentions or goals. Valued intentions or goals are associated with bringing meaning to life.

It has been demonstrated that intention is important to human decision-making, and fulfillment of goals. Ford & Ford (1987) further described a process of development of our goals and intentions (see appendix A) as involving: 1) recognition of an experience; 2) thought about its significance in one's own life; 3) expecting that it could happen; and 4) making a choice whether to influence its recurrence. This internalizing of an external construct into a personal meaning defined by one's own life-experience or self-reflection may represent the birth of an intention.

Using Ford & Ford's (1987) intention development model, we can speculate that live-theater may initiate this process at its onset. In relation to the Music Theater Workshop play's themes about drug and alcohol situations, this study proposes that the development of at least some level of intention in youth audiences may be an important outcome contributing to the prevention of substance use behavior. This intention would be indicated by responses mentioning some element of the following: 1) perceiving or recognizing situations/ themes related to the play; 2) thinking about their significance in one's own life; 3) expecting that they could happen; or 4) making a choice whether to influence their

recurrence. Through the vicarious experience that theater can provide, audiences may become involved to the point of personally relating their own life to the play's themes or feeling the emotions that the actors or situation has produced. Thus it becomes a "moving" experience.

In summary, it has been established that prevention has acquired an important role in addressing society's current problems regarding substance use because of increasing drug and alcohol use and our knowledge of early onset. Although mass media has been described as a useful form of prevention, traditionally unsuccessful "preachy" methods yielded the need for other more creative approaches. Live-theater has been noted as a unique, unexplored method of addressing prevention. Its capacity to involve audiences physically, mentally, and emotionally in its messages, especially when accompanied by post-performance discussion groups, gives it a powerful connection with youth audiences. Aligning with the tenets of many theories, school-based live-theater has been established as an advantageous form of alcohol and drug prevention; especially when complementing already existing school programs. Finally, Ford & Ford's (1987) theory of intention development has been used to address the need to explore internal process for more informative and comprehensive research outcomes.

CHAPTER 3

CAPTAIN CLEAN

The play being evaluated, entitled Captain Clean, is part of the Chicago-based Music Theater Workshop (MTW) UNDER PRESSURE Program. This program, funded by the U.S. Department of Education, is a collaborative effort between Loyola University Chicago, the Loyola Center for Children and Families and the Chicago based not-for-profit Music Theater Workshop. It was developed and implemented as a live theater, communication-centered approach to help Chicago public elementary, junior, and senior high school students to consider the problems and prevention of adolescent substance abuse. The program targets pre-dominantly minority, low income city youth of Chicago who have been identified as "high risk," although recently they have also performed for non-minority, higher-income youth in suburban areas.

The centerpiece of the UNDER PRESSURE program is the 30-minute, live musical play Captain Clean(C.C.); an original, professionally scripted production. It combines music, singing, dancing, professional talent, and dramatic scenes to enhance the play's action. Themes of the play concentrate on difficult choices faced by young characters regarding school stresses, peer pressure, failed family relationships, and alcohol and drug use. Tailored to each

school are secondary topics drawn into the storyline such as gang issues, teen pregnancy, male/ female relationships, violence, and dysfunctional family structures. Themes are designed to fit all socio-economic, racial, and cultural backgrounds. The play is performed in a classroom or small school theater. It is usually presented eight times over the course of a week in a hosting school for 35-50 students per performance.

Prior to the play an inservice is conducted by a Loyola Center for Children and Families specialist. It is intended to orient counselors, administrators, faculty, and community representatives with the program format, and wide range of possible student reactions. It also equips the program with information regarding special needs of the particular school or student population. Further, it enables Captain Clean to stay relevant to current school alcohol and drug prevention programming.

What sets the Under Pressure program apart from many like it is the post-performance role-playing and discussion facilitated by the actors themselves. Here students are asked to participate and work together, both physically and intellectually, to explore feelings, pressures, and options of regarding substance abuse. This portion of the program is intended to teach problem solving, social skills, appropriate behavior, and help-seeking tips through applied-learning techniques, teamwork, and modeling. This method of active participation is meant to complement traditional "just say no"

television and radio campaigns or community "teach and preach"
style interventions by addressing the underlying causes of
adolescent substance abuse.

At the conclusion of the program, student, faculty,
counselor, and community follow-up is instituted. Students
are encouraged to continue ongoing discussion, and school-
approved local counseling and social service agencies as well
as hot-line numbers are distributed and encouraged for use by
those who need to.

CHAPTER 4

METHODS

The purpose of this chapter is to discuss subjects who participated in the survey, the development and purposes of the instrument used, and procedures for all phases of the study. Methods of data analysis, and research questions about outcomes are also discussed.

<u>Subjects</u>

Participating subjects in this part of the larger three-year evaluation project were 401 (178 male and 223 female) students from six different schools in the Chicago Public School System. Five elementary schools and 1 high school were involved in this study. Students varied in age from 11-14 years (n= 360) and 15-19 years (n= 33). Grade levels were 5th through 12th. Ethnicities represented were 145 African American, 138 Hispanic/Latino, 91 White, 11 Asian, 2 American Indian/Alaskan, and 9 subjects who reported from other cultures. Students were required to have participated in the Captain Clean program (only once) 11-14 months prior in order to qualify for taking the survey. Since all students were required to participate in Captain Clean, random assignment to treatment conditions was not possible. Also, because a limited number of students were available who had seen the play in the specified time period, random selection was not

preferred.   Rather, intact classes were utilized.

<u>Instrument</u>

The survey used was referred to as "the Loyola one-year follow-up measure" (see appendix B). It was constructed as part of the battery of assessments developed by the Under Pressure Program research team. The survey consists of six different parts. Section one is a collection of demographic information including school, grade, age, date of birth, sex, and ethnic group. The second section is made up of four questions asking if the play made students think about the central themes conveyed. Students responded "yes" or "no". A space is provided to discuss why they chose this answer. The third section focuses on students' discussion frequencies regarding the play's themes since viewing it approximately a year before. A rating scale (none, 1-2 times, 3-5 times, more than 5 times) is provided for each question. The final question in this third section asks the number of times peer pressure was experienced regarding drugs and alcohol in the last year. The fourth section asks students to rank-order their top five support persons (regarding substance use issues) from a list of ten. A blank space is provided for persons not cited on the list. The fifth section asks students to check-off statements that apply to them regarding the presence of a major support person, tendencies towards help-seeking and substance use permissiveness, and experience with alcohol or drug use within the past year. The sixth and final section of the survey asks students to rate (on a scale

of 0 to 3; 0= unwilling and 3= very willing) how willing they were to seek help before and after viewing the play as well as rating (on the same scale) the play's overall helpfulness. A space to explain why they gave this rating is provided.

In addition to the survey, an interview questionnaire (see appendix D for interview questions used and students' responses) composed of 9 pre-determined questions was developed for more qualitative information to support the survey. These questions asked: what students remembered and why; if they had someone they felt they could trust and talk to if they needed to; why they wouldn't get help if they needed it; if they are someone who seeks help or not; and what they felt a counselor could help them with. Other questions addressed the following: how they would compare Captain Clean to other programs such as D.A.R.E.; how they felt about live theater as a form of prevention; and what they remembered about specific characters.

The interview questions sought more detailed information about: direct memory of the program's themes, messages, or content; what parts made more of an impact; facets of live-theater they like/dislike; sensationalizing effects of "popular" characters on views of positive and negative behavior; and help-seeking patterns as they relate to subjects' view of the play. General trends from interview responses were reviewed and summarized, as these data were not analyzed with survey instrument data.

Procedures

Former school contacts (school social workers, counselors, etc.) were contacted and asked to bring together as many students as possible who viewed the program last year in order to fill out a twenty-minute questionnaire (survey) regarding the experience. School contacts were informed that two research team members would be administering the questionnaire and would be interviewing 4-5 students afterwards for more detailed information. Although not random, administerers and teachers attempted to select students as diverse from each other as possible. A total of four research team members administered questionnaires and interviewed students in 6 Chicago area schools in teams of two. Upon administration, one team member would, in a standard format, introduce the survey and mention why this research was important to the play's quality, how "we" (the researchers) differ and are separate from the actors they saw in the play, the importance of honesty, and that we appreciated their effort. One researcher would then read aloud the survey's brief instructions, and proceed to read each question aloud for clarity before it was to be answered. The other, during this time, would attend individually to any questions that came up. Following this each researcher team member would interview 2-3 students individually for 10-20 minutes each with the pre-determined set of questions.

In order to interpret the qualitative, narrative information in students' answers to "why" the play did/ didn't

make them think about issues related to its themes, and "why" they found it helpful/unhelpful, a coding system was developed. Before discussing procedures for the coding system, a rationale must be established for the codes created.

For the purposes of this study, any response containing any of Ford & Ford's intention development elements will be referred to as a "personal meaning" response. In other words, the play has taken on a personal meaning of some sort for the student. To simplify the coding of these answers, and because all elements of Ford & Ford's model involve "I" statements about perceiving, remembering, or anticipating (see appendix A), the researcher operationalized personal meaning statements as: responses regarding the play that refer to the subject's own personal thoughts, beliefs, experiences, values, rela- tionships, or any references to their own life. This ability to internalize the play's themes a year after viewing it were considered as a step towards intention since, by current definition, intention necessitates this internalization and cognitive processing. The identification of personal meaning statements were considered one criterion of impact in the present study.

The other criterion of impact was memory of play statements, or, statements directly referring to specific memory of the play's content, themes, messages, method of delivery, and realism. Since this survey was conducted 11- 14 months following the viewing of the Captain Clean Program, any memory about specifics of the program were considered an

impact made on the youth. It is assumed that an impact, however big or small, would have to be made in order to impress these specifics onto a youth's long- term memory. If a child or adolescent can remember specific characters, anti-substance themes or messages, relationships, or feelings a year following their experience of the program, it can be assumed that these memories and feelings can be cued from long-term memory by stimuli other than the present survey. These stimuli may include, for example, actual life situations or stories encountered by a youth that resemble the play's content or themes.

