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The Impact Drama Has on Enabling International University Students to Assimilate Into the American Culture

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*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts.*

THE IMPACT DRAMA HAS ON ENABLING INTERNATIONAL UNIVERSITY STUDENTS TO ASSIMILATE INTO THE AMERICAN CULTURE

A Thesis or Project
Submitted
in Partial Fulfillment
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Introduction

We often take for granted how accepted we are by others around us. Without realizing it, we may forget we belong to a larger community connected by the culture of the United States that shapes the way we understand the world. Culture plays an invaluable role in much of how we live. According to Marcelle E. DuPraw and Marya Axne, authors of the article, "Working on Common Cross-Cultural Communication Challenge," our culture "influences how we approach problems, and how we participate in groups and in communities" by shaping our communication and decision-making styles, attitudes toward conflict and disclosure, and approaches to completing tasks (DuPraw and Axne). So important is culture in our lives that one needs only to enter the culture of another community to realize the impact it has and how difficult it can seem to try to fit in within that group. Despite the challenge, many students, when they study abroad, desire to become assimilated into the culture of the place in which they travel. In other words, they want to feel a part of that culture's community, yet how can one achieve this without the luxury of being born into that culture?

Across the sea, to Spain, I traveled my junior year to answer that question, in hopes of achieving complete acceptance into the Spanish community. At the beginning of my trip, I blamed my lack of fluency on holding me back from the goal, but after a few months, when I had gained fluency, I still felt disconnected. I spoke their words, I understood their sentences, and yet the way I had grown up communicating in the United States did not match the way the Spanish communicated. Unwilling to deter from my objective, I tried a different tactic, trying to build a stronger relationship between the natives around me. No matter how hard I strived, I could not break-free from judgments of my behavior as "strange," "funny," or "impossible to understand," yet I felt I was doing nothing out-of-the-ordinary and denied the possibility that my American background was what kept me from assimilating. As I boarded the plane back to the United States, I could not help but feel frustrated that the unspoken differences between the Spanish world and myself had kept me from entering that community. I remained the outsider, like a tourist ogling through the thick glass at the tropical fish on the other side of the aquarium.

After I returned from my trip, I jumped right back into my studies in Theatre for Youth at the University of Northern Iowa. Under the leadership of renowned theatre educator, Gretta Berghammer, I learned how dramatic expression involves both the nonverbal and verbal and the benefits of each. Beyond this, she taught that, in order for students to feel successful within the drama classroom, a teacher must ensure that each student feels a sense of community. In fact the two often affect each other: drama has the power to build confidence among individuals, fuel empathy among participants, promote risk-taking while strengthening trust, and connect through shared experience, all aspects of a strong community. After experiencing, in numerous teaching situations, the relevancy of this concept and the impact drama has on ensuring it, I immediately began imagining what my trip would have been like if I had had a similar opportunity that would have helped build a strong community to which I would belong. I wondered if I could use drama to create such a community that

would deepen other international students' cultural identity in relation to American culture and assist them in feeling a sense of belonging. In exploration of this question, I have formed the topic for my honors thesis. I will explore the impact drama has on enabling international university students to feel a part of the community that American culture has formed. I have divided the exploration into three sections: the first summarizes the literary research I have found and conclusions I have drawn that lead me to believe that drama will effectively build this community. The second section involves the creation and implementation of a dramatic program geared towards international students and the results of my findings. Finally, the third synthesizes what I have learned from the first two sections and demonstrates, through the results of a three-hour dramatic workshop, the specific impact drama has in creating community and a deeper understanding of culture among international and non-international students at the University of Northern Iowa.

Section One: Literary Research

The questions that my thesis explores are ones that theatre professionals have yet to really research. Because of this, I have decided to emphasize some discoveries made from research dealing with the psychology of a foreigner in regards to community and culture followed by those made from theatre education research that backs up my belief that drama can strengthen these two things.

As stated before, culture and community tie directly to communication. As social creatures, we cry out for opportunities to communicate with others and to be understood, gain reassurance, and receive support. Through this outside support, we begin to trust others, sharing ourselves and learning more about who we are. We also enjoy the benefits of listening to them, perhaps sharing in their experiences, and ultimately taking the focus off ourselves and onto the other. Within this support system we feel comfortable to take risks and eventually, better ourselves as well as the whole. For these reasons, one might describe this as a successful community in which the members feel comfortable, safe and encouraged. Communication, both verbal and non-verbal, seems to be one key element to a successful community, so much so that we rarely give thought to the idea of what it might be like to not have it at our disposal. In fact, we rely so heavily on communication that, in finding ourselves without it, we might feel lost and completely helpless. Yet millions of people around the world enter foreign countries with little knowledge of the native tongue, resigned to living in a state of constant confusion, frustration, and isolation. Thomas Scovel in his book, Learning New Languages: a Guide to Second Language Acquisition, discusses how the absence of communication affects a foreigner's experience as they find themselves in a different country with people who do not know their native tongue. As part of his research with foreigners, Scovel proves the overt social nature of human beings and its importance to our existence. For example, one of his subjects revealed how the lack of social activity affected him in his experience: "When there is an emptiness in my life, it is usually the absence of enough people around me to feed my self-esteem. When I need recognition for my existence, I search for it in the social world" (Scovel, 14). One can deduce from this research that a lack of communication can lead to an absence of a strong social foundation for international students and the strong desire to feel identified and appreciated. Though this may be an accepted part of the process of second language acquisition, this period in a foreigner's life may be the most saturated with emotion, the time when they desire the most to connect with a trusted community.

Drama, based heavily in gestures, sound and movement—all nonverbal ways of communicating—may provide a great point of entry for non-native English speakers to enter into genuine expression and therefore, community. Beyond this, according to Nellie McCaslin, designer of the methodology behind the teaching of creative drama, drama can act as a positive catalyst in encouraging involvement and soliciting respect among participants. This occurs through the promotion of activities that build group dynamics and give each student the chance to freely express him or herself in front of the group (McCaslin). Such an experience, it seems, would enable growth in international students' self esteem and give them the opportunity to experience the recognition that they need to feel like they belong to a community. In hopes of building community through drama, different forms of communication, such as those exhibited in dramatic expression, become vital towards the success of the community.

Another thing that the Scovel researched was the fear of judgment felt by non-native speakers who lived in a country other than their own. Obviously, this fear would inhibit growth within a

community. For example, subjects stated that they could not help but compare their performance with others and feel intimidated by native speakers (Scovel, 24). Along with this, the study examined the emotions that go along with the daily successes and failures that non-native speakers experienced and what might affect those emotions. Since their professors or other native speakers corrected them in every moment, it seemed normal for these students to want to give up and abandon the new language. At the same time, small successes often went a long way and students felt reassured to try again (Scovel, 121). Overall, as seen in Scovel's discoveries, the emotional state of non-native speakers, though seemingly fragile, has the possibility for substantial positive growth if encouraged in the proper way.

In response, drama, as stated by UNI professor, Gretta Berghammer, stresses the notion that there are no single right answers—that the creative impulse of each individual is the answer (Berghammer). By consistently encouraging individual creativity and positively rewarding students whenever they try, drama gives each student ownership of his or her work, helping students to feel safe and respected enough to take bigger risks. Agreeing with concepts that Berghammer presents, McCaslin discovered, through her work with a group of young girls, that by focusing on the students' *process* as opposed to the *product* their work creates, students exhibited behavior that demonstrated that “they were not trying to please me but only to express themselves, free of stress or need for approval” (McCaslin, 2). This response to dramatic expression may free international students from their constant desire to please authority and relieve the pressure caused by the anxiety of finding the right word to say. In summary, because drama encourages free individual expression with no right answers, international students might begin letting go of their fears and become more willing to become part of the group.

With a deeper understanding of the desire that many foreigners have to belong to a community and how drama might create and strengthen such a community, I realized I had no experience teaching drama to adults nor did I know whether or not drama could positively affect older people. I discovered theatre practitioner Adam Blatner's method of teaching drama called spontaneous play—similar to creative drama but based in improvisational role-play geared towards older students. Through his teaching, Blatner discovered that adults, as compared to children, exhibited a much stronger resistance towards exploring personal creativity, letting loose, and overall, realizing that, in drama, there is no single right answer. Despite this obstacle, he believed that due to its spontaneous nature improvisation would take the pressure off of making mistakes, force honest communication and encourage listening, even among adults (Blatner, 36). In his research with college students, he found that this spontaneous play, as he coined it, created a learning environment that was less passive than that of the average college classroom because the students had to feel and use their own bodies and minds in action as opposed to spitting out an already composed answer to an already composed question (Blatner, 84). He also found that in taking part in spontaneous play, his students started to reevaluate the daily roles they filled and became freer “to create them, renegotiate them with others, or let some parts of them drop away” (Blatner and Blatner, 32). Finally, Blatner found that improvisation breaks habit and stereotyped thinking, allowing for participants to live more in the present moment (Blatner and Blatner, 23-24). Overall, Blatner claims that spontaneous play benefited the participants socially—by strengthening involvements and reducing alienation, culturally—by simulating the kind of creativity that is required to meet the challenges of a changing world, and mentally—by challenging the flexibility of the mind through improvisation (Blatner and Blatner, 36-37). Furthermore, Blatner's research not only reassured me of the possibility for growth among college-aged students, but also aided me in better understanding the age of the audience so as to enable me to teach more effectively.

Finally, before I began recruiting international students for the second portion of my thesis, I needed to explore literary research that would aid me in better understanding a population of students with diverse cultural backgrounds. Again, theatre research in this area is sparse, but through the discoveries of theatre professional, Sharon Grady, who worked with American students with differing ethnicities and cultural backgrounds, I was able to make a few conclusions that I believed would help me move forward. For example, Grady emphasizes the emotional fragility of international students. One of the ways to do this, she describes, is through artistic self-expression that “relies on the combo of kinesthetic, emotional, intellectual involvement in improvisational activities” (Grady, 4). In improvisation that combines all of these elements, all of the students may exhibit less fear of risk-taking. Furthermore, Grady goes on to state the ability that drama may have in bridging cultural barriers because rather than distinguish the differences between two differing ethnicities or cultures of people, like one might do in every-day life, drama allows one “to enter into a more self-consciously complex relationship with what we perceive as different or foreign” (Grady, 5). This may be due to the metaphysical component of the nature of drama—that an actor can play another creature or human while still being fully aware that he is only an actor. In other words, “the normal rules of time, place, and identity are suspended” perhaps allowing for international students to “explore other worlds and other ways of expressing” themselves (Grady, 155) which are outside of the ethnic or cultural group with which they identify themselves. Through Grady’s interaction with students of many cultural backgrounds, she discovered the benefits that come from using drama to build confidence, bridge gaps, and make deep connections within each participant.