Personal meaning was operationalized as responses regarding the play that contain students' sharing of thoughts, beliefs, experiences, values, opinions, and relationships from their own life. Memory of the play was operationalized as students' sharing of specific content, themes, messages, realism, and methods or attributes present in the Captain Clean program (play and discussion groups). Realism was further defined as comments about quality of acting, comparison to real life, and phoniness. Descriptive memory of play statements nonspecific to the play's themes or content were coded as such.

Having discussed this rationale, codes established to interpret students' narrative responses included: 1) "personal meaning statements" (PM); 2) "memory of play statements" (MP); 3) memory of play statements about an "absence or lack" in the play's content or method; 4) memory about the play's

"realism/authenticity"; 5) memory about the play being "unrealistic"; 6) "other memory of play statements" not fitting previous memory codes; 7) general "other" statements not fitting personal meaning or memory codes; 8) and an "illegible, illogical, blank" code for all other responses. These additional codes were created to further assess possible strengths and limitations of the Captain Clean program and live-theater in general (see appendix C for the actual coding system and decision rules).

Inter-rater agreement measures were performed on all coding system revisions until a satisfactory agreement rate could be reached. Two coders were trained by the researcher on 5 surveys after which all collaborated on making 6 revisions. On the final revision, three coders (raters), consisting of the original two coders plus the author, rated the same thirty surveys representing all schools and age groups investigated. Coders attained 89% agreement overall (133 out of 150 responses) when rating the five open-ended response items present on each survey ("why" on questions A-D and question #13: see appendix B to view the survey).

This final inter-rater agreement measure and previous ones were examined in order to develop nine decision rules serving to further clarify apparent points of disagreement and ambiguity (see appendix C to view decision rules). All coders reviewed these rules before beginning the actual final coding of surveys. Additionally, raters conferred on points of individual uncertainty during coding to insure further

consistency.

Data Analysis

The SPSS (statistical package) was used to analyze the data collected. Frequency counts were used to describe all demographic information. Crosstables were utilized to count all other item frequencies as they related to thoughts, helpfulness ratings, help-seeking tendencies, and top-ranked support persons.

Because of the extensive and varying types of information collected on the year-follow up survey, some types of information were not analyzed for this particular report. This includes discussion frequencies, demographic variables, and more extensive analysis of support persons.

Research Questions

When considering the impact (and effectiveness) of MTW or live-theater on audiences, seven questions were addressed.

Research Question 1: Will students report having thought about play-related situations or themes? What proportion will answer "yes" rather than "no" to questions A-D on the survey? In other words, how many will say they did think about issues related to the play's themes of peer pressure, boyfriend/ girlfriend relationships, family situations related to drug/ alcohol use, and seeking help for themself, family, or friends regarding drug/alcohol use?

Research Question 2: Will students find the program helpful? What proportion of students will rate Captain Clean as helpful overall (value= 2 or 3) on the helpfulness rating

scale vs. not helpful (value=0 or 1)?

Research Question 3: Will students rate themselves as more willing to seek help after the play than before the play since the play and discussion groups strongly encouraged help-seeking?

Research Question 4: Do students who report that the play made them think about program-related themes do so because the play took on a "personal meaning" for them? Efforts to answer this question were sought by counting how many students explained why they thought about play-related themes (by circling "yes" on questions A-D on survey instrument) with a personal meaning statement over all other codes.

Research Question 5: How do students explain their helpfulness ratings? Will students who report finding the play helpful explain with memories of the play or by relating personal meaning rather than other explanations? Do students who find the play helpful report memories more often than those rating the play as unhelpful?

The final two research questions are not directly related to the research literature previously discussed. They were addressed to utilize the extensive information yielded by the research survey tool in exploring further origins for students' responses.

Research Question 6: How will help-seeking tendencies relate to helpfulness ratings? Since the play and discussions strongly encouraged help-seeking, will students who indicate having help-seeking tendencies be more likely to find the play

helpful than those not indicating to be help-seekers?

The checklist in the survey's fifth section indicating help-seeking tendencies were analyzed for research question six. It was assumed that students who: disclose that they have someone to talk to, don't <u>always</u> prefer to keep their problems to themselves, or feel that talking to someone would make them feel better have more help-seeking tendencies than those who would report the opposite (see the help-seeking checklist on the research survey in appendix B for more clarity).

Research Question 7: By the same token as research question 6, how will differing "permissiveness attitudes towards drug use" relate to helpfulness ratings (since the play strongly promotes non-use)? Will students who indicate permissiveness towards alcohol and drug use rate the play as less helpful than those who indicate they are not permissive towards alcohol use?

A final checklist item measured students' permissiveness towards drugs as a coping mechanism.

CHAPTER 5

RESULTS AND DISCUSSION

This chapter will discuss the results of the SPSS data analysis of survey responses. For all research questions, section A will report crosstable analysis results, while section B will describe and interpret these results. Theory will often be related to explore possible impacts of the Captain Clean program on audiences. For some research questions, tables 2 and 3 will be utilized to refer to original student responses from surveys. Finally, further data analysis and information compiled from personal interviews will be discussed.

Some response items were left blank in all categories. This will be reflected in percentages often not adding up to 100%. It should also be noted that data have not been analyzed with formal (descriptive) research statistics. Percentages are not reported as reflecting significant differences; but rather, trends resulting from frequency counts.

Research Question 1: Will students report having thought about play-related situations or themes?

Section A:

Figure 1

Thought Frequencies about Play's Themes

OVERALL PERCENTAGES OF STUDENTS'
THOUGHT FREQUENCIES ABOUT PLAY'S THEMES

```
100
 80
 60
 40
 20
  0
     THOUGHTS (N=713)    NO THOUGHTS (N=834)
```
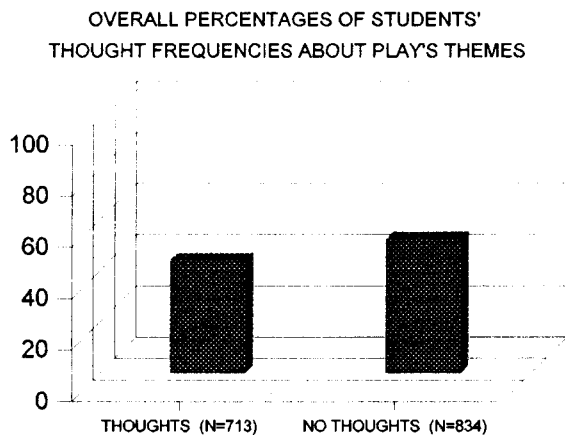
Crosstable frequency percentages of students' reports of their thoughts about play-related themes are represented in identically shaded bar graphs. The left bar graph shows the number of students (n=713) that reported they had thought about play-related themes since participating in the program while the right bar graph shows the number of students (n=834) that reported not having thought about play-related themes.

Crosstable frequencies on questions A-D (represented in figure 1) showed overall that 44% (n=713) of student responses indicated that the play did make them think about related issues while 52% (n=834) reported that it didn't (1604 possible).

Responses of specific thought categories (related to play's themes) are shown in figure 2. Contrasting to most results in this section, crosstables showed 234 (58%) students as reporting the play did make them think about issues related to peer pressure compared to 159 (40%) students who reported it didn't.

In other categories such as boyfriend/girlfriend relationships, 38% (n=153) of students reported the play did make them think about it, while 60% (n=238) reported it didn't.

For family situations related to alcohol and drug use, similar numbers reported having thought or not about it(47%; n=189 and 49%; n=196, respectively).

On thoughts about whether the play made them think about seeking help for self, family, or friends, 34% of students (n=137) reported it did while 60% (n=241) reported it did not make them think about it.

Section B:

Since a greater number of students reported that the play did not make them think about play-related themes than did, the answer to research question one would seem to be unsupportive of Captain Clean's impact on thoughts. However,

Figure 2

Specific Thought Frequency Categories

THOUGHT FREQUENCY CATEGORIES

(Percentages)

☐ PEER PRESSURE
▨ FAMILY RELATIONSHIPS
▧ BOYFRIEND/ GIRLFRIEND RELATIONSHIPS
■ HELP-SEEKING
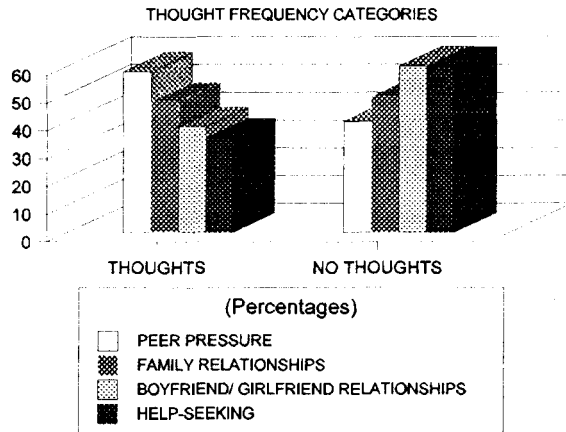
Crosstable frequency percentages of students' reports about thoughts of specific play themes are represented in differently shaded bar graphs. Left and right groupings of bar graphs indicate "thought" and "no thought" conditions. Within these groupings, clear or white bar (first from left) indicate thoughts about peer pressure themes; densely shaded bars (second from left) indicate thoughts about family relationship themes; lightly shaded bars (third from left) indicate thoughts about boyfriend/girlfriend relationship themes; and dark or black bars (fourth from left) indicate thoughts about help-seeking themes.

different implications may be present if we look at each

thought topic (play theme) separately.

Peer pressure was the only issue that showed more student reports of having thought about it than not. It was also the only issue where memory of play statements were used greater than 25% of the time. This combination, shown in table 1, of showing more specific memory from the play as well as attaching personal meaning to its themes, may explain why more students reported thinking about it.

Peer pressure was the main theme presented in Captain Clean along with anti-substance use messages. More reported thoughts explained with "memory of play" statements may also be due to the fact that more students may encounter or experience peer pressure than other play-related issues everyday. This increased concern or relevance of peer pressure in many students' lives could also affect its relevance to students as a play topic. One comparison that could explore this is to compare reports about thoughts of boyfriend/girlfriend issues between younger and older respondents (across age groups), since at different ages these issues often change in priority level.