Overall, I found from my research that the desire I experienced in Spain to belong to a community was not unique and that many international students around the world experience a similar feeling. From those findings, I made conclusions based on research in the area of drama teaching that dramatic expression would offer a unique and effective way of building community and deepen students’ understanding of culture. With the tools to aid me, I took the next step towards proving my thesis by exploring, through teaching, the best way to work with this population of students.

Section Two:

Creative Work with International Students

With little theatrical research done on creating dramatic activities for non-native speaking university international students, I knew the bulk of my work for this project would come from my experience actually teaching this population and trying-out different approaches to find the best games and style of teaching these games to them. In order to do this, I set aside eight, two-hour workshops that would meet once a week and created two beginning lesson plans based on activities I believed paralleled Grady's research, as stated in section one, and would also aid in my final goal of strengthening the participants through community building. I set forth recruiting students by leading large-group activities at the international student fall orientation and at the first International Student's Association meeting by conducting large-group activities that would mirror what we might do during the workshops. Through my efforts, eight students, all from different countries, expressed interest.

With an eight-week program postulated, the perfect number of students on board and first few lesson plans geared towards my ultimate purpose created, I anticipated no obstacles. Little did I know that after the first week, only six of the eight would return to meet with me and after that, the stress of classes would make it so only four of the six would consistently come to every workshop. On top of this, I realized after two weeks that the activities I was asking my students to do did not accommodate them. I was asking them to dig too deep, to share parts of them that they still did not feel comfortable sharing. I recalled the research of Adam Blatner on adult's resistance to spontaneous play as well as Sharon Grady's discoveries on the fragility of international students. Somewhere in the planning process, I had forgotten that international students, though child-like in their language skills and risk-takers in their choice to study in a foreign country, still carry the same self-consciousness and fear of judgment that the average adult would have if asked to break physical and social habits in front of others. Beyond this, the cultural barriers between students may have also added an extra layer of reluctance. With this in mind, during the third week, I revised my plan to include more entry level group building games that focused on movement, spontaneity and problem-solving, inviting the students to share more about themselves little-by-little, in order to ease students into the deeper level of expression that I desired. This had great success. For example, during the fourth lesson, I led a game, called "Object Transformation," known for accommodating both high and low risk-takers and that encourages individual creativity and spontaneity. When we began, students hesitated to share ideas, taking time to think and exhibiting some anxiety. I made a point to push past this point no matter how uncomfortable they felt and by the end of the activity, I had to pry the object away from them because they kept thinking of different things the object could be. This example stood as proof to me that this population of students, though perhaps resistant and low risk-taking at first, needs only time and encouragement to truly open-up.

After refocusing my efforts, I was also able to judge the validity of the conclusions I made in response to the literary research I did. Overall, I found that the dramatic activities I chose and the way I led them strengthened the group dynamic and helped build community. For example, at the beginning of one of the first lessons, I led them in a game of "HA!" (found later-on in the activities program that follows). HA! acts as an excellent way to gauge the ability the individuals have to work in a group and the trust the exhibit towards one another because its success relies heavily on group consensus of speed and the maintenance of that speed. After about ten minutes of little success, we

set the activity aside and moved forward to another. At the end of the lesson, we tried the activity again and were able to maintain the group dynamic with confidence. In this moment it became clear to me that drama had a valid impact on building a strong community.

Furthermore, I needed to incorporate several forms of communication and expression into my lessons to ensure that drama could enable participants to achieve a strong feeling of success and less fear of judgment. One example that sticks out to me also occurred earlier in the process. I asked the students to write down ten words that describe them best (verbal communication), and when they finished, to circle the one word that most aptly described them. Afterwards, I explained to them that they would illustrate that word to the group not by speaking it, but rather by expressively moving a chair in such a way that we could understand. By giving each of them ownership of their creative process, encouraging their expression, and stressing non-verbal communication, all of us were able to more deeply understand the culture of each person. Through this activity and many other nonverbal activities that I led, not only did they gain a deeper understanding of each other but they also began building trust and gaining the ability to take more risks.

Thus far, there exists no true method for facilitating drama to non-native English-speaking international students at American universities. In my journey to create the perfect conditions to do this, I realized the difficulty in making a project of this nature work to the fullest extent that I desired. Universities demand much of their students, and on top of this, most universities have separate programs for international students to ensure they have options of extra-curricular activities, employment, and conversation partners. Though, in comparison, a dramatic program of this kind offers something new and interesting to these students, competing with well-established and funded projects makes recruiting students difficult.

Despite the challenges, I discovered a lot about the specific ways to go about leading international university students towards creating a strong community. More specifically, I learned three things about how to teach this population: 1. They enjoy and desire having fun, 2. The more ownership I can give to them, the more they are willing to take risks and work together, and 3. Focusing on group building activities as a way to access their opinions and feelings about culture will prove much more successful than first, asking their opinions about culture as a way to build community.

To provide the reader with a stronger example of the creative work I did for this section of my thesis, I have included a large sampling of dramatic activities that I used in creating my lesson plans. It includes not only directions for each game but also comments based-on my personal experience working with this population and my recommendations for placement within a lesson plan. I created and selected these games because they all support group building. I paid special attention to ensure that the games accommodate low risk-taking students, as well as high risk-taking students, exhibiting a strong mix of games based in mostly in nonverbal communication with the option of a verbal reflection proceeding. As I believe leaders will use some or many of these activities in a variety of situations, I also added a note directed towards teacher/leaders that I hope will guide them through using dramatic play as a way to connect international students to each other and those around them.

Despite the success I had in implementing this portion of my thesis, I still lacked the proof I needed to demonstrate that drama could also lead students into a deeper understanding of culture, and specifically, the culture of the community of American students on the UNI campus. Following section two, I will provide the reader with the lesson plan as taught to a group of international and American students and outcomes of that experience.

Note for the Teacher/Leader

For most people outside of the creative arts, participating in dramatic activity poses many challenges for these adult students. Since the beginning of mankind as we know it, humans have communicated through gesture, movement and sound. In recent years, though, with the introduction of such technologies as email and text messaging, the popular form of communicating for adults has shifted, leaving the use of dramatic expression behind for faster, more concrete methods of communication. Despite this change, adults still maintain their ability to express in such a way; however, due to the fact that many have gone years without engaging in such expression and because it involves more risk, adults may exhibit more resistance to demonstrating their creative ability. For this reason, creating a lesson plan that begins with low-risk, individual-based activities and moves towards higher-risk, group-based activities is essential towards the building a strong community. In the experience I had teaching international university students, I discovered the importance of easing students into the dramatic process. From the very beginning, I asked my students to trust each other, instructing them to move their bodies and use their minds in ways that they never had before and to express parts of themselves to the group that normally stayed silent. I focused on ensemble building activities, strengthening their ability to nonverbally communicate among each other and allowing them to release their suppressed thoughts, feelings, and ideas to others who support them. Each section—name games, ice breakers, movement, spontaneity, and problem solving activities—lends itself strongly to the support of the group dynamic. I believe it will serve for those of you who also see the grand potential for drama to create positive change within this population of students.

This type of work involved risk and occasionally reaching outside of rigid comfort zones. As a Leader, you must prepare yourself for reluctance, nervous laughter, and a desire to remain comfortable. Do not let this discourage you! These sorts of activities may seem foreign to the students, and they will look for someone with a willingness to risk as well that they can trust to challenge and push them in the right direction. To help you in this, I have ordered the activities in each section in order from least risk-taking to most risk-taking.

You open-up the possibility of change within them, of disassembling constructs of habit and allowing for exploration of the unknown. This is a vulnerable place, and it is your responsibility to create lesson plans that ease students into this process, while at the same time, strengthening their trust in the group. I have ordered the chapters of this guide in the order I found best to do this. Always begin the class with an activity that focuses them and gets them ready for subsequent activities. Next, consider leading a name game for the first few meetings that transition into a getting-to-know you game. This will help students feel respected and identified, enabling them to become more comfortable opening themselves up to the group. Work into a few secondary activities that will help create trust among individuals through movement, spontaneity, and problem solving. Again, this will build group dynamics by giving each student multiple opportunities to take risks in a variety of ways. It will also get them used to working together to solve a common problem. Finally, end with one or two more challenging and risk-taking primary activities. In these activities, you can ask more from the students, instructing them to reflect upon their experience in the United States thus far in a creative way.

Overall, work to build a safe environment where students feel comfortable to share themselves in a dramatic context. I found the best way to teach my students was to allow them to teach me as well.

When all parties learn from each other, there exists less division between teacher and students, encouraging trust. Try to give clear, specific directions that layer the activity. Otherwise, you may overwhelm your students at the start and they will be unable to succeed at what you want them to do. Listen to them, support any of their ideas, and lead by example through demonstrating your own honesty and openness, and do not forget to have fun!

Activities Program

Chapter 1:

Group Building through Name Games

Chapter 2:

Group Building through Ice-Breakers

Chapter 3:

Group Building through Movement

Chapter 4:

Group Building through Spontaneity

Chapter 5:

Group Building through Problem Solving

Chapter 6:

Group Building through Primary Activities

Chapter 1:

Group Building through Name Games

At first glance, these games might seem elementary wastes of time. It is true: in our society, we typically do not take part in name games past the first grade. Despite this tendency, try to see the immense value in hearing someone else say your name, as opposed to pointing at you or assuring eye contact. When someone you work with knows your name and uses it, it strengthens the relationship and forms trust on a very simple level. Since international students often have non-English names that are difficult for English speakers to pronounce, they may go whole days without hearing their name. This makes it that much more important for you, the teacher, to ensure that you and the rest of the class know the names of every student very well.

Because learning names is often the first activity in a classroom/workshop setting, students will probably not feel completely comfortable with you and other members of the group. I have chosen these games because they allow for a range of possibilities for a variety of risk-takers. They all encourage listening with the ears, but also with the eyes and the body, incorporating creative devices for remembering names.