Many students who reported not thinking about boy/girlfriend related issues stated that they do not have a boyfriend or girlfriend (see Tables 2 and 3 for examples). This type of response indicating non-applicability make up most of the personal meaning statements in the "no thought" condition. Also, students' reports about the play's absence of or lack in content of this subject material (example in

Table 1

Frequency of Response Codes Across Thoughts About Peer
Pressure

Thought Condition	Coded Response Type	N	%
Yes (Thought about play's themes)	**PM**	115	50%
	MP	65	28%
No (Didn't think about play's themes)	**PM**	120	76%
	MP	1	<1%

PM= Personal Meaning Statements

MP= Memory of Play Statements

The number of times and percentages that "Personal
Meaning" and "Memory of Play" statements were used to explain
for thoughts about play-related themes are represented twice
(vertically) in the columns labeled "$\underline{N}$" and "$\underline{\%}$" aligned with
coded response types (PM and MP). These frequencies and
percentages are reported for thought and no thought
conditions.

survey #106 of table 3) partially explains the greater number

of students who reported not thinking about boy/girlfriend and family substance use issues.

The similar number of students who thought and did not think about family situations related to substance use may largely reflect whether or not the respondent has had personal experience around this issue. Again, it is possible to interpret the 65% of personal meaning statements differently for "yes" and "no" thought respondents. If students thought about this issue, then their personal meaning statement is interpreted as one reflecting on some past experience, opinion, or value regarding the family situations and the play's coverage of it. If students did not think about it, then their personal meaning statement is interpreted as referring to a self-reflection brought on by the survey in the present, not the play in the past. Again, this was often a response that this subject does not apply or recognize as happening to them (see survey #275, Table 2).

With thoughts about help-seeking, most students who responded that they did not think about it explained with personal meaning statements. These PM statements again often reflected that this did not apply to their life or experience.

In survey #278 of Table 2, we can see an example of a student who reported the play did make him think about help-seeking as he explains his identification with these issues.

Table 2

Actual Survey Response Code Examples of Thought Questions
Explained with Personal Meaning Statements

Survey #275

C)   Did the play make you think about family situations
related to the use of drugs and/or alcohol?

YES / **NO**   (circle one)

Why? No one in my family has a drug or alcohol problem.

Code given= 1 (Personal Meaning Statement)

Survey #278

D)   Did the play make you think about seeking help for drug
and/or alcohol use for self, friend, or family member?

YES / NO   (circle one)

Why? Because some of my relatives need help to get off of
drugs.   coded given= 1 (Personal Meaning Statement)

These items have been taken directly from the research
sample. The first response indicates the student did not
think about the play-related theme of family situations and
gives their explanation coded as a personal meaning statement.
The second is a different student's response indicating they
thought about the play-related theme of help-seeking and gives
their explanation, also coded as a personal meaning statement.

Research Question 2:   Will students find the program helpful?

Section A:

Figure 3

Overall Helpfulness Ratings
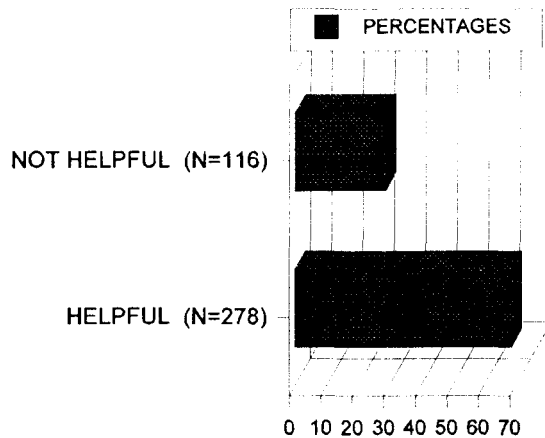
Overall helpfulness rating percentages are represented in identically shaded bar graphs.   The number of students rating the play as unhelpful (n=116) is indicated in the upper bar, while the number of students rating the play as helpful (n=278) is indicated in the lower bar.

Sixty-nine percent of students (n=278) rated the play as helpful overall (helpfulness value=2 or 3) in providing information on alcohol and drugs, while 29% (n=116) rated it as unhelpful (value=0 or 1).   For ease of interpretation, see figure 3.

Section B:

More people reported that the Captain Clean play was helpful in informing them about alcohol/ drug issues indicating a positive finding for research question two. Reasons for students rating the program as helpful could be due to a number of reasons.   Live-theater's powerful nature of presentation, as Flay (1986) pointed out, may have positively connected with some youth, "inviting them" to become physically and psychologically involved in a form of "preventative" (Drummond, 1984).   The reinforcing element of Captain Clean's non-use themes of school program themes may increase its impact as well as the familiar classroom environment in which it was performed (Sobel and Flay, 1983; Flay ,1986).   Youth may have also found the Captain Clean program's discussion groups to be a positive reinforcement of the play as Johnson and Ettema posited (1982).   Music Theater Workshop may also be a fresh change from ordinary drug prevention programs, working to tell students the messages without telling them.

Although these are encouraging results for the impact of Music Theater Workshop and the live-theater approach on audiences, it is noted by the researcher that bias may exist

in the manner this question about helpfulness was asked. Even with survey administerers encouraging honesty and disconnection with the Captain Clean theater troupe, some students may feel some allegiance to the Captain Clean performers. The degree to which they answered as they were "expected to."

Research Question 3: Will students rate themselves as more
willing to seek help after the play than before the play since
the play and discussion groups strongly encouraged help-
seeking?

Section A:

Figure 4

Willingness to Seek Help Ratings
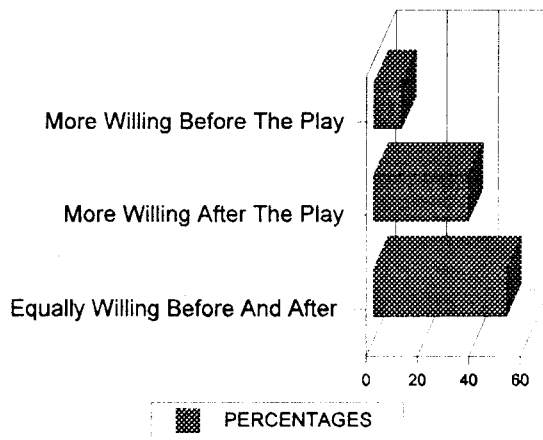
Percentages of student ratings of their willingness to
seek help are represented in identically shaded bar graphs.
Those rating themselves as more willing to seek help before
the play are indicated in the top bar; more willing after the
play in the middle bar; and equally willing before and after
in the bottom bar of the graph.

On rating willingness to seek help about alcohol and/or drug abuse, a greater number of students (37%; n=148) rated themselves as more willing after the play, as compared to 11% (n=43) who rated themselves as more willing before the play. Fifty-two percent (n=210) rated themselves the same before and after the play.

Section B:

Since the majority of students' responses seemed to show no change on whether they were more willing to seek help before or after the play, research question three may be answered with little impact on "willingness to seek help" ratings.

One factor with which this may be associated at times is students not feeling as attentive to think about the survey's last few questions. This is speculated because when students ratings for willingness to seek help did not change, their rating on the final helpfulness rating was often the same number/value. These consecutive ratings give the appearance of students answering in haste because they were sometimes followed by contradictory narrative responses. For example, a student might rate all three items regarding the play's helpfulness as zero, and then give an explanation (narrative response) in support of the play. An analysis of the data comparing the occurrence of this response pattern to unchanging willingness ratings could be informative about this issue. Another explanation for the large number of ratings showing no change may be that a brief, one-time presentation

such as this may not be powerful enough to change attitudes about help-seeking. Since many of these students live in a high risk area, the idea of being willing to seek help may feel too unsafe for a student to admit, let alone attempt.

The encouraging number of students who responded they would feel more willing to seek help after the play may reflect the play's strong themes about help-seeking. The degree to which it may reflect response bias because of phrasing as in the helpfulness question is unknown. The noticeable number of student responses about feeling less willing to seek help after the play may, as formerly mentioned, be influenced by their degree of trust in support persons. The play's realistic portrayals of characters and relationships can scare persons who perceive their support network to be unsafe. If these respondents, following the play, visualize possible negative consequences of utilizing these supports, they may report less willingness to seek help following the play. It can be likewise if respondents are feeling they are at a negative point in their current relationships, and are "down on the notion" of utilizing their supports at the time. Interesting comparisons possibly addressing this issue would be to compare these willingness to seek help ratings with: 1) support person rankings; 2) checklist help-seeking tendency items; and 3) the amount of personal meaning related in the survey. This may give information as to who is the respondent's support person, whether they feel they have a person they trust for help, if

they would be inclined to use their support person, whether they are explaining in their narrative commentary with self-reflective statements, and how all of this relates to their willingness to seek help after the play compared to before.

Research Question 4:   Do students who report that the play
made them think about program-related themes do so because the
play took on a "personal meaning" for them?
Section A:

Figure 5

Explanation (Response) Codes for Thoughts about Play Themes

(Percentages)

THOUGHTS

NO THOUGHTS

0   10   20   30   40   50   60   70

USED PERSONAL MEANING STATEMENTS
USED MEMORY OF PLAY STATEMENTS
OTHER
"REALISTIC"
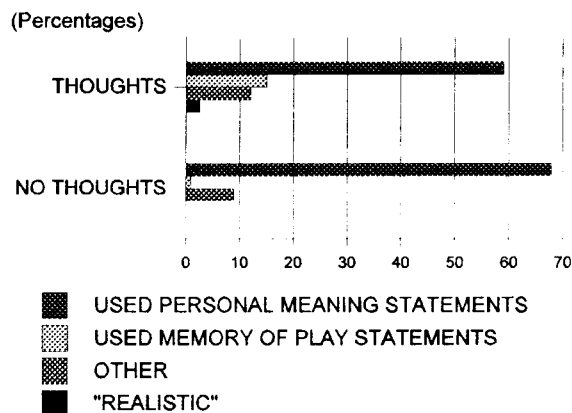
Total frequency percentages of each response type for
explanations of thoughts about play-themes are grouped into
"thought" and "no thought" conditions. Within each grouping,
the clear or white bars (top) represents personal meaning
statements; darkly shaded bars (second from top) represents
memory of play statements; lightly shaded bars (third from
top) indicates statements coded as "other"; and the dark or
black bars (bottom) represents statements about the play's

realistic qualities.

When students explained why they did think about play
related issues overall, PM statements were used an average of
59% of the time, MP statements 15%, statements about realism
2.6%, and "other" type statements 12% of the time.

However, when explaining why the play didn't make them
think about related issues, 68% of students overall responded
with personal meaning statements, while less than 1% responded
with MP statements, and "other" type statements were used 9%
of the time.

Of those who thought about peer pressure, 50% (n=115)
gave a personal meaning statement (PM) while 28% (n=65) gave
memory of play statements.   Of those who did not think about
it, 76% (n=120) gave PM statements while less than 1% (n=1)
gave memory of play statements (MP).

Of students who didn't think about boyfriend/girlfriend
relationships, 52% (n=124)) reported PM statements, while 12%
(n=28) reported a lack in the play's content or themes.

About 65% (n=258) of explanations for both thought and no
thought conditions regarding family alcohol and drug
situations were personal meaning statements.   Nine percent

(n=17) who said the play didn't make them think about it reported that it was because there was a lack in this type of content.

For help-seeking, many statements in both thought/ no thought conditions seemed to be of personal meaning (65%; n=89 and 76%; n=183, respectively).

Section B:

Even though personal meaning statements were used to explain many (59%) of the questions about thoughts, research question four might be answered in different ways. One way would be that students often thought of play-related themes because the play took on a personal meaning for them. However, PM statements were also used 9% more to explain why students didn't think about play-related issues. Implications about the impact of live-theater here vary depending on when PM statements were used.

When PM statements are used to explain why the play did make students think about related issues, the theory of personal meaning statements may provide some explanation. Since students often explained that the play made them think about a play-related issue because of some experience, situation, attitude, or opinion from their own life or belief system (PM), it is possible that they may not have thought about it without attaching personal meaning to the play's theme (see tables 2 and 3 for examples).

Inversely, it may also be posited that they may not have recounted this belief system, experience, or situation in the

time period since the play without first having identified
with a similar theme in the Captain Clean. This identifi-
cation with a familiar or striking situation/theme from the
play may be capable of cuing the self-reflection necessary to
initiate the development of an intention as Ford & Ford have
described it. Since students explained why they thought about
play related issues with personal meaning statements the
majority of the time, support may be provided for live-
theater's positive impact on viewers. This could be true if
we ascribe to the theory that live-theater fosters the
internalization of its themes, and could possibly initiate the
formation process of intentions around play related messages.
Some of these intentions could, in turn, result in later
behaviors. In the case of Captain Clean, messages about
resisting peer pressure, positive decision making around
relationships, communication of feelings, help-seeking, and
non-use of substances could begin to formulate intentions in
some students that may result in these types of behaviors down
the line.

It is also possible that the thought questions themselves
may have cued the personal meaning statement present in the
response. However, thought questions were specifically worded
towards asking about the play in the past tense so as to avoid
this. It is recognized that this remains a possible flaw in
the survey format.

Personal meaning statements are not seen as supporting
effectiveness when used to explain why students did not think

about play-issues. In this case, most students' personal meaning responses explained that they did not think about the issues because they, their family, or friends do not have a problem; or it doesn't apply to them (see tables 2 and 3 for examples). It may be assumed that students are most likely responding with self-reflection here to answer the question in the present, rather than explain the occurrence of thoughts in the past.

Table 3

Actual Survey Response Code Examples of Thought Questions
Explained with Memory of Play Statements and Remaining Codes

Survey #276

A)   Did the play make you think about friend peer pressure related to the use of drug and/or alcohol use? **YES** / NO

Why? One boy in the play tried to make another boy take drugs.
Code given= 2 (Memory of Play Statement)

Survey #106

A)   Did the play make you think about friend peer pressure related to the use of drug and/or alcohol use? **YES** / NO

Table 3 continued:

Why? It seemed so real. I mean liked it really happened to those people.

Code given= 4 (Memory of Play Statement- realism)

Survey #106

B)   Did the play make you think about boyfriend/girlfriend relationships and responsibilities regarding the use of drugs and/or alcohol?   YES / **NO**   (circle one)

Why? I don't think it had to do with anything about boyfriends or girlfriends.

code given= 3 (Memory of Play Statement- lack or absence)

Survey #110

B)   Did the play make you think about boyfriend/girlfriend relationships and responsibilities regarding the use of drugs and/or alcohol?   YES / **NO**   (circle one)

Why? Because it just didn't.   code given= 7 (other)

Survey #110

D)   Did the play make you think about seeking help for drug and/or alcohol use for self, friend, or family member?

                        YES / **NO**

Why? Because it was just a play   code given= 5 ("Realism")

<u>Table 3 continued</u>:

      Survey responses taken directly from research sample indicate whether or not students (for each item) thought about the play-related theme stated in the question, their explanation for this answer, and the response code given to this explanation by the researchers. All responses in table #3 represent codes other than personal meaning.

_____

Research Question 5: How do students explain for their helpfulness ratings? Will students who report finding the play helpful often explain with memories of the play or by relating personal meaning rather than other explanations? Do students who find the play helpful report memories more often than those rating the play as unhelpful?

Section A:

Figure 6

Explanation (Response) Codes for Helpfulness Ratings
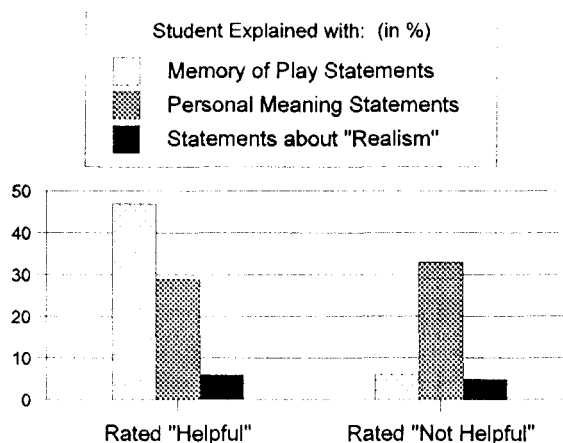
Crosstable frequency percentages of three response codes used to explain ratings of the Captain Clean program's helpfulness are represented in "helpful" and "not helpful" groupings. For each grouping, the off-white or lightly shaded bar (first from left) indicates memory of play statements;

Figure 6 continued:

medium shaded (second from left) bars indicate personal

meaning statements; and dark or black (third from left) bars

indicate statements about the play's realistic qualities.

Those who rated the program as helpful overall explained

with recall of specifics about the play (MP) 47% (n=131) of

the time, and related statements of personal meaning 29%

(n=60) of the time.   Six percent of responses were attributed

to the play's real life (realistic) qualities.

In contrast to this, those who rated the play as

unhelpful responded with statements of personal meaning 33%

(n=37) of the time and with specific memory statements 6%

(n=7) of the time. Five percent attributed unhelpfulness to

the play's unrealistic or unnatural qualities, and 6%

attributed their response to a lack or absence in the play's

content, themes, or methods.

Section B:

When discussing why they found the play "helpful" more

students seemed to explain their positive ratings with MP and

PM statements (displayed in figure 6).   The large number of

responses indicating specific memory of the play's content,

themes, or methods could provide support that Captain Clean

and live-theater are effective in conveying messages to students that are retained in long-term memory. Again, it may be assumed that these memories can be cued at anytime in students' lives by similar situations, relationships, or themes; not just this survey. Once cued, if Ford & Ford's process of intention development ensues, thought and behavior change may be possible.

Those students who rated the play as unhelpful may have answered with mostly PM statements for similar reasons to "no thought" conditions discussed earlier. When students respond in ways that reflect the play's unusefulness, they often explain with PM statements mentioning how this "stuff doesn't apply" to them, they "don't have a problem," or their friends or relatives don't have a problem (see table 4 for specific examples).

Table 4

Actual Survey Response Code Examples from Helpfulness Ratings

Survey #277

13. To what extent was the Captain Clean play and discussion helpful in providing information about how to deal with drug and alcohol use?

not helpful at all   very helpful

        0   1   **2**   3

Why? Because seeing people doing drugs and alcohol are bad/ you can try to help them in any way / you can put them where you can make them feel not guilty.

coded given= 1 (Personal Meaning Statement)

Survey #279

13. To what extent was the Captain Clean play and discussion helpful in providing information about how to deal with drug and alcohol use?

not helpful at all   very helpful

        0   1   2   **3**

Why? Because it explain to me if a friend try to give me drugs don't take it.

Code Given= 2 (Specific Memory of Play- content or method)

<u>Table 4 continued</u>:

Survey #117

13. To what extent was the <u>Captain Clean</u> play and discussion helpful in providing information about how to deal with drug and alcohol use?

not helpful at all   very helpful

           0   1   <u>**2**</u>   3

Why?<u> For one, I don't have a problem so I didn't have to seek help.   It was a good play to help kids find help.</u>

Code Given= 1 & 6   (PM & Memory of Play- unspecific)

     Survey responses taken directly from the research sample indicate students' ratings of the Captain Clean program's helpfulness, their explanation for this rating, and the respone code assigned to this explanation by the researchers.

Research Question 6:   Since the play and discussions strongly
encouraged help-seeking, will students who indicate having
help-seeking tendencies be more likely to find the play
helpful than those not indicating to be help-seekers?
Section A:

Figure 7

Presence of Support Person and Helpfulness Ratings
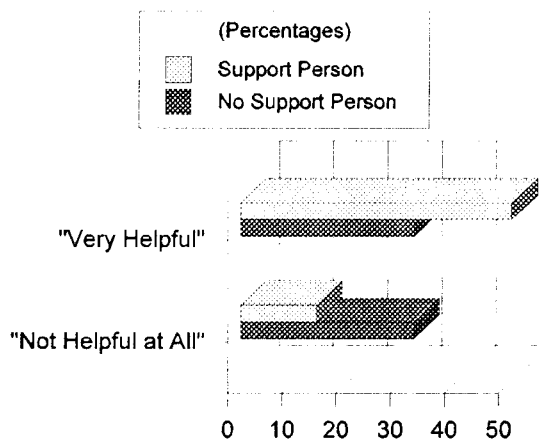
Crosstable frequency percentages (represented by bar
graphs) indicate students' helpfullness ratings of the Captain
Clean Program for students who reported themselves as having a
support person or having no support person. "Support person"
and "no support person" ratings are sectioned into "very
helpful" or "not helpful at all groupings. Within these

Figure 7 Continued:

groupings, lightly shaded bars (upper bars) indicate
helpfulness ratings for those reporting to have a support
person, while dardly shaded bars (lower bars) indicate
helpfulness ratings for those reporting to have no support
person.