*You may choose to only do these types of games during the first few lessons, but starting each day with a new and exciting name game makes it less about **learning** names and more about **strengthening** the group. That being said, I have ordered these six games based on their ability to build up the group dynamic—ending with the one I feel lends itself most to group building.*

Title: Name Hunt
Number of players: any, but the more the better
Time needed: 5-10 minutes
Material needed: index cards or scratch paper

Before this game: 10-0 Tension Shakes 20, any walking warm-up
After this game: any icebreaker, Scrap 18, The Human Knot 34, YAH! 29

Directions:

1. Have everyone write their name down the middle of an index card, like this:
K
A
V
I
N
2. When ready, everyone moves about the room, trying to find someone with a name that uses one of the letters in his/her name. That person must write his name on the card. The first person to finish his/her card wins.

NicK
LaurA
 Vic
 Irene
YooNmi

Title: Blanket Name Game
Number of players: any, but the more the better
Time needed: 5-10 minutes
Material needed: a big blanket

Before this game: 10-0 Tension Shakes 20, Animal Walks 26, Alphabet Frozen Shapes 23
After this game: Mingle 15, Mobile Map 16, Scrap 18

Directions:

1. After the group has had a chance to learn each other's names (names tags, introductions, etc.), divide the group into two teams. Place a blanket between the groups so they cannot see each other.
2. A member of each team is quietly selected to move up to the blanket. On the count of three, drop the blanket so each of the selected members is facing each other. Whoever says the other person's name first, wins.
3. Whoever loses goes to the other team.

Title: Pass the Movement Number of players: any Time needed: 5-10 minutes Material needed: none	Before this game: Feel the Space 20, Number in the Head 20 After this game: Minimum Contact 21, Wordless Intro 17, Change Your Shape 23
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Directions:

1. Gather the students in a standing circle. Person A begins by saying their name and making any movement with their body*.
2. The person next to him/her repeats the name and movement, making it a little bigger than before.
3. It continues like this around the circle, becoming bigger and louder with each person, until it returns to Person A who finishes it with the biggest and loudest version of his/her name and movement.
4. Repeat this with every person in the circle.

***Note:** You can create many variations of this simple name game. Possible variations include, but are not limited to:

- Asking each student to think of an adjective that starts with the same letter as their name and creating a movement to go along with that adjective.
- Asking each student to mime a stereotype that they think people have of their country (like someone praying for Thailand or someone smelling money for America).

Title: Widgets Number of players: 5 or more Time needed: 10 minutes Material needed: none	Before this game: N/A After this game: Forgetting Names 13, I Have Never 16, Lollipops 17
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Directions:

1. Explain the concept of a nervous or habitual gesture—something that one does when they feel nervous, anxious, worried, etc. without thinking about it.
2. Give a few moments for everyone to think of their own “widget”
3. Once they all have chosen them, stand in a circle. One after another, the students share their name along with their widget gesture (ex. fingers twirling the hair). The whole group repeats their name and widget.
4. After each person shares and the group repeats, have them recall, in order, the previous students’ names and widgets. Feel free to play around with size and speed.
5. Once everyone has gone, ask everyone to change places. Students may volunteer to try to say everyone’s name with widget.*

***Note:** You may choose to end the game here, or continue on with the expanding version below.

6. Invite students to travel around the room and greet others with their name and respected widget.
7. After a few seconds of this, tell the students that after they introduce themselves to someone else, they inherit *that person’s widget* and vice versa. Then, the next person they come across, they greet with their previous partner’s name and widget, and then, they proceed to swap widgets.
8. The names will become solidified even further because students will repeat their classmates’ names many times (which is helpful in a class where many names are difficult to pronounce).

In order to do dramatic things in front of other people, we must be willing to act a little silly. This name game works to start breaking down those walls of self-consciousness that many adults have built up over the years.

Title: Forgetting Names Number of players: 5 or more Time needed: 10 minutes Material needed: an open space	Before this game: Animal Walks 26, Keep Your Distance! 27, Columbian Hypnosis 27 After this game: Improvisational Duet 25, I Have Never 16, Lollipops 17
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Directions*:

1. Discuss the concept of “to forget.” Discuss its verbal definition and ask students to show with their face and bodies what “to forget” might look like. Then, ask them to model what it looks like to “suddenly remember.”
2. Students begin moving around the space as if they have forgotten their name and they are trying to remember it.
3. In no particular order and one at a time, everyone must remember his/her name. The student stops moving, plants feet and take focus, saying loudly “My name is Julie!”
4. The rest of the class gives Julie focus (going to a lower level, gesturing toward her, etc.) and says her name out loud, in unison: “Hi, Julie!”
5. Then, everyone goes back to moving around the room, trying to remember their name, including Julie.
6. If two people say their names at the same time, they go back to moving around the room, trying to remember their names.

***Note:** Instead of using names, the Leader can assign each student different verbs or nouns to remember. When the student remembers it, he/she must also pantomime it. For example, if the word is “to dream,” the student might lie down and look up into the “clouds.”

The following game transcends through all categories because it is such a good way to strengthen the group dynamic. Use it at one of your first meetings and then bring it back later to see how much more “in sync” the students are with each other.

Title: Juggling with Names/Facts Number of players: any Time needed: 15 minutes Material needed: 2-3 soft throw-able objects that will not bounce when dropped	Before this game: any name game After this game: any
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Directions:

1. The group forms a standing circle.
2. The Leader begins by throwing one of the soft object to someone not next to him/her in the circle. That person then throws to someone else, and this continues until the ball returns to the Leader. This is one of the patterns.
3. Stopping the motion of the object, the Leader instructs the group to pick something that falls in a specific category (ex. their names, a fruit, an adverb). By going around the circle, all state their choice.
4. Now, while maintaining the same pattern as before, each person states the word of the person to whom they throw, not their own (ex. The Leader will say “Beautifully” since that is the word of the person to whom he/she throws).
5. If you add different categories, establish a different pattern with a new object so the group can separate one from the other.

Chapter 2:

Group Building through Ice Breakers

Theatre, according to Aristotle, is a reflection of life. Because it is merely a reflection, in a way distancing us just a bit from the actual reality, theatre allows people to express things more deeply and freely than in real life.

With that in mind, we must remember that profound expression, though natural for seasoned theatre artists, may seem foreign to those unfamiliar with the practice. Furthermore, it requires a great deal of trust in those to whom one shares—that they will not ridicule, judge or demine you, but rather support you and praise your ideas. As stated at the beginning of this program guide, international students may experience this uncertainty, and thus, hesitate to share with others things they normally might in their home country. Your job as the Leader is not only to give your students numerous opportunities to share with the group, but also to assure them that they can trust both you and the group. In order to achieve this form of risk-taking, you must let your students know that you welcome anything they might want to share about themselves (no matter how small and insignificant it seems) in order to ease them into deeper, more meaningful expression. This section offers a variety of activities that will help you do just that. All of them put the power in the students' hands, allowing them to decide how much, and how serious of information they are willing to share. By progressively building-up their trust in the group and encouraging activities that give them ownership, students will begin to feel more comfortable opening up and start creating some really beautiful drama.

Just as in the previous section, I have ordered these ten games based on how well they strengthen the group bond.

The next five games connect students through common experience. Note if they seem bored—they may not feel challenged, or they may feel overwhelmed.

Title: Mingle, mingle Number of players: any large number Time needed: 10-15 minutes Material needed: an open space	Before this game: Name Hunt 11, Blanket Name Game 11, Mobile Map 16 After this game: Scrap 18, Family Portrait 22, Silent Negotiations 24
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Directions:

1. Gather everyone into one big group. The leader calls out a number, usually between 2 and 15. The number should not be more than half the number of people in the group.
 2. When the number is yelled, everyone must gather into groups of that number. Have people say "Mingle, Mingle" as they group. If you don't make it into a group (you're a leftover) then you are out and the process begins again.
 3. The leader can slowly whittle the group down to 2 to 5 players and then begin again.
- This is an excellent way to force a mix of nationalities.

***Note:** In a modification of this game, you can ask people to combine in groups by other characteristics, such as the same age, same eye color, same country. This forces quick mixing and getting to know who shares something in common with you.

Title: Barnyard Number of players: 6 or more Time needed: 5-7 minutes Material needed: one card per player with an animal name or picture on it	Before this game: Name Hunt 11, Animal Walks 26, any ice breaker After this game: Circle Escape 35, Dolphin Training 37, I'm Not Who You Think I Am 36
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Directions:

1. Assign each person an animal (this can be written or presented graphically on a piece of paper prepared beforehand).
2. Each person must make the noise of that animal and try to find the other people who have that same animal to form a group*.

***Note:** Since some animals make different noises in different countries, this might make for a good transition into a discussion about each student's country.

Title: Cross the Room Number of players: any Time needed: about 10 minutes Material needed: none	Before this game: any name game, Alphabet Frozen Shapes 23 After this game: Wordless Introduction 17, Goofy Greetings 26, Columbian Hypnosis 27
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Directions*:

1. Students form two lines facing each other.
2. The Leader instructs the students to cross to the other side of the room if they meet certain conditions. For example: "cross the room if you have a brother." Or, "Cross the room if you did not understand a professor today." Students can make-up their own as well.

***Note:** This game can become more "dramatic" by asking the students to move a certain way when they cross the room, such as, *like your walking through a hot desert* or *like a model*.

Title: Mobile Map Number of players: any Time needed: 10 minutes Material needed: an open space	Before this game: Name Hunt 11, Blanket Name Game 11 After this game: Over & Under 22, Rock Paper Scissors 29, Electric Company 30
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Directions:

1. Have people put themselves on an imaginary map, by categories such as: Where Born, Country of Citizenship, Where They Live Now, Dream Trip. To simplify matters, it is best to give general directions (“This is North”)*

***Note:** To make it interesting, don’t tell them where America is and see if they have different ideas on its placement on the map.