Of those who described themselves as having someone to
talk to in the personal description checklist, 50% (n=166) or
most rated the play as "very helpful" (value= 3), while 14%
(n=44) reported it as not helpful at all (value= 1). Of those
who described themselves as not having someone to talk to, the
number of students (32%) who reported the play as "not help-
ful" and "very helpful" were the same (n=24).

Of students describing themselves as always liking to
keep their problems to themselves, an average of 15% rated the
play as unhelpful while an average of 34% rated it as helpful.
Ratings of helpfulness did not vary more than 1% from these
percentages for students who did not describe themselves as
always liking to keep their problems to themselves.

Of students who described themselves as feeling better
when talking to someone about a problem, an average of 37%
rated the play as helpful while 12% rated it as unhelpful.

These numbers varied less than 10% for those who described themselves as not feeling better when talking to someone.

Section B:

Only when compared with the help-seeking item regarding the presence of a support person did helpfulness ratings seem positively related (see Figure 7 for visual representation). Again this decrease in views of the play's helpfulness for those without a support person may reflect the negative feelings involved with being reminded by the play that "life is not as it should be." One may also be experiencing fear and frustration around not having someone they can trust. It may be posited that although some respondents may rate the play as unhelpful as a result of these negative feelings, it does not mean the play was not helpful to them in some way. Some positive, healthy, or helpful information is likely to have been stored while denial dictates otherwise.

It is noted that the help-seeking tendency items on the checklist are not exhaustive or particularly sensitive in some cases in accurately indicating whether students possess these tendencies. The checklist's direct style of questioning allows for much variability depending on students' honesty in responding.

Research Question 7:   Will students who indicate

permissiveness towards alcohol and drug use rate the play as

less helpful than those who indicate they are not permissive

towards alcohol use?

Section A:

Figure 8

Permissive Attitudes Towards Substance-Use Across Helpfulness
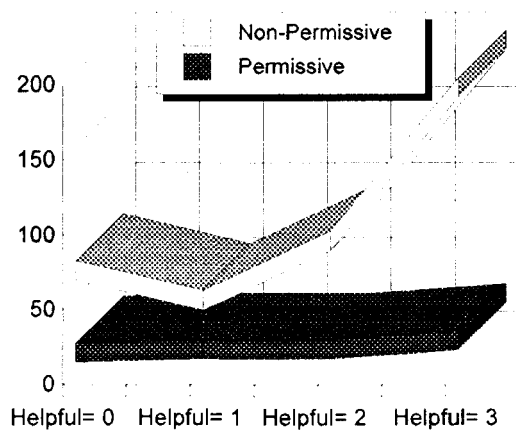
Ratings

In the chart above students indicating non-permissiveness

(dark figure) and permissiveness (light figure) towards

substance use are plotted across helpfulness ratings. Numeric

values indicate crosstable frequency percentages.

Students who described themselves as someone who does not think that using alcohol or drugs to relieve pressure is a problem (permissive) appeared to rate the play as "very helpful" (helpfulness value= 3 only) less of the time than those who did not describe themselves this way (32% vs. 72%; respectively). However, students who fit in this "permissive" category, did still rate the play as "generally" helpful (helpful rating=2 or 3) 55% of the time.

Section B:

Students who believe that using substances to relieve stress is okay (displaying permissiveness towards alcohol and drugs) appeared to less often report the play as helpful. Likewise, a large number of students who believe that using substances to relieve stress is not okay appeared to have rated the play as "very helpful." Drawing from this, it may be possible that permissiveness attitudes towards substance-use could be related to student views of program helpfulness. This permissive attitude directly contradicts the play and discussion group messages, and may explain some of the overall unhelpful ratings given on surveys.

However this only occurred when analyzing top and bottom (value= 0 and 3) helpfulness ratings. When more broad ratings were used for helpful/non-helpfulness (unhelpful=0 or 1 and helpful=2 or 3), the differences were not as dramatic. For ease of interpretation, see figure 8. Interestingly, students who described themselves with the survey checklist's permissive attitude still rated the play more helpful overall

than unhelpful. One way to interpret this is that more support is provided for live-theater and Captain Clean's impact in showing or teaching new ways of thinking about alcohol and drug issues. Studying narrative answers that explain why these more permissive students found the play helpful in more detail might be useful in attempting to gain more valid support for effectiveness.

Further Data Analysis:

Figure 9:

<u>Number #1 Rated Support Figures</u>
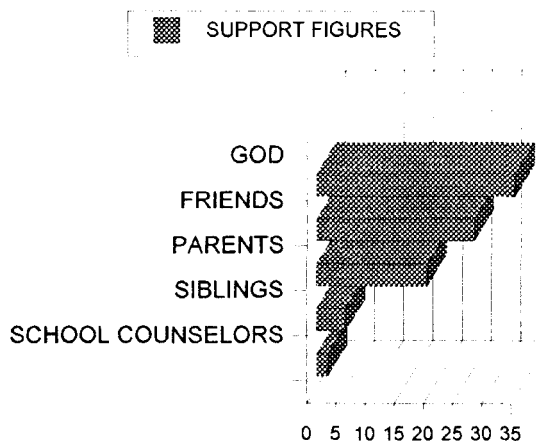
Crosstable frequency percentages compare (in identically

Figure 9 Continued:

colored bar graphs) how often five (out of ten) support

figures were ranked by the student sample as the number one

choice or "most comfortable person to turn to" in times of

need. Percentages are represented from the top bar downward in

decreasing order; with each bar indicating the number of times

that figure was ranked as number one. The top bar (chosen

most) represents "God," the second bar (chosen second most

often) indicates "friends," the third bar downward "parents,"

the fourth bar "siblings," and the fifth bar (ranked #1 least

often of the five figures listed) represents "school

counselors."

As a point of interest and unrelated to any research

questions, support person rankings were also analyzed. Of

those support figures ranked as being the number one person

that students would feel comfortable with talking about their

substance use, God was ranked 34% of the time, friends 27%,

parents 19%, siblings 5%, and school counselors 2% (see figure

9 for ease of interpretation). Of those ranked number #5 as a

substance use confidant, parents and aunts/uncles were each

chosen 16% of the time, cousins were chosen 11%, and teachers

and grandparents 8% of the time.

One reason that God may have been the most often highly ranked support is because incidents of God "squealing" or being untrustworthy with private information can be assumed to be low. Many individual perceptions about trust, safety, and consequences regarding each support person on the list may be at play behind the rankings given. The question asked specifically about disclosure of information regarding substance use. If we were to assume that students listed their rankings in priority of possible reprimands and consequences, then choosing God would be a safe option if the student did not fear moral reprimands from God. However, the ranking of parents directly behind friends seems interesting since parents are often associated with reprimands. However if students are operating on the idea of safety, then it is curious why parents were not chosen more often before friends were. Obviously, individual differences would account for the variability.

Analysis of other portions of this survey including: culture; age; narrative statements about family problems; and personal description checklist items in comparison with ranked support persons may yield interesting information regarding help-seeking for future research.

Discussion of Personal Interviews:

Of final mention is the personal interviews conducted with individual students after surveys were collected. Although not analyzed, in general, the responses from students

were supportive of claims that live-theater (1) promotes long-term memory retention; (2) cues thoughts of experiences, feelings, and relationships from one's own life; (3) models and teaches audiences instead of "preaches," and (4) stands out as a unique and powerful form of reaching out to youth. Some challenges to live-theater were posed by students who saw it as repetitive of previous prevention methods, or unbelievable because they knew it was just a play and not real life. All interview responses can be seen in Appendix D.

CHAPTER 6

CONCLUSIONS AND FUTURE IMPLICATIONS

The present research study has explored the impact of Captain Clean and live-theater on youth audiences and as a useful approach in modern alcohol and drug prevention. Several points that might be viewed as supportive were established.

First, many (if not a majority) of students did report that the play made them think about issues related to one of the play's central themes, peer pressure. It has been discussed that this may reflect Captain Clean's powerful presentation style and accuracy of content in promoting identification with this relevant issue in youth's lives.

Effective content and style of presentation also seemed supported by the number of specific memories shared by students about the Captain Clean play and discussion. This has been argued to indicate an impact made on long-term memory.

The possibility of live-theater promoting the development of healthy intentions (and subsequent behaviors) was established when students often related statements of personal meaning when thinking about the play's issues or finding it helpful. This internalization of the play's content and themes has been related to the initial steps in Ford & Ford's

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intention development theory.

Although possible explanations have been provided for unsupportive results of Captain Clean/ live theater's positive impact, other limitations of live-theater should be discussed.

Since live-theater has a short-term, often one-time contact with students, its impact is limited compared to other more time-reinforcing modes of prevention. Unprofessional, unrealistic, or inappropriate acting or script material can make a mockery of the intended messages instead of a healthy mix of sharing and teaching. Also, without discussion groups, students who are struggling or are in crisis with mental health issues may be activated and pushed "over the edge" without the proper outlet, care and assistance after viewing a live-theatrical presentation about emotionally charged issues.

Institutions considering live-theater prevention should take precautions to investigate the presence of any of these flaws. Perhaps the Captain Clean program has repeatedly received positive feedback and responses from audiences and schools because its creators pay close attention to the risk of these variables with every production.

Improvements to the present study may prove useful in two areas: more creative and potentially unbiased format and style of questioning on the survey and increased sensitivity of the coding system.

Because some questions on the survey were worded in such a way as to risk response bias, more creative styles of questioning might yield results with increased validity.