Title: Fruitbasket Number of players: any Time needed: about 10 minutes Material needed: chairs	Before this game: Juggling with Names 13, Pass the Movement 12, Cross the Room 15 After this game: Dragontail 22, Negative Space 25, Electric Company 30
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Directions:

1. Gather the students into a chair circle with one less chair as number of students. Ask for a volunteer to be the person in the middle.
2. The person in the middle calls out a category or some descriptive that might apply to some or all of the other players (ex. I am Chinese or I studied last night).
3. Any students that match the description must leave their chair and find another chair not right next to their former, while the middle person tries to find an open chair. The person that does not find a chair becomes the next in the middle.
4. At any time, if the person in the middle calls ‘Fruitbasket’, everyone must scramble to change chairs.
5. Also, throughout the game, if two students make eye contact while the person in the middle decides what to call-out, they can quickly switch chairs with each other. It keeps students interested during the “down time”

Title: I Have Never Number of players: any Time needed: about 10 minutes Material needed: 1-3 throw-able objects	Before this game: Name Hunt 11, Widgets 12 After this game: I’m a Refrigerator 23, Cooperative Musical Chairs 34, Joe Egg 35
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Directions:

1. Gather people in a circle, and give each student pennies, game chips or buttons to equal the number of people involved in the game (i.e. each of 20 students would receive 20 pennies).
2. Each person must take a turn introducing himself/herself and must tell the others one thing that he/she has NEVER done before. Those in the group who HAVE done this must get up and go to the speaker and pay him/her a penny. (For example, I am Jaime Rodriguez from Bogota. I have never seen snow.”)

These next five activities give complete control to the students. In other words, they decide what they want to share with the other.

Title: Lollipops Number of players: any Time needed: 10-15 minutes Material needed: one lollipop/student	Before this game: Name Hunt 11, Widgets 12 After this game: Wordless Introductions 17, Sculptures 24, Columbian Hypnosis 27
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Directions: <ol style="list-style-type: none"> 1. Pass out lollipops to the group. 2. For every letter that appears in the flavor (or you can simplify it by using the color) of the lollipop, the participant has to share something about him/herself with the group. (E.g. "RED: I come from Russia, I like Eggplant, and I DANCE a lot.") 	
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Title: M&M Game Number of players: any Time needed: 10-15 minutes Material needed: M&Ms or any colored candy	Before this game: Juggling with Names 13, Widgets 12, Greeting Space 26 After this game: Silent Negotiations 24, I'm Not Who You Think I Am 36
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Directions: <ol style="list-style-type: none"> 1. Pass around a bag of M&Ms, and ask people to take as many as they want, without telling them what they will be doing with them. 2. When the M&Ms have been distributed to all, tell them that for every M&M taken, they must tell something about themselves. 3. They can eat them when they are finished introducing themselves. Obviously, those who take more have more talking to do! 	
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This activity might seem challenging to the students at first, but the goal is to get them to commit to a certain fact about themselves and try to figure out the best way to communicate it to their partner. This will help them with specificity, as well as strengthen their patience and open them up to new ways of communicating.

Title: Wordless Introductions Number of players: an even number Time needed: 5-10 minutes Material needed: none	Before this game: Pass the Movement 12, Forgetting Names 13, Alphabet Frozen Pictures 23 After this game: Improvisational Duet 25, Silent Negotiations 24, Negative Space 25
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Directions: <ol style="list-style-type: none"> 1. Put people into pairs and have them introduce themselves without words. You can specify what they must learn (what they do, how many children they have, where they were born, etc.) or give them the number of facts they must learn about the other person. They might use their fingers, try to mime out particular actions, etc. However they want to do it is fine, but encourage them to decide on something to tell their partners and stick with that thing until they believe their partner understands. 2. At the end, have each partner tell what he learned about the other person. 	
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Scrap is a necessary game for group building: if students do not listen to one another, ensemble building will remain nearly impossible. The first time you try this, students may forget the information just given to them before moving on to the next person, thus passing-on that “this is someone’s scrap who likes to do something.” If this happens, try doing this activity again at a later time with new facts.

Title: Scrap

Number of players: 6 or more

Time needed: 15 minutes

Material needed: scraps of paper, pens

Before this game: any name games, Minimum Contact, 21 YAH! 29

After this game: Verb-my-Noun 37, The Human Knot 34, Circle Escape 35

Directions:

1. Pass out a scrap of paper and a pen to each student. Have the students write his/her name on the scrap PLUS a fact about them self on the paper (ex. Julie, I traveled to Spain). Encourage them to write a fact that nobody knows about them.
2. Instruct them to fold the scrap three times, so the fact is hidden and everyone’s scrap looks the same.
3. Have students walk around the room. When they meet someone else, they make eye contact and have the following interaction:
 - a. Hi, my name is A and I have A’s scrap. A likes ice cream.
 - b. Hi, my name is B and I have B’s scrap. B rides motorcycles.

The two people exchange scraps so that the next interaction they have might sound like this:

- a. Hi, my name is A and I have B’s scrap. B rides motorcycles.
 - c. Hi, my name is C and I have D’s scrap. D is an only child.
4. The Leader decides when the mixing of facts concludes and rallies everyone into a circle.
 5. Start with one person and ask them to say whose scrap they *believe* to have and what he/she *believes* that person’s fact to be. Ideally, each student will be correct, but it’s fun to see where the confusions occurred.

Possible post-game reflection:

Was it hard to remember the person’s name and fact? How so? Did you use any tricks/tools to help you to remember?

Chapter 3:

Group Building through Movement

The life of a university student involves walking to and from class, sitting attentively during lectures, and working hours on homework. This lack of variety in skeletal use leads to strong muscular habits and tensions. If we expect students to use their bodies in unconventional ways, we must first give them the resources to break that muscular control in order to invite a new one. Through relaxation, awareness of the body, and muscular control, the following exercises will focus the students and open students up, both necessary catalysts for increasing the possibility of spontaneity. More importantly, the students will enter the room in different emotional and physical moods. These warm-ups will help harmonize each student so as to strengthen the group dynamic (Maley and Duff, 2), thus supporting group building. Although these movement exercises might make students feel self-conscious, encourage the whole group to commit to them. If everyone is doing the same thing with the same intensity, self-conscious students will begin feeling more comfortable to do the same, increasing their trust of the group. Overall, the activities serve as a much-needed transition out of the students' day before the class to prepare them to do creative work in your class.

In the majority of these games, try to stress "actor neutral," which is a cool, relaxed mouth and jaw, eyes looking forward without focusing on any one thing and planted feet. Students should also stay aware of their breath. Encouraging actor neutral will keep the students focused on the objective and less worried about what others think about them.

Though all of these exercises will aid in creating a solid group dynamic, I have ordered them according to how strongly they lend themselves to group-building, ending with the one I find the most successful in achieving this.

These three warm-ups can lead into an exercise of deeper relaxation, like guiding students through a mental journey to the beach, for example. If you decide not to use any of the following, try to at least incorporate a little easy stretching before you embark on the lesson for the reasons stated above.

This is a simple warm-up that encourages students to release their shoulder and neck tension.

Title: Numbers in your Head Number of Players: any Time needed: 5 minutes Material needed: none	Before this game: N/A After this game: Feeling My Space 20, Change Your Shape 23
Directions: <ol style="list-style-type: none"> 1. Instruct each person to find a space to stand in. 2. With eyes closed, everyone traces the shape of the numbers from 0-9 moving their heads only (i.e. no movement of the trunk). 3. You can appoint a student to call out the numbers (e.g. 29, 57,233, etc.). 4. Finally, in pairs facing each other, one person makes a number and the other tries to guess what it is—eyes open this time! 	

This warm-up focuses on the four extremities; it can precede nearly any game.

Title: 10-0 Tension Shakes Number of Players: any Time needed: 2 minutes Material needed: none	Before this game: N/A After this game: any
Directions: <ol style="list-style-type: none"> 1. Start by lifting the right arm and shaking it ten times in the air, counting down from 10 to 0. 2. Move to the left arm, followed by the right foot, and finally, the left foot, shaking each for a count of 10 to 0. 3. Then, repeat the sequence starting at 9 and counting down to 0. Continue repeating it all the way to 1-0. 4. At 0, create a big explosion that involves the whole body. 	

Title: Feeling my Space Number of Players: any Time needed: 5-10 minutes Material needed: none	Before this game: Numbers in My Head 20 After this game: Juggling with Names 13, Cross and the Circle 21, Scrap 18, Hidden Leader 30
Directions: <ol style="list-style-type: none"> 1. Ask students to find their own place and lie down on the floor, with their eyes closed. 2. Ask them to feel the space they occupy, then gradually to expand into it as far as their limbs and their bodies will extend. 3. Then, ask them gradually to contract back into the space, occupying as little as possible. 4. Finally, ask them to do the same things (expand and contract) but without moving their limbs. 	

These three warm-ups encourage immediate concentration as well as muscular control. If you sense the group is tired, distracted, and/or bored, try starting your lesson with one or all of these exercises, as they will physically challenge your students.

Title: From Seed to Plant Number of Players: any Time needed: 5 minutes Material needed: slow-building music	Before this game: Numbers in My Head 20 After this game: Minimum Contact 21, Boal Handshake 25, YAH! 29
Directions: <ol style="list-style-type: none"> 1. Ask the students to stand in their own space. 2. Ask them to curl up, making themselves as small as they possibly can. 3. When the word is given, they are to uncoil <i>very slowly</i> into a plant stretching up towards the sun. 4. Once reached, they will slowly coil back up into a seed. Repeat this a few times. 	

Students may find this sequence of movements next to impossible—that is the point! It is okay to attempt the impossible and fail!

Title: The Cross and the Circle Number of Players: any Time needed: about 3 minutes Material needed: none	Before this game: Feeling my Space 20, Juggling with Names 13 After this game: any problem solving activity, Negative Space 25
Directions: <ol style="list-style-type: none"> 1. Students may do this while sitting on the ground, in the chair, lying down, etc. 2. Ask them to make draw a circle in the air with their right hand. After many repetitions of that, stop. 3. Now ask them to draw a cross in the air with their left hand, repeating it for a while, and stop. 4. Now ask them to try doing them at the same time—it is nearly impossible! 5. After trying this ask them to make the circle with their right foot until it becomes natural. 6. Then, ask them to write their name in the air using their right hand—also nearly impossible! It might help to do opposite feet and hand, if you want to end on a successful note. 	

Try this warm-up both at the beginning and end of class. Students will tend to have more control the second time and feel more successful.

Title: Minimum Contact Number of Players: any Time needed: 5-7 minutes Material needed: an open space	Before this game: From Seed to Plant 21, Cross, the Circle 21 After this game: Scrap 18, Sculptures 24, Animal Walks 26
Directions: <ol style="list-style-type: none"> 1. Ask the students to get into a position on the floor, touching it with as little physical contact as possible (for example, one foot and one hand, or an elbow and a knee). 2. They must move around until all of their body parts have touched the floor, maintaining as little contact as possible. Their movement should be slow and smooth. 	

The following three activities combine fast movement with team objectives. They are all simple, but will work to begin melding the students into a more cohesive group.