Also, the order of questioning about willingness to seek help before and after viewing the play and helpfulness ratings could benefit from rearranging for increased validity.

The coding system, although starting out more sensitive to different types of statements, needed simplification to attain inter-rater agreement. While it does provide the researcher with some useful information, more specific codes about play content and personal disclosure could have many benefits. It first could provide more useful information about necessary changes and improvements for the program it evaluates. It also can provide more information about respondents and their experience of live-theater, which could ultimately help to validate why it is a useful prevention approach.

A new and upcoming twist to live-theater is the idea of having teens themselves act and perform in them. Besides relating to youth on their own level and decreasing the chance of rebellious responses to "older" authority figures, it can provide a unique, fulfilling, learning experience for those youth involved in the troupe itself. Great potential for self-esteem building is present as well.

In gaining perspective on the mixed results found in this study despite explanations offered, it seems necessary to discuss for a moment the nature of prevention and its possible relationship with the survey results. Many prevention specialists working in the community claim that they get mixed feedback from their presentation evaluations on various

issues. Likewise are the results from many prevention
research studies conducted in the last few decades. It may be
encouraging at times to view this pattern not as a "hit and
miss" ratio but instead as an instance of messages being
"heeded if needed." Not everyone in an audience is at risk
of the presented issues, is mentally available or interested
in learning the specific skills taught at the moment of
presentation, or is ready to admit that they need to change;
no matter how accurate the message or influential the method
of delivery. With these natural forces at work in every
audience, finding a majority of effectiveness or change may
sometimes be impossible. Also, when prevention is applied and
researched on populations that are more in need of indivi-
dualized direct treatment, with attitude or behavioral change
being the goal, equally impossible odds may be at work.

In framing the present study in this light, responses
from students about some of the program content's non-
applicability in their life are validated and permitted as
their absence may be unusual or unrealistic, especially in a
public audience. They can also be useful in at least gaining
more information about our audience or population being
studied.

It is concluded that one way to measure at-risk
populations effectively and comprehensively would be a long-
term (possibly longitudinal) study tracking the impacts of
prevention on subjects differing on some of the variables
mentioned such as need, support systems available, help-

seeking tendencies, and denial.

Also useful in future studies might be the integration of qualitative measurement. Although the present survey occasionally yielded unsupportive results in its qualitative data, the additional qualitative, narrative data obtained in post-survey interviews provided support for live-theater and Captain Clean on its own. Use of this type of information in support of quantitative findings may provide a rich body of knowledge to base future prevention on.

In conclusion, the present study seems to provide some support of live-theater and Captain Clean as a powerful tool in delivering relevant and useful perspectives and skills to youth audiences. Captain Clean's most powerful themes might be those regarding peer pressure and substance use. Many students in the present study support its helpfulness in informing and teaching them to deal with drug and alcohol situations in a healthy manner.

Additionally, the ability of live theater in identifying with youth to the point of tapping internal process has been explored. Should this be a reality, the possibility of initiating the process of intention development has been discussed. Its implications for encouraging behaviors such as resisting peer pressure, positive decision making around relationships, communication of feelings, help-seeking, and non-use of substances through necessary, previously formed intentions have been noted as a possible benefit of this form of prevention. Since the present study has merely "posed the

question" about this possibility, further research on this subject should prove useful.

APPENDIX A

FORD & FORD'S PROCESS OF INTENTION

APPENDIX A

FORD & FORD'S PROCESS OF INTENTION

It is maintained that this process probably occurs in the following pattern in repetitive behavior cycles:

1) Perceiving and representing ("I experience X")

2) Recognizing ("X is a familiar experience")

3) Remembering ("I recall or can imagine experiencing X")

4) Anticipating and expecting ("I remember or imagine X and believe it can and may occur again")

5) Desiring or preferring ("I know X exists, can recur, and I want {or I do not want} it to")

6) Intending ("I want {or do not want} X to occur, I believe I can influence its occurrence and will try to do so")

(Ford & Ford, 1987)

APPENDIX B

THE LOYOLA UNIVERSITY YEAR FOLLOW-UP MEASURE

APPENDIX B

THE LOYOLA UNIVERSITY YEAR FOLLOW-UP MEASURE

BIOGRAPHICAL INFORMATION

School:_____   Grade:_____

1. Age:_____   Date of Birth:_____ _____ _____
                                   (Month)   (Date)   (Year)

2. Sex: [ ] male   [ ] female   (check box)

3. Racial or Ethnic group: (Check the one that applies)

    Black/African American_____   Hispanic/Latino_____

    White_____   American Indian/Alaskan Native_____

    Other_____(fill in)

Please complete both parts of the following questions as they
relate to the CAPTAIN CLEAN play and discussion you
experienced last year.   Please answer "why" for both yes and
no answers.

A)   Did the play make you think about friend peer pressure
related to the use of drug and/or alcohol use?   YES / NO
                                                     (circle one)
Why?_____

_____

B)   Did the play make you think about boyfriend/girlfriend
relationships and responsibilities regarding the use of drugs
and/or alcohol?   YES / NO   (circle one)

Why?_____

_____

C)   Did the play make you think about family situations
related to the use of   drugs and/or alcohol?   YES / NO
                                                     (circle one)
Why?_____

_____

D)   Did the play make you think about seeking help for drug and/or alcohol use for self, friend, or family member?
YES / NO (circle one)

Why?_____

_____

Please estimate how many times the following discussions may have happened since you saw <u>Captain Clean</u>.

	0	1-2	3-5	>5
1. The number of times I have spoken with friends about problems regarding drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]
2. The number of times I have spoken with a teacher about problems regarding drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]
3. The number of times I have spoken to a school counselor about problems regarding drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]
4. The number of times I have spoken to my parents about problems regarding drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]
5. The number of times I have spoken to my parent(s) about problems regarding <u>their</u> drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]
6. The number of times I have spoken to an outside source (i.e. counseling center, support groups, or church) about problems regarding drugs and/or alcohol.	[ ]	[ ]	[ ]	[ ]
7. The number of times I felt pressured by friends to participate in drug and/or alcohol use.	[ ]	[ ]	[ ]	[ ]

8. I would feel most comfortable talking with whom regarding my own drug and/or alcohol use (please rank-order only five persons from the following list with **1 being the most comfortable** & **5 being the least** comfortable)

____ friend	____ grandparent
____ parent	____ brother/sister
____ teacher	____ school counselor/ social worker
____ cousin	____ aunt/uncle
____ God	___other
	_____ (fill in)

9. Who was the last person you spoke to about any kind of a problem?

_____
 (no names)

CHECK THE STATEMENTS THAT APPLY TO YOU:

10. ____ I have someone to talk to about my personal problems

____ I always prefer to keep my or my family's problems to myself

____ I have not had anything occur regarding alcohol or drug use in the past year that I wanted to talk to someone about

____ Talking to someone about a personal problem can make me feel better

____ I do not think that using drugs or alcohol to relieve pressure is a problem

11. How willing would you be to seek help about drug and/or alcohol abuse (if you needed it) after seeing Captain Clean ?

not at all   very willing

    0   1   2   3

12. How willing were you to seek help about drug and/or alcohol abuse (if you needed it) before seeing <u>Captain Clean</u>?

not at all   very willing

    0   1   2   3

13. To what extent was the <u>Captain Clean</u> play and discussion helpful in providing information about how to deal with drug and alcohol use?

not helpful at all   very helpful

    0   1   2   3

Why?_____

_____

_____

_____

_____

APPENDIX C

THE CODING SYSTEM

APPENDIX C

THE CODING SYSTEM

X) Personal Meaning Statements: referring to a personal
thought, belief, experience, value, opinion, relationship, or
anything referring to their own life

Y) Memory of Play Statements(MPS): referring to specific
memory of play's content (themes, messages), method of
delivery, or realism

Coding for "Why" on Questions A-D & #13:

X:
1) Personal meaning statements

Y:
2) (MPS) about <u>content</u> or <u>method</u> of play
    Similar statements **not** limited to:

        "The guy told the girl in the play......"   -content
        "Angel didn't know what to do"   -content
        "It shows what drugs can do to you"   -content
        "It shows the reality of drugs"   -content
        "It **teaches** you what to do..."   -method
        "It **shows** you what to do...."   -method
        "It **tells** you what to do......."   -method

3) (MPS) about <u>absence</u> or lack in play's content or method
    Similar statements **not** limited to:

        "That wasn't in the play"
        "The play didn't cover that"
       Etc.

4) (MPS) that the play was realistic (descriptive statements
    that speak about the realistic nature of <u>live-theater</u> as
    a medium, **not** how realistic the content was: see
decision rules for further questions)
        Limited to statements same or similar to:

        "<u>it</u> had good **acting**"
        "<u>it</u> was like **real life**"

5) (MPS) that the play was <u>not</u> realistic
    Limited to statements same or similar to:

        "it was just a play"
        "had bad acting"
        "it was fake"
        "they were just actors"
        "it wasn't real life"

6) <u>Other</u> Memory of Play Statements not fitting in codes 2-5

<u>Z:</u>
7) <u>OTHER</u> responses logical and legible not fitting in the
    personal meaning or MPS categories

8) Illegible, illogical, blank

Page #1:
3) "Other" races
    5-Asian
    6-Other

Page #2 & #3
    8) "Other" category & 9) "Last Person Spoken to"

	11-brother/sister-in-law
01-friend	12-boyfriend
02-mom	13-girlfriend
03-dad	14-religious figure (priest, rabbi)
04-teacher	
05-cousin	15-myself
06-God	16-stranger
07-grandparent	17-no one
08-brother/sister	18-friend's parent
09-sch. counsel./social worker	19-parents
	20-other
10-aunt/uncle	99-blank

DECISION RULES: (**READ BEFORE CODING**)

 1) for A-D and question #13, simply use the numbers of codes
(1-8) present in the coding system. We will not be specifying
by letters or being more broad for question #13. This is
because it has been decided that its important to see which
kind of memory statements are being stated when discussing the
play's helpfulness. Any code is possible for any "why"
question.