Title: Over and Under
Number of players: 10 or more
Time needed: 5-7 minutes
Material needed: two small, round objects and an open space

Before this game: any name game, Fruit Basket 16, Mobile Map 16
After this game: Keep Your Distance! 27, Columbian Hypnosis 27, Cooperative Musical Chairs 24

Directions:

1. Divide the group into two, even teams and instruct them to stand in a line all facing the same direction.
2. Give the first player in each team a small, round object. When the whistle blows, he/she passes this object over his/her head to the second player, who passes it under his/her knees to the third, who hands it over his/her head to the fourth.
3. When it arrives at the last player, the last player runs to the head of the line and starts it back over his/her head.
4. The game proceeds until a line has regained its original order, with the first player at the head again. The line finishing first wins the game.

Title: Dragontail
Number of players: 10 or more
Time needed: 10 minutes
Material needed: two belts, two scarves and an open space

Before this game: any name game, Mingle 15, Fruit Basket 16
After this game: Rock Paper Scissors 29, Cooperative Musical Chairs 34, Circle Escape 35

Directions:

1. Divide the group into two teams. Each team lines up, one behind the other.
2. Participants put their arms around the waist of the teammate ahead of them. The last person on each team has a handkerchief in the back of his belt.
3. Instruct the students to move about the space, without breaking their line. They must try to steal the other team's handkerchief but not let theirs be stolen.

Title: Family Portrait
Number of players: 10 or more
Time needed: 5-7 minutes
Material needed: 1 chair per 5 students

Before this game: Blanket Name Game 11, Mingle 15, YAH! 29
After this game: Sculptures 24, Blind Pictures 38, Group Montage 38

Directions:

1. Before the game, make out index cards with a family name (ex: Smith). There should be five cards for each family, each one naming one of the five members: Mother, Father, Sister, Brother, and Baby. Have single chairs placed at good distances around the room.
2. Shuffle the cards and give one to each participant, making sure each family has five members.
3. At "Go," each person must move around the room, trying to find the rest of his family. When all five members are found, the mother sits in the chair, the father stands behind her, the sister and brother stand to each side, and the baby sits on the floor in front of the chair. The first complete family, ready for its portrait, is the winner.

Through encouraging students to change the normal line of their bodies to create abstract shapes, these next eight exercises will further open students to their hidden physical impulses. Again, since the whole group participates in this exploration, shy students will feel more confident to join-in. As the games go on, each person will begin taking greater and greater risks, using their bodies in increasingly more unconventional ways.

Title: Change Your Shape! Number of Players: any Time needed: 5-7 minutes Material needed: an open space	Before this game: Widgets 12, From Seed to Plant 21, Animal Walks 26 After this game: Alphabet Frozen Pictures 23, Negative Space 25, Nonverbal Freeze 39
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Directions:

1. Explain the concept of “fantastic shape” to the students by modeling it. A fantastic shape is a shape you create with your body that changes the normal line of your arms, legs, head and trunk.
2. Instruct the students to show you a fantastic shape. Give suggestions, if needed.
3. Ask the students to walk around the room until you shout, “FREEZE!” Upon hearing the command, the students will freeze in a fantastic shape.
4. From here, clap your hands to signal that they change their shape, creating another fantastic shape. After a few, ask them to move around the room while maintaining that shape.

Title: Alphabet Frozen Pictures Number of Players: any Time needed: 10 minutes Material needed: an open space	Before this game: Minimum Contact 21, Change Your Shape 23, Greeting Space 26 After this game: Wordless Introductions 17, Dolphin Training 37, Blind Pictures 38
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Directions:

5. Prompt students to make a frozen picture of anything that starts with a specific letter in the alphabet. For example, the letter B. Give students 5 seconds to make a frozen picture of anything that starts with B.
6. Once students are frozen, go around and tap a few students on the shoulder to find out what they become.
7. Instruct the students to walk around the space as their frozen picture.
8. Freeze them, give a few seconds to return to neutral, and ask for a new letter.

Title: I’m a Refrigerator Number of Players: any Time needed: 5-7 minutes Material needed: an open space	Before this game: YAH! 29, Verb-My-Noun 31, Object Transformation 31 After this game: Sculptures 24, Group Montage 38
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Directions:

1. Divide the group into pairs. Have the students decide who will go first. That student will have to create an object out of his/her body that the other could use (like a refrigerator or hair dryer).
2. The second student asks, “What are you?” to which the first student replies with what he/she is, “I’m a refrigerator.”
3. The second student proceeds to mime using the object (for example, opening the refrigerator, grabbing a soda and drinking it), and when finished, proclaims, “Thank you, refrigerator,” or whatever Person 1 was.

Title: Silent Negotiations
Number of Players: any
Time needed: 10 minutes
Material needed: an open space

Before this game: Lollipops 17, Change Your Shape 23, Boal Handshake 25
After this game: Sculptures 24, Blind Pictures 38, Nonverbal Freeze 39

Directions:

1. Divide the students into small groups or pairs
2. Explain that they cannot speak, write, or whisper during this activity.
3. Call out a variety of shapes and images that students must create with their partner/group within a certain time limit (say 5-10 seconds).

Some images may include, but are not limited to:

- Shapes: circle, square, triangle, star
- Letters of the alphabet
- Numbers
- Slogans (for example, I LOVE NEW YORK)
- a specific location (like a football game or cafeteria)

Title: Sculptures
Number of Players: any
Time needed: 5-10 minutes
Material needed: an open space

Before this game: Change Your Shape 23, Columbian Hypnosis 27, Hidden Leader 30
After this game: Verb-Adverb 37, Group Montage 38, Blind Pictures 38

Directions:

1. Discuss the definition of “tableau,” or frozen picture of people in motion. Depending on what you are planning on having the students sculpt, you may also want to discuss/name different emotions, animal, sports, etc.
2. Divide the students into pairs. One becomes the sculptor and the other, the clay. Decide upon a word, idea, etc. for the sculpture. The sculptor has two options: either use his/her hands to gently move the clay’s body into a position that communicates the given idea OR create the image using his/her own body and ask the sculpture to model or mirror it.

**Commands can include, but are not limited to, feelings, animals, shapes, characters, important plot moments in a story, etc.

3. While students sculpt, you may want to walk around and challenge them to become very specific to better communicate what they desire.
4. After everyone finishes, the sculptors can walk around and look at everyone else’s sculptures.
5. Switch roles and repeat.

Post-game Reflection: Why did you choose the body position to represent that idea? What did you like/identify with in others’ sculptures?

In the next three movement exercises, it is important that the students know that it is not about telling a story or expressing a specific emotion or relationship. Their faces should remain cool as they listen and respond to their partner through movement.

Title: Negative Space Number of Players: any Time needed: 5-10 minutes Material needed: an open space	Before this game: Change Your Shape 23, Minimum Contact 21 After this game: Boal Handshake 25, Group Montage 38, Nonverbal Freeze 39
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Directions:

1. Explain the concept of negative space to the students. Have a volunteer strike an interesting pose and point out the empty space within that pose. For example, when someone stands with their legs wide apart, the negative space is the empty space between their legs.
2. Choose a volunteer to stand in the open space and strike an interesting pose.
3. Call on volunteers, one at a time, to join the other(s) and strike a pose that utilizes any negative space they can find around the other(s). Encourage them to create interesting (not natural) poses with their bodies and ways to interact with the other frozen bodies.
4. Once everyone has found a place, ask someone to say what this picture is, what it is doing, and/or where it is. Let the answers be as wild as possible! You might ask it to become alive and start moving.

Title: Boal Handshake Number of Players: an even number Time needed: 5-10 minutes Material needed: none	Before this game: Lollipops 17, Wordless Introductions 17, Greeting Space 26 After this game: Improvisational Duet 25, Circle Escape 35
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Directions:

1. Explain the concept of negative space to the students. Have a volunteer strike an interesting pose and point out the empty space within that pose. For example, when someone stands with their legs wide apart, the negative space is the empty space between their legs.
2. Divide the group into pairs and have them decide who is Partner A and who is Partner B.
3. Ask them to establish eye contact with their partners, keeping their faces neutral—they must maintain this eye contact throughout the exercise.
4. Partner A begins by moving into an interesting pose. Partner B then *responds* to that pose with another pose that fills their partner's negative space.
5. They continue like this, responding to each other movements in a fluid motion.

Title: Improvisational Duet Number of Players: an even number Time needed: 5-10 minutes Material needed: none	Before this game: Boal Handshake 25, I'm a Refrigerator 23, Rock Paper Scissors 29 After this game: Gibberish Poet 32, any primary activity
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Directions:

1. Divide the group into pairs-- one student will make a series of diverse sounds, like a score for a cartoon and the second will move to the sounds, trying to pick up what the intention is.
2. Ideally, the students provide sound and movement instantaneously and together. They will feed into each other. Have them do this all at the same time so no one feels too exposed.

These physical exercises take the natural movement of walking and add a series of risk-taking elements that encourage fast, in-the-moment choices. Students take the leap together and trust each other more at the end.

Title: Greeting Space Number of Players: any Time needed: 5 minutes Material needed: an open space	Before this game: any name game or icebreaker After this game: Verb-Adverb 37, Blind Pictures 38
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Directions: 1. Instruct the students to walk around the space at a normal pace. 2. At a given point, ask them to freeze and do any combination of the following while walking: <ol style="list-style-type: none"> a. Make eye contact with everyone in the room in 30 seconds b. Shake hands with everyone in 30 seconds c. Bow and greet every person with a hum d. Anything you want (the crazier, the better)

Title: Goofy Greetings Number of Players: 6 or more Time needed: 5-7 minutes Material needed: an open space	Before this game: Barnyard 15, I'm Not Who You Think I Am 36 After this game: Improvisational Duet 25, Circle Escape 35, Honey If You Love Me 36
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Directions: 1. There are five levels to this game. During each round, students travel around the space, stopping only to greet another person in the manner dictated by the round. Throughout each round, they must make eye contact with the other before and while greeting. The rounds are: <ol style="list-style-type: none"> a. Greeting with eye contact b. Greeting with a small sound (like "honk") c. Greeting with a small gesture and sound d. Greeting with a large gesture that involves the whole body e. Greeting with a large gesture and a sentence, phrase, or idea (more advanced English speakers). f. Add more! 2. At any level, if a student laughs, smiles or breaks the neutral face, he has to leave the playing area and watch (not always a bad thing!)
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Title: Animal Walks Number of Players: any Time needed: 5 minutes Material needed: an open space	Before this game: 10-0 Tension Shakes 20, Barnyard 15, Greeting Space 26 After this game: Minimum Contact 21, Sculptures 24, Action Verb Story 41
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Directions: 1. Instruct the students to get in a line and go from one end of the room: <ol style="list-style-type: none"> a. Lying backside down on the ground, using each side of the buttocks like it were feet (left, right, left right) b. In the crab walk c. Like a monkey, bent at the knees, drawing a line of the floor with your eyes d. Like a camel, walking left hand with left foot and right hand with right foot e. Create your own walk

In the next physical warm-up, you give movement control to the individual groups. Despite this, if it seems that pairs are moving too slowly and carefully, do not hesitate to challenge them. You want them to learn to challenge themselves, not just rely on comfort.

Title: Keep Your Distance! Number of Players: an even number Time needed: 10 minutes Material needed: long scarves or tubes	Before this game: Dragontail 22, Silent Negotiations 24 After this game: any problem solving activity
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Directions*:

1. Divide the students into pairs. Instruct them to stand facing each other and to memorize the distance between themselves.
 2. Explain that they are going to move about the room as if there were a pole between the two of their stomachs that connects them.
 3. While maintaining eye contact, they will move at different speeds and levels, constantly working to keep the original distance.
- *Note:** You might find this activity works better if students have a long scarf or tube between them, allowing them to gauge and maintain the distance better.

As opposed to Keep Your Distance!, the students will best succeed at this activity if they move slowly so their partners can keep up with them.

Title: Columbian Hypnosis Number of Players: an even number Time needed: 5-10 minutes Material needed: none	Before this game: Juggling with Facts 13, Lollipops 17, Cross the Room 15 After this game: Sculptures 24, Negative Space 25, Cooperative Musical Chairs 34
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Directions:

1. Divide the group into pairs and have them decide who is Partner A and who is Partner B.
2. Partner A holds his/her hand palm forward, fingers upright, a few inches away from the face of the other. Partner B's job is to keep his/her face constantly the same distance from the hand of Partner A.
3. Partner A starts a series of movements (not too fast or drastic so that B can follow). Partner B must contort his/her body in every way possible to maintain the same distance between the face and hand.
4. After a while, switch partners and do the same thing.
5. In the same partners, ask one partner to follow another body part, such as his/her partner's right knee, maintaining that same distance throughout. Switch.
6. You can make this a group exercise by asking everyone to form a circle with one person standing in the middle, slowly moving around. Ask someone else to join him/her, pick a body part, establish the distance between it and their face, and begin following it. Ask others to join one at a time, each choosing to focus on a specific body part of any person in the center.

Chapter 3:

Group Building through Spontaneity

For many international university students (as with many adults), recognizing, let alone realizing, an impulse can prove quite difficult. Yet sharing a creative impulse with a group of trusted people can be an extremely freeing and empowering experience. These next eight games are fast-paced, requiring the students to think faster and thus, say yes to their impulses more easily. They all build on the group dynamic, allowing the students to join a collective effort, taking a lot of the pressure off of the individual. Because of this and due to the fact that they are low-risk games, all students can enjoy them and achieve success. Use these activities as a way to help students begin feeling comfortable and to trust one another so later on, either at a later date or later on during the lesson, they can participate in higher risk-taking games.

Since these game deals more with abstract movement and sound, it may be the hardest for low-risk takers. Encourage them with whatever they bring, and challenge them in small ways, even if that is to try the exercise without nervous laughter. Also, allow a lot of time for each activity—the more time you allow for each game, the more students will open up and feel comfortable sharing their creative impulses.

Some of these activities you may choose to use as catalysts into the primary activity of the session. I have included questions or statements that might help you transition from one to the other.

Title: Rock Paper Scissors Cheering Section
Number of players: any
Time needed: 10 minutes
Material needed: an open space

Before this game: Forgetting Names 13, Mobile Map 16
After this game: Electric Company 30, Object Transformation 31, Sound & Motion 32, Joe Egg 35

Directions:

1. Teach the rules to rock, paper, scissors. Practice the gestures with the students a few times. Then, go over which gesture beats which.
2. Each person runs to a partner, looks them in the eye, and says, “1, 2, 3, Reveal,” revealing their rock, paper, or scissor at the same time.
3. If person B loses the match to person A, he/she becomes the cheering squad for Person A, following “A” around and rooting for victory. Then person A challenges person C, and the cheering squad of the loser of that match, along with the loser, now become the cheering squad of the winner.
4. It goes on like this until one person is the winner and everyone else is his or her squad. The champion takes a victory lap around the classroom, while the squad cheers him/her on.
5. Afterwards, you might ask the students to make a frozen picture of what it felt like to win a duel.

How to tie it to a primary activity: Who would you consider your constant cheering squad? When was the last time you felt like people were cheering you on?

Title: YAH!
Number of players: 4 or more
Time needed: 10 minutes
Material needed: an open space

Before this game: Juggling with Names 13, Over and Under 22, Columbian Hypnosis 27
After this game: Cooperative Musical 34, Dolphin Training 37, Group Montage 38

Directions:

1. Gather the students in a standing circle.
2. Person A begins by holding his/her arms straight above his/her head with palms touching. Person A then makes eye contact with someone else in the circle (Person B) and A brings his/her arms down (with palms still together) and points to Person B, while simultaneously saying the word “Yah!”
3. Person B then throws his or her arms into the air with palms touching while saying the word “Yah!” Person B then does as Person A did to someone else in the circle.
4. After the students become comfortable with this, add the second layer: now, when Person A throws the “Yah!” to Person B, the two people on either side of Person B, use their arms with palms together like axes and make a chopping motion into Person B (without touching him/her), while saying “Yah!” The goal of the people on the sides is to chop and “Yah” at the same time.
5. Now, as before, Person B makes eye contact with another player, sending the motion and “Yah!” The pattern continues.

***Note:** Side coach the group to establish a rhythm of their own and keep the flow continuous. Encourage them to use big, strong voices and maintain a strong stance—it will help them communicate the “Yah!” more clearly and confidently. Finally, students should not dwell on whom they choose to pass the “Yah”—it should be immediate and definite.

<p>Title: Hidden Leader Number of players: 5 or more Time needed: 10 minutes Material needed: an open space</p>	<p>Before this game: Pass the Movement 12, Wordless Intro 17, Silent Negotiations 24 After this game: Sculptures 24, Circle Escape 35</p>
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Directions:

1. Instruct everyone to sit down in a circle and ask for a volunteer to be “It.”
2. While the “It” is out of the room a Leader is chosen, and the Leader begins by doing some sort of silent action (ex. clapping, hitting knees, tugging an earlobe, etc.) that the rest of the group mirrors at the same time.
3. After choosing the Leader, give him/her a few moments to begin an action and then, ask “It” to come back into the room.
4. The “It” must try to observe the rest of the group in order to guess who the leader is, while the leader changes the action frequently, trying not to be observed doing this by “It.” The rest of the group must stay focused on the leader and his/her movements, but try not to make it obvious to the “It.”
5. The “It” gets three guesses as to who he/she thinks the leader is, and once guessed right, the “It” joins the circle, the Leader becomes the new “It,” and a new Leader is chosen for the next round.

How to tie it to a primary activity: Since this is a game based in observation, you might use this game as a segue into a discussion about what your students observe about the American culture that is different or the same as their own.

<p>Title: Electric Company Number of players: 6 or more Time needed: 5-10 minutes Material needed: an open space</p>	<p>Before this game: Juggling with Names 13, Dragontail 22, Rock Paper Scissors 29 After this game: Object Transformation 31, Verb-Adverb 37</p>
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Directions:

1. Gather everyone into a Standing circle and ask them to pat their hands on their thighs twice and clap twice to create a rhythm of four beats.
2. Player 1 says a word—any word—on the first beat of the first four and Player 2 must immediately name a second word on the first beat of the second four*. You may always do this in double time if they are ready.
3. All players repeat the combination of words and then the phrase “ba da ba da” on the first beat of the third four.
4. Player 2 then says a word, which Player 3 adds on to, etc.

For example:

Player 1: “Stew”

Player 2: “Pot”

All: “Stew pot, ba da ba da”

***Note:** The word that the second player gives does not necessarily need to make logical or grammatical sense. Asking non-native speakers to come up with *any* English word within a given rhythm is hard enough! If the group is more advanced, you may challenge them to make a word-combination that does make sense, but try not to limit them.

Title: Verb-My-Noun

Number of players: 8 or more

Time needed: 10 minutes

Material needed: an open space

Before this game: Pass the Movement 12, Scrap 18, Electric Company 30

After this game: Sculptures 24, Negative Space 25, Action Verb Story 41

Directions:

1. Gather everyone up into a circle. Explain a “call sign” To them. A call sign is saying with a matching action/movement. The saying must follow the structure “verb my noun” (ex. “pet my cat” along with the action of stroking a pretend animal or the more abstract “swim my show”).
2. Person one creates and presents a call sign to the group and everyone repeats it back to person one.
3. Continue this pattern until everyone in the group has created and presented their call sign.
4. The group begins a four beat rhythm by slapping their hands to their thighs on beat one, clapping on beat two, snapping with the right hand on beat three, and snapping with the left hand on beat four*.
5. Person one then does their own call sign on the first set of four beats and then does another person’s call sign on the second set of four beats.
6. The person whose call sign was done on the second set of four beats then must do their own call sign and a different person’s call sign.
You can play the game up to this point, or make it more challenging by going on.
7. If someone mixes up a call sign or its proper owner or gets off the rhythm, the person must go to the end of the circle (to the left of person one).
8. Everybody moves down to fill the empty spot. Everyone takes on the call sign of the person who used to be in that spot. Then the game continues.

Title: Object Transformation

Number of players: 4 or more

Time needed: 10 minutes

Material needed: one-two random objects

Before this game: Alphabet Frozen Pictures 23, Boal Handshake 25, YAH! 29

After this game: I’m a Refrigerator 23, Improvisational Duet 25, Gimme that Seat 36

Directions:

1. Gather the class in a standing or sitting circle. Reveal to them an object, such as a wooden spoon and discuss with the class what the object is used for.
2. Pass the spoon to a student and have them perform an action that involves the spoon, however, the spoon must be used as anything other than a spoon. For example, the spoon could become a microphone or a hairbrush.
3. Ask observers to guess what the object is being used as.
4. Pass the object to the next student and repeat.

***Note:** you might bypass creating the beat and encourage the students to find their group rhythm. Encourage them to submit to that rhythm.

Title: Sound and Motion Number of players: ay Time needed: 5-10 minutes Material needed: none	Before this game: Pass the Movement 12, Wordless Introductions 17, Minimum Contact 21 After this game: Gibberish Poet 32, Negative Space 25, Group Montage 38
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Directions:

1. One at a time, students create a simple movement and a sound to go along with it. The Leader might model this before asking the students to do so.
2. Once through, have the students make the same or different movement and use the name of the body part as the sound (ex. if a student's movement involved the arms rising up to touch the head as they said, "Woosh," the second round they would do the same movement, but say, "Arms" in the same way they said, "Woosh" before.

This game is good for higher risk-taking students, or students that need a push in that direction. Hopefully, it will make your students feel creative with the English language. Also, the three students must really listen and observe each other to create a cohesive poem—you may have to challenge them to do this.

Title: Gibberish Poet/Translator/Interpretive Dancer Number of players: at least three Time needed: 10-15 minutes Material needed: none	Before this game: Boal Handshake 25, Improvisational Duet 25, Joe Egg 35, Sound & Motion 32 After this game: I'm Not Who You Think I Am 36, any primary activity
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Directions:

1. Ask for three students to go to the front of the room; one will be the Gibberish Poet, one the Translator, and one the Interpretive Dancer.
2. The Gibberish Poet begins by speaking in gibberish (an unidentifiable, non-existent language) and perhaps adding some illustrative movement. The Translator translates the Poet's story into English. Finally, the Interpretive Dancer interprets the poem however they want to through dance.

Chapter 5:

Group Building through Problem Solving

This next set of games will illustrate the impact that a collective challenge can have on building trust among students. In each activity they all must pull together to solve a common problem and work through the desire to give-up before succeeding. Though each group of activities poses different types of challenges for the group, body, mind and spirit are so strongly connected, students will come out of these activities with a great deal of trust for one another. There will surely be lots of laughing, feelings of light-hearted frustration, and disbelief when they eventually find a way to make it work. Though these activities may not seem closely linked to drama, the challenge each activity brings will enable trust through common experience as well as encouraging students to think out of the box. Both will aid the group in taking bigger dramatic risks in the more demanding primary activities.

If students hit a wall and seem at the point of giving-up, encourage them to let go of what they were trying and look at the challenge from a different angle. Also, at the conclusion of the activity, you might consider how the students felt about the way they solved each challenge.

To begin with, the preceding activities all contain components of physical group challenge with the mental and emotional challenge brought about by not being able to speak.

Title: The Human Knot Number of players: any Time needed: 10-15 minutes Material needed: none	Before this game: Scrap 17, Columbian Hypnosis 27, Hidden Leader 30 After this game: any activity
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Directions:

1. Group forms a circle and closes their eyes
2. Everyone puts their right hand in the center of the circle, and grasps another person's right hand that is *not* next to them.
3. Everyone does the same thing with his/her left hand, grasping a different person's left hand.
4. Without letting go and without speaking, the group must untangle themselves to become one large circle or two interlinked circles.

This next activity is a classic American game turned upside-down.

Title: Cooperative Musical Chairs Number of players: 6 or more Time needed: 10 minutes Material needed: A chair for each student and music	Before this game: Juggling with Facts 13, Scrap 18, Columbian Hypnosis 27, YAH! 29 After this game: Circle Escape 35, Group Montage 38, Blind Pictures 38
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Directions:

1. Depending on the group size, you may want to divide the group into two or three, with 6-8 people per group.
2. Instruct the students to move around when the music is playing and to try to find a seat as soon as the music stops. Let them know that when you start the music again, you will remove a chair. This means that the next time the music stops, players may have to share a seat with someone else.
3. By the end of the game the entire class should be sitting on the fewest number of chairs as possible. For a class of 15, this ends up being 3-4 chairs. If a player falls from the grouping of chairs, the play must begin from the beginning.

Title: Circle Escape Number of players: 4 or more Time needed: about 15 minutes Material needed: Blindfold, materials found in the classroom	Before this game: Barnyard 15, Wordless Intros 17, Scrap 18, YAH! 29, Hidden Leader 30 After this game: Dolphin Training 37, Blind Pictures 38, Nonverbal Freeze 39
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Directions:

1. Depending on the English level of your class, you might need to introduce or review simple directional commands.
2. Students form a sitting down circle
3. Take 4-5 items from around the room and select a few students to place the items in the circle at random.
4. Create two openings on opposite sides of the circle. One opening will be the starting place and the other opening will be the finish line.
5. Select one student who will be blindfolded.
6. The students sitting in the circle need to get the blindfolded student from the starting point to the finish line, *without touching any of the objects in the center of the circle.*
7. Going around the circle, each student gives more specific direction to the person in the middle (ex. one small step left). The blindfolded person does the action. This continues until the blindfolded person reaches the finish line.
8. If the blindfolded person touches an object, the Leader can end that round, have that person start over again at the beginning, or give him/her another chance from where they are.

How to tie it to a primary activity: Since you have been here, have you had to give directions to someone? Have you had to ask for them? What were the challenges you experienced, if any?

Title: Joe Egg Number of players: 5 or more Time needed: 10 minutes Material needed: an open space	Before this game: I Have Never 16, Columbian Hypnosis 27, Electric Company 30 After this game: any primary activity
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Directions:

1. Gather the students in a standing circle. Ask them to make the following movements with you:
 - a. Lean forward towards the center without bending at the waist, arching back, or lifting heels off the ground, then backwards, lifting toes.
 - b. Now do the same thing towards the left and towards the right, without bending the middle or lifting feet.
 - c. Finally, describe a circle in the air with your bodies, leaning into the center, to the left, outwards to the right, into the center, etc. Switch directions.
2. After they feel comfortable with the sequence, tighten up the circle and ask for one person to stand in the center.
3. The person in the center will close his/her eyes and let herself/himself fall in any direction in the same movement as before (like a tree).
4. The rest of the group now becomes responsible for that person, making sure they feel safe as they gently push him/her around the circle.

When students learn another language, they may go through a series of voice modifications to find their voice and perhaps match an American accent. This can be a challenge in itself! The next three games give students the opportunity to solve problems using words—a skill that will definitely aid them outside the classroom.

<p>Title: I'm Not Who You Think I Am Number of players: any Time needed: 10 minutes Material needed: none</p>	<p>Before this game: Barnyard 15, Improvisational Duet 25, Gibberish Poet 32 After this game: Honey If You Love Me, any primary activity</p>
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Directions:

1. Through using your own voice, model different ways that students can change the sound of their voices: making it really nasal, or low, or in slow motion.
2. Introduce the phrase “I’m not who you think I am” and give the students a few minutes to come up with a few ways to say it that differ from their actual voices.
3. Choose one student to be the guesser. The guesser will close his or her eyes while another students, using the disguised voice, says “I’m not who you think I am.”
4. The Guesser must try to guess whom he/she thinks the voice belonged to in 3 guesses.

<p>Title: Gimme that Seat! Number of players: any Time needed: 10 minutes Material needed: one chair</p>	<p>Before this game: Circle Escape 35, Dolphin Training 37 After this game: Dolphin Training, any primary activity</p>
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Directions:

1. Ask one student to sit in a chair and form a line with the rest of the students, facing that person
2. The student must approach the one in the chair and find a way to get him/her out of it with or without words.
3. The person in the chair will give up the chair to that person and go to the end of the line. The next person in line then tries to find a new way to get the new person out of the chair. Try challenging them to pick up the speed after a few exchanges. If they seem to have run out of ideas, stop and brainstorm a few more possibilities.

<p>Title: Honey, if you love me... Number of players: any Time needed: 10 minutes Material needed: none</p>	<p>Before this game: Forgetting Names 13, Barnyard 15, Verb-my-Noun 31 After this game: Dolphin Training 37, any primary activity</p>
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Directions:

1. Make a standing circle and ask for a volunteer to stand in the center. This person’s objective is to choose someone in the group, stand in front of them, and while making eye contact, asks, “Honey, if you love me, will you please smile?”
2. The person being asked must respond with, “Honey, I love you but I just can’t smile,” without laughing or smiling. If they smile/laugh, they switch places with the person in the middle. If they don’t, the person in the middle either tries again with the same person or moves on to someone different.
3. If the person in the middle is having a difficult time getting a smile, encourage him/her to try different voices or movements, in other words, to modify their presentation of the words.

This next section contains games that will challenge the students to solve a problem nonverbally. In order to convey an idea without words, students must decide what they want to express and a way to communicate it to the others with a great deal of specificity. The two parties must work in-sync, genuinely listening, and focusing on the reactions of the other, as opposed to themselves. These five games go in order of the least complex to communicate to the most.

Title: Verb/Adverb Number of players: 6 or more Time needed: 10-15 minutes Material needed: an open space	Before this game: Wordless Intro 17, Rock Paper Scissors 29, Verb-my-noun 31 After this game: Dolphin Training 37, Group Montage 38, Nonverbal Freeze! 39
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Directions: <ol style="list-style-type: none"> 1. If necessary discuss that a verb is an action or doing word. For example, run, skip, hop, dive, break, scold, talk. Brainstorm a list of verbs and write them on the board. Make frozen pictures of the verbs. 2. Discuss that an adverb is a word that modifies a verb (also modifies an adjective or another adverb). Adverbs often end in "LY." For example, slowly, softly, quickly, lovingly. 3. Select a student (or group of students) to stand in front of the group. Without telling the class, they will select one verb and one adverb to activate. They will combine the verb and the adverb and use pantomime to act out the combination. (For example, hop+slowly. The student would hop around the room slowly.) 4. The observing students try to guess which verb and adverb was chosen from the list. 5. Repeat. 	
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Title: Dolphin Training Number of players: any number Time needed: 15-20 minutes Material needed: none	Before this game: Wordless Intro 17, I'm a Refrigerator 23, YAH! 29, Verb-Adverb 37 After this game: Blind Pictures, Nonverbal Freeze, any primary activity
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Directions: <ol style="list-style-type: none"> 1. Select one student to be the performer and ask them to leave the room. 2. While that student is out of the room, the group chooses an action, or set of actions, that he/she will perform. (Ex. walk in the classroom, put right hand on teacher's desk or stand on the chair at the front of the room). 3. Call the student back into the room and ask the class to guide him/her by saying "ding" if he/she moves in the right direction, and saying nothing (or making an "aaint" noise, if he/she makes an incorrect move. 4. Continue until the performer accomplishes the action. <p>How to tie it to a primary activity: Since you arrived, has there been a time when you had trouble explaining something to someone in English? What did you do to try to communicate it successfully to them? What different ways did you try to communicate the action(s) to the performer? What worked? What did not work as well? (If using "ding" and "aaint") How did it feel when you heard the "ding"? The "aaint"? What would you rather have had your group do?</p>	
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Title: Blind Pictures
Number of players: any number
Time needed: 10-15 minutes
Material needed: an open space

Before this game: Sculptures 24, Negative Space 25, Cooperative Musical Chairs 34
After this game: Nonverbal Freeze! 39, any primary activity

Directions:

1. Divide the group into Team A and Team B. Team A members stand in a neutral body position with their eyes closed.
2. Team B chooses a secret location* and begins shaping Team A member into positions that suggest that location that Team B has chosen *without talking*. You may assign a member of Team B to be responsible for molding a particular member of Team A.
3. Each member in Team A (with eyes closed) then verbally describes the body position they are in. If their body vocabulary is not quite strong enough, you may prompt them with a question like, "What does it feel like you might be doing?" or simply, "What do you think you are doing right now?"
4. Once the team has guessed right, the players must open their eyes to see the picture and then come to life with pantomime.
5. Switch sides!