2) code #4 is meant for statements that describe how the
experience of viewing **live-theater** itself is a realistic way
of presenting this information, either by saying it was like
real life, realistic, or it had good acting. Statements about
how "it shows what drugs can do to you," "how bad drugs are,"
or about the dangerous or negative reality of these situation
should be considered code #2 and about the play's content.

These can be deciphered from #2 by seeing if there were direct
(**specific**) references to the characters, themes, script, or
role plays of the program, which is code #2. Descriptive
statements about the program or live- theater's realness or
true to life nature would be coded as #4.

3) code #6 statements refer to non-specific memory comments
about the play: I.E.- "it was interesting" "it was good"
etc...

4) code #7 refers to the vague, general, unclear but logical
and legible statements that don't seem to fit other codes such
as: (the play didn't make me think about it) "because it
didn't" or (the play is helpful) "so you can tell other
people." Also for responses such as (did the play make you
think about X situation?) "yes it did, a little bit."

5) use codes #6 and #7 <u>whenever</u> needed. They are just as
important as the other codes in discerning different types of
answers.

6) any statements using "I" about personal knowledge about
drug and alcohol (or other) situations or facts are personal
meaning statements or code #1.

7) for question #13, you may use more than one code! For
instance, the response (to the question why did you find the
play helpful/unhelpful)- "Because if I have a problem now I
know where to get help" should be coded as #1 and #2 because
it involves their personal life experience and the play's
discussion of help-seeking. This is a tough answer to code,
and the leap made about help-seeking is taken directly out of
context to the question about the play's helpfulness. An
assumption is made that the students is saying "<u>after I saw
the play</u>, and I have a problem, I know where to get help."
These assumptions are sometimes necessary when coding this
qualitative data. It won't always be clear cut.

8) If you have questions at the end of your coding session,
save the hard responses on a list and call another coder and
get another opinion so you feel better about the codes you
assign. This will insure **interrater agreement** since that
coder will learn from your questions when they have similar
responses.

APPENDIX D

POST-SURVEY INTERVIEWS

APPENDIX D

POST-SURVEY INTERVIEWS

Interview Respondents

Student ☞	Sex	Age	School	Grade	Race	Comments
A)	♂	13	Tanner	7	Afr.	Has seen play twice
B)	♂	14	Tanner	8	Afr.	Has seen play twice
C)	♂	17	Foreman	12	Cauc.	play twice0X ♂
D)	♂	17	Foreman	12	Hisp.	
E)	♂		Norwood	8	Cauc.	
F)	♂		Norwood	6	Afr.	
G)	♂		Burnham	8	Afr.	
H)	♀		Norwood	8	Afr.	
I)	♀		Norwood	6	Hisp. Puerto R.	
J)	♀	18	Foreman	12	Afr.	
K)	♀	18	Foreman	12	Hisp. Puerto R.	
L)	♂		Reed	8	Afr.	
M)	♂		Hansen	8	Hisp.	
N)	♀	13	Reed	8	Afr.	
O)	♀	12	Onahan	7	White	
P)	♂	12	Onahan	7	White	
Q)	♀	15	Tanner	8		Has seen play twice
R)	♂	15	Tanner	8		Has seen play twice
S)	♀		Hancock			
T)	♂		Onahan	7	Afr.	
U)	♀		Onahan			
V)	♂		Onahan	7	White	
W)	♂		Onahan	8	White	

Interview Questions and Responses:

1) What do you remember from the performances you saw of Music Theater Workshop?

A) I remember the songs, and when the guy broke up the fight who's girlfriend's mother was a drunk. Also the guy on drugs (Ricky). His father was a party animal. He tried to get other people to do drugs.

B) I remember the Puerto Rican guy who threatened someone's life with a knife and made them do drugs. The lady took his drugs but he had more.

C) The guy who used drugs was very desperate for drugs. He would beat up a friend for his watch, and also steal and cheat.

D) I remember the guy who did drugs to solve his problems; but it doesn't solve them.

E) In the play how the actors helped each other. In the drug scenes.

F) I remember "If you don't do your work, you hit the bricks." I think the manager said that. Also, I remember Captain Clean.

G) I remember how they cared about each other.

H) The role play I did. The drunk mother who missed her school rewards.

I) There was this guy who forced others to do drugs. Also a bossy boss who fired the guy who did drugs.

J) The guy persuading his friend to take drugs and had no money. The black boy who got clean and the white girl who used to be boyfriend and girlfriend but now they were just friends. I remember about the teens being scared of not fitting in and doing drugs to get in the crowd.

K) It was wild, good. There were 4 or 5 guys and 1 girl. The guy who wanted his friend to smoke a reefer, and his friends didn't like him. I remember the discussion groups about peer pressure, families, and drunken moms. It taught you what to do, like "put your foot down and get help."

L) When the boy(Angel) threw a knife around his friend.

M) The stuff (from the play) happens a lot.

N) There was two whites and one brother (black person).

They fought about a jacket and a gold watch given to guy by his father. Wanted to sell jacket or watch for drugs.

O) There was singing and dancing, and one guy who did drugs, the bad guy. They asked us when we feel nervous.

P) A guy had a leather jacket and his hat on backwards. The lady was yelling at everyone. A guy took other guy's watch for drugs. Play was telling you to stay with straight people, stay away from drugs, and help friends get help.

Q) Ricky's father was out of town, and he was confused. Christian was cute, had a girlfriend, and didn't want him to do drugs. Angel was pressuring Ricky. (student uses play's language in recognition of situation- "pressuring")

R) The kid was getting pressure from others to do things.

S) (Student remembered plot information)

T) (Remembered a woman and a man, cleaning, and a guy who did drugs who's father was always on vacation. Boyfriend and girlfriend were on the beach talking about alcohol and drugs.)

U) Singing guy told little brother to get drugs with backpack. Little brother said no. He got him a video game. During the cleaning they (others) were fighting.

V) Don't do drugs. At the end the discussion was funny and nice.

W) Angel and guy were cleaning. They were drug people.

2) Why do you remember that?

A) -----

B) Because it reminds me of my uncle who did drugs.
<pers. ID>

C) My uncle is like that

D) Because that's why most people start off.

E) I have friends who have had problems like that.

F) Because the actors changed their talk about drugs and started working. Also the uniforms and songs.

G) One character told the other one not to do drugs and showed support for each other.

H) It reminds me of my stepfather. I'm always trying to make him see how good I am.

I) Because its an issue in the world today. Because I see it in my life, like friends' pressure and everyone in their family drinks and does drugs.

J) Because the storyline was realistic. Because I wrote an essay on alcohol and my dad is an alcoholic. I don't live with him. (Student recalled) the story of the girl who was inferior to her sister. People start drinking because of situations, but the bottle doesn't solve your problems. Its denial.

K) My friend's always asking me to smoke a reefer. I went through similar situations. My sister was holding her boyfriend's 8-ball and got caught.

L) It was good because it was real (portrayed reality accurately).

M) It was real for you.

N) Its real. This sometimes can happen in real life.

O) I don't know why.

P) I don't know. The bad guys wear hats backwards in my area and have earrings.

Q) I don't know. My dad left five years ago (like Ricky's) except I still see him.

R) Because it happens to me all the time. My friends pressure me about alcohol, and my father is gone.

S) When a (male) person I know started doing drugs, his reaction to the drugs scared me.

T) (He remembers the best parts.) When the guy fell off the chair because he was high, it was really funny. The discussions before and after the play were good.

U) (Role Plays) Brother and little brother stuck. "You never had anything like this before." Drug dealer stopped using.

V) They taught us not to do drugs. Someone was killed.

W)   Nothing.

3) Do you have a person you trust(feel safe) turning to when you need to talk about something?

A)   My teacher(1st), God(2nd), my grandma(3rd)

B)   A friend, that's it.

C)   My parents, I can talk to them about everything.

D)   Yes, my friends.

E)   My friends, if anyone.

F)   Yes, parents.

G)   Yes.

H)   Yes, when its personal I talk to God.

I)   My cousin/aunt feels like a sister.

J)   My aunt.

K)   My cousin. He lives 2 blocks away. Also two counselors who come in our school from outside. I don't talk about a lot with them, but you can trust 'em more than the ones from in the school.

L)   Yes.

M)   Yes.

N)   Yes, parents.

O)   Sometimes my mom, sometimes my friends. It depends on the issues.

P)   Yes, my mom and friends. Lots of people, my teacher.

Q)   Yes, my sister, cousin, and friend.

R)   My mom, I can tell her anything.

S)   Yes, my sister who's 29.

T)   Yes, my mom.

U)   Yes. My best friend and my sister who's 17.

V) Yes.   (family member)

W) Yes.   Friend.

4) For what reasons would you not get help if you needed it?

A) If I was on drugs, I'd probably feel like I didn't need it. I don't do drugs.

B) If I was trying to keep it a secret and someone was going to blabbermouth it. Yeah, (interviewer reframe) if   I didn't trust them.

C) I think I always would get help. But I'm not in a position not to get help now.

D) I would always find someone.

E) I'd be scared about telling someone I have a problem; how it looks.

F) People'll talk about you, the police might find out. I'd be embarrassed.

G) There's reasons not to seek help.

H) The pressures I need to talk about are my family and friends. There isn't
    always someone to talk to. I help myself first.

I) I would always get help if I needed it.

J) I'd be afraid of people's reactions, be embarrassed. Afraid they'd tell
    someone.

K) If my family or friend was telling me not to tell, if I was drug using, or if I couldn't trust someone.

L) There are none.

M) None.

N) Drugs make you feel good, stronger. You might feel like you don't need to seek help, but getting help is the   right thing to do.

O) None, not really.

P) None.

Q) None.

R) None.

S) If someone finds out, rumors could start.

T) None.

U) Parents reaction. Wouldn't think you had a problem.
(Scared she would let them down.)

V) Confessing to parents (would be a problem).

W) No.

5) What can a counselor help you with?

A) Helps you get things off your chest and stay clean.

B) Problems at home, like if your parents are drunk or
fighting.   <pers. ID>

C) They can give you advice if you don't have anyone else to
talk to.

D) They are a stranger who does not know you. I honestly
would not go to them.

E) Problems at school, home, or difficulties in life, like
what's holding you back.

F) Family and drug problems.