***Note:** You may want to guide their location choice. A location that seems ambiguous enough to allow room for cultural differences such as "home" will make for stronger discussion afterwards.

How to tie it to a primary activity: How are these locations different in your country or culture than in the United States?

Title: Group Montage
Number of players: 4 or more
Time needed: 10 minutes
Material needed: an open space

Before this game: Sound & Motion 12, YAH! 29, Circle Escape 35, Object Transformation 31
After this game: Nonverbal Freeze! 39, any primary activity

Directions:

1. Ask for a volunteer, who has an idea of a location, to go into the space and start miming an action of someone doing something that one might find in that location. For example, if the location is fast food restaurant, the student may stand near the back of the space and mime burger flipping.
2. Once students in the audience believe they know the location, they should join the space, miming another person doing something else they think might happen in that location, like, for the previous example, someone ordering food. This should all be done without words.
3. Once everyone has joined the scene, ask students what they think the location was. It is interesting to see how the answers differ and why.

How to tie it to a primary activity: How do cultural factors cause differences in perceptions of certain locations?

Title: Nonverbal Freeze!

Number of players: any

Time needed: 5-10 minutes

Material needed: an open space

Before this game: Change Your Shape 23, Boal

Handshake 25, any problem solving activity

After this game: any primary activity

Directions:

1. Ask for a volunteer to go into the playing space and make an interesting pose.
2. Once that person has hit that pose, ask the group to silently think of a location where that person might be making that pose.
3. Whoever thinks of one first should join the other in the playing space and make a complementary pose that clearly illustrates the location they had thought.
4. Once the second person hits the pose, ask the group to try to guess where it seems like this pair is. If they're having trouble guessing right, ask the second person to change or modify the pose to more clearly communicate the location.
5. Once guessed, the first person sits down, leaving the second person frozen in the pose from the previous picture. Now, ask the group to think of a location where they might find *this* pose and continue like above.

Chapter 6:

Group Building through Primary Activities

This section truly synthesizes the group building work the students have done during the warm-ups and secondary activities. It combines all the skills discussed in each section – movement, trust, listening, spontaneity and problem solving – while still promoting the collective effort. In this section I give you the option of having the students create nonverbal or verbal work. Though I tend to stress the nonverbal, I believe it extremely important to give the international students a safe place to really explore filling the English language with their own emotion and experience. The following activities involve few words, allowing the students to forget the text and focus on what can fuel it from within them. Either way, the opportunity for expression through these activities can be an extremely empowering experience – let them take it wherever they want to go.

Because the next activity does not use words other than “yes” and “no,” it frees the student up to explore a range of emotion and ways to solve a problem.

Title: Yes/No Scenes
Number of players: an even number
Time needed: 10-15 minutes
Material needed: none

Pre-game discussion: You should talk with the class about *wants* and *needs*: How they fuel our every move, even when we are not aware of it and how we depend on others to give us what we want or need. Perhaps, you can ask them to share some of their current wants or needs.

Directions*:

1. Divide the group into two and have them stand in two lines, facing each other. The person each student's face becomes his/her partner. Have them decide who will be Player A and who will be Player B.
2. Assign them roles that either you or the class determine (ex. Player A might be a student and Player B might be a professor).
3. Decide what each character wants from the other (ex. The student might want the professor to give him/her a better grade or a paper and the professor wants respect). This may or may not be something from their actual lives. Also decide which character is asking the other for something (in the example above, the student would ask the professor).
4. The player *asking* can only say “yes,” while the other player can only say “no.” Let them play out the scene for a few minutes and switch roles so that the other player is asking.

***Note:** You might have the “no” player finally say “yes” after a certain amount of time. This gives the asker some sense of accomplishment.

Title: Action-Verb Story
Number of players: any
Time needed: 15-20 minutes
Material needed: an open space

Directions:

1. While in a circle, pass around a small inanimate object, like a ball or wooden block, and have each student make it do an action, like roll on the floor or hop. Decide what action verb each student does and write each verb down.
2. As a group, decide on a theme, such as “A Typical American Day”
3. Choose five or six verbs from the list (the ones best conducive to a movement story) and instruct the students, individually or in a small group, to create a short story in which they must incorporate all of the actions at least once. In other words, if one of the action verbs is “hop,” they must find a logical way to incorporate hopping into their story.
4. After planning for 5 minutes, have the students perform for each other.

Title: Bag Skits
Number of players: any
Time needed: 15-20 minutes
Material needed: paper sacks filled with various objects

Directions:

1. Hand out paper sacks filled with a variety of objects, such as an aspirin bottle, a can opener, a flashlight.
2. As a group, decide on a theme, such as "Homesickness"
3. Each team has one paper sack, and must spend some time together coming up with a nonverbal/verbal skit that uses *all* the 'props' assigned to it.

***Note:** This might pair well with the game Action Verb Story

Title: Tell Me What You Think
Number of players: any
Time needed: 15-20 minutes
Material needed: an open space

Directions:

1. Write four adjectives on the board (ex. strange, funny, sad, frustrating).
2. Divide the students into groups of 3-5 and instruct them to decide as a group something about American culture that seems _____ to them (ex. strange to them).
3. Give them 5-10 minutes to devise a nonverbal/verbal representation of each adjective.
4. Share them with the rest of the group.

Title: Values
Number of players: any
Time needed: 15 minutes
Material needed: an open space

Pre-game Reflection: Define and discuss values/ideals/beliefs. How do they shape our personalities? Brainstorm a list of values (possible ones include: Punctuality, informality, efficiency (self-help), individualism, privacy, directness, competition, ownership, materialism, problem-solving, equality). What are some "American" values? What values hold importance within your culture?

Directions:

1. Divide the students into pairs and give them two opposing values from the list the group generated (ex. someone who values punctuality and someone who values finishing what one has started).
2. Ask them to create a frozen picture of those two values/people conflicting.
3. Have them write down the outline of a scene (who, what where, when, why, how) in which those two values could logically collide.
4. Instruct them to create three tableaux of the beginning, middle, and end of this story based on their outline.
5. After sharing the tableaux, see if the class can guess the conflicting values.

Title: How _____!

Number of players: any

Time needed: 10-20 minutes

Material needed: possible props from around the room

Directions:

1. Ask them to think of a moment where they strongly felt the emotion you choose.
2. Give each person a piece of paper that includes places for them to write down*:
 - Characters**
 - The situation/conflict**
 - Where does it happen**
 - What each character want in this situation**
 - Why they want it**

***Note:** You may want to hand out a simple example of what you are asking them to do to avoid confusion. An example might look like this:

-**Characters:** A six-year old girl and her nine-year old sister

-**The situation:** The younger sister is annoying her older sister by dangling her blanket above her and making strange noises.

-**Where does it happen:** Their bedroom on their bunk beds

-**What each character want in this situation:** the youngest wants attention, the oldest wants her to stop annoying her

-**Why do they want it:** the youngest feels attention from her older sister will make her feel loved, the oldest feels her younger sister is not respecting her

3. Once they have finished, ask them to fold them and place them in the center. Mix them up and have each pair or group choose one.
4. Give them time to look it over and try to reenact the situation they choose. They must come up with a way to solve the problem given to them.

Post-game reflection: How were your situations different from your actual experience? Did they solve the problem in a different way than you did?

Section Three:

Community-Building between International and American Students

Now with proof of the impact drama has on building community among international students, I could begin exploring whether it would do the same among two very different populations: the international and the American university students. Cross-cultural relationships are hard; perhaps this is due to the language/cultural barrier or perhaps it is due to fear of judgment felt by both sides. Whatever the case, on the University of Northern Iowa campus, diversity may exist in numbers, but not much among social groups. I have seen the need to better this on campus, and for that reason, needed to find out if what I had gained from the last two sections of my work could apply itself to something more valuable to the university as a whole. What I discovered, that accessing opinions about culture by first building a strong community within an interactive context, would prove to be the foundation for my work in this section. Following this introduction I have included the lesson plan that I created for a one-time, three-hour dramatic workshop with international students and American students who had previously studied abroad. After the lesson plan, I include information for each activity: why I chose it, how it supports my objectives, my predictions for the activity within the lesson and the actual outcome that took place during the workshop.

In staying true to the guidelines I set in section two, my lesson plan, divided into three sections, starts with low-risk warm-ups and moves to higher-risk main activities. Some of them I pulled from the Activities Program and others I created based on my knowledge of the two populations and the objectives for the workshop. My objectives are as follows:

1. To build a stronger community among participants by giving them several opportunities to get to know each other, take risks, and explore their creativity.
2. To teach them to better understand relationship and the importance of status within relationship
3. To give them a deeper point of entry into American culture

Community-Building Lesson Plan for International and American Students

Section 1:

Individual Work

Section 2:

Partner Work

Section 3:

Group Work

Section One: Individual Work

Warm-up: The Walks

Time Needed: 5-7 minutes

Materials Needed: an open space

Number of Participants: any

Directions: We will go through a series of different ways of walking through the open space and connecting to each other as a way to break the ice and start the getting-to-know-you process. In this particular variation of this exercise, we will focus