G) They help you talk about your problems so that you don't
get depressed.

H) They can listen to you.

I) Counselors just tell you to talk to someone. They don't
feel the pain we go through, because they are older.   School
counselors can't be trusted, they tell everyone what we tell
them.

J) They help when people run away and other problems.

K) The help with working on the pain; getting it out. They
make sure you don't do drugs, and help with getting out the
problem.

L)   They talk to you, it helps to talk.

M)   They help by giving you suggestions.

N)   Answers to problems, to show you how you are hurting your family by doing drugs.

O)   I wouldn't talk to a counselor. They kind of scare me.

P)   They have lots of patience. Its safe, they won't talk to others.

Q)   If there is no one else for you to talk to, counselors can help.

R)   Personal problems. Things in the home like child abuse.

S)   Try to help with problems, make us feel safer.

T)   (Personal matters, building self- esteem.)

U)   (nothing, I would talk to my family if I had a problem). Can help (other) people with problems feel better.

V)   Your problems. I wouldn't talk to one, I have my parents.

W)   Nothing, maybe with little things. I wouldn't talk to one.

6) How would you compare Captain Clean (C.C.) to other presentations about alcohol and drugs (like D.A.R.E.)?

A)   C.C. shows you how it happens instead of just telling you not to do it.

B)   C.C. shows you how to do it, but doesn't tell you to stay away from it. D.A.R.E. tells you to stay away from it, and then sees if you'll do it. I liked D.A.R.E. better.   <show length, content>

C)   Its a lot more real.

D)   Its much more real, its like it really is.

E)   I don't know a lot about D.A.R.E.. They both help people with problems.

F)   In C.C. they acted it out. You get more out of it. It shows you how to do stuff. D.A.R.E. just tells you what to

do.

G)   I haven't experienced other programs.

H)   Its about the same. There's more people to talk to in
Captain Clean. It taught you more of what to do.

I)   C.C. was more fun. It made you more interested. It made
you think of good and bad things that happen if you do or
don't use drugs.

J)   C.C. has story dramas more.

K)   C.C. is fun. It has jokes. It was good the way they
were moving around, the way they expressed themselves, and it
had audience participation. It shows you what someone's going
through, step-by-step, what drugs can do to you. D.A.R.E.
just gives you books, and you have to do it yourself.

L)   I liked C.C.. It was funny, some parts were sad, like
reality.

M)   ---

N)   In commercials or movies you can turn it off or it
finishes right away.

O)   D.A.R.E. was boring and stupid. It talked about dumb
stuff. C.C. was just once instead of over and over, so it
wasn't boring. It was more real.

P)   D.A.R.E. is boring. C.C. has kids acting, it was
interesting.

Q)   I never saw anything else.

R)   It puts it in a way that you can actually see it.

S)   I liked C.C. better because of the play and the
discussion.

T)   In D.A.R.E. the police <u>tell</u> you about drugs. Captain
Clean <u>acts it out</u> (what the drugs will do to you). (This made
it stand out more.)

U)   C.C. is more understanding of children. Related more to
children and their life. D.A.R.E. is serious, no staging, all
serious, no entertainment.

V)   D.A.R.E. goes into drinking. C.C. is about **drugs**. **DARE**
has a cop with a gun and makes drug dealers with guns nervous.
C.C. gives   the message that drugs will kill you to
teenagers who can relate.   They're equal in effectiveness.

W) DARE was better. More serious. C.C. was boring. DARE was longer also.

7) How do you feel about live theater ("watching real actors in a story performed in front of you") as a means to communicate the messages given about peer pressure, alcohol, and drugs?

A) You could see it like your in a movie. I've seen Christian & Ricky in movies before. Yeah, (interviewer reframe) its like you experience it.

B) I like D.A.R.E. more because it does more to tell you to stay away from it.

C) Seeing it live in front of you makes you experience the feelings.

D) Its the best way. Much more realistic.

E) The play is better, it makes it look real. It relates to me better. Its right in front of you.

F) The play shows you how to do things. If you don't have a drug problem, you can see what other people are going through.

G) I like it. It works because they speak the truth in the play.

H) C.C. talks to you instead of punishing you. Like parents only talk to you when you do something wrong.

I) (Same answers as for question #6)

J) Some people can relate to it, some can't. It depends on the specific story.

K) Its fun to watch. It makes you open your eyes wider, so you can be involved.

L) Yes, it was powerful & real.

M) Good because it seemed real.

N) Asking you questions about peer pressure makes you think about it (the topic).

O) Its neat, more attention keeping.

P) Its interesting, keeps attention.

Q) It was like watching a movie. Really neat.

R) I felt like I was him (little Ricky). It was so real.

S) It was powerful.

T) Its good because some kids just don't want to listen.
But if you act it out maybe they get a good understanding.

U) They show in child's point of view. Important cause it
helps children understand.

V) Its good because it tells you more about it. They show
you what happens.

W) Good sometimes but not all of the time.

8) Do you remember anyone you thought was a bad or good
character? How did you feel about them? Did the character's
being bad or good influence how you felt about them?

A) Angel was bad. Ricky was stupid 'cause he fell for stuff
a lot. His father was messin' him up. Christian and his
girlfriend were good; they tried to help people. Captain
Clean was okay.

B) The Puerto Rican guy was bad, I didn't like him because
he was getting people to do drugs.

C) The bad character, drug user. Yes, the play made you not
like the bad ones.

D) The bad character. You shouldn't do drugs just because
you have problems. Yes it influences how you feel. Everyone
else was supportive to the drug user and tried to help him.

E) Not really.

F) The white guy was bad and the black guy was bad. The bad
guy put a knife up against the good guys face. They always
fought. I liked them the same. I knew they were just acting,
I felt the same for both.

G) The black guy because he was nice and cared for his
friends.

H) Christian was a good guy. He was cute. He was trying to
help his girlfriend and others.   I remember other characters

but not names. (Descriptions distinguished between good and bad characters.)

I) The bad guy was forcing everyone to do drugs. The boss was bossy but not strict. The friend looked out for everyone. (Vividly described good and bad characters and what they did in the play. Names were not recalled. Spoke of how play made her "not want to do drugs.")

J) The bad guy didn't care about anyone.

K) The bad guy makes his friends do bad things. (Remembered much information from storyline. Mentioned Christian as "gorgeous")

L) The girl was good, Angel was bad. I thought that Angel needed help when he went crazy.

M) The character who was selling was bad.

N) The bad character who was stealing the jacket needed help the most.

O) I wouldn't hate them if they were a bad character, my mom said never hate someone.

P) I don't remember much. Don't really feel anything.

Q) I liked Christian, the good guy and felt bad for Ricky who was confused.

R) Little Ricky was the one who was pressured.

S) -------

T) He thought the black woman boss was bad. She was bossy. The black boy was cool; he was trying to help his friend on drugs. The girlfriend was cool. She tried to help too.

U) Blond guy fighting with black guy (trying to help friend) cause of watch. That's what I would have done. (Liked the good character) (Remembers) the girl mopping afraid to tell parents was a good character.

V) Guy who told his friend to stop was good. He's nice, trying to help friend.

W) Guy (Angel) ws a worker. He was good. He was a good actor. He talked to the audience. The rest of the people didn't. (He can't remember what the play was really about).

9) Are you the kind of person that likes to talk to someone when you have a problem or handle it by yourself? In what ways do you usually handle it by ourself?

A) I like to talk to someone.

B) If its bad, I can talk to my friend that I trust. If its a real family problem, I handle it by myself; keep it inside.

C) I talk to my parents.

D) I talk to someone when I can.

E) I handle it by myself. I step back and think. If I can't work it out I ask a friend.

F) I talk to my mom.

G) I like to talk to friends, not my parents. (Didn't feel need to handle things by himself.)

H) I usually talk to others rather than let it all bundle up. My mom never talks to me unless I do something wrong.

I) It depends. Small things I handle myself, but always go to someone for big stuff.

J) I like people to talk to me.

K) I handle it myself. Keep it inside. I listen to music, or punch the wall in the bathroom.

L) If I can do it myself I do. My little brother gets on my nerves, and school. But if I got into a fight or something more serious, I'd go ask for help.

M) Most of the time I talk to someone.

N) I talk to my aunt or my cousin. I don't like to talk to my mom. I'd rather talk to someone than handle it by myself.

O) I usually talk to my friends or parents.

P) I play sports to escape, but otherwise I talk to people.

Q) Some of each, depending on the problem.

R) I can't always handle it by myself. If I don't know what to do, I usually talk to my mom.

S) Sometimes I handle it myself because I feel if I go to someone, others may find out and talk about me. (Reported that with school situations goes to teachers and counselors)

T) (He likes to handle problems by himself, but if a problem is too big he will talk to someone else.)

U) (Likes to talk to someone).

V) Handle it by yourself. If friend is doing drugs, I'll talk to counselor and ask what they think he should   do.

W) Handle a problem. Just be by yourself and think.

An effort was made to interpret answers in first person when possible. Verbatim accuracy is limited due to this being a 2nd interpretation of students' responses. Original interviewers have proofread this revision of their interviews for accuracy.

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VITA

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In September, 1987, Mr. Mormino entered the University of Wisconsin-Madison, receiving the degree of Bachelor of Arts in both Psychology and Communication Arts (Radio, Television, Film) in May, 1991. During these years his experiences included: crisis counseling local youth and families, conducting outreach to local junior high schools, producing and directing a 45 minute documentary on homelessness, volunteering as a "mentor" for a thirteen year old Hispanic boy, and assisting on two university research teams studying media effects and motivation.

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In September, 1992, Mr. Mormino entered Loyola University of Chicago. His practicum experience consisted of a year of youth and family counseling, presentation of prevention workshops on adult stress-management, child friendship and unity, and self-esteem building, and facilitation of youth and parent groups at Omni Youth Services. While attending Loyola, he served for a year as co-president for a graduate student

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the fact that any necessary changes have been incorporated
and that the _____Thesis_____ is now given final approval
by the committee with reference to content and form.

The _Thesis_____ is, therefore, accepted in partial
fulfillment of the requirements for the degree of_M.A._____.

___3/21/95_____   ___Carol Harding_____
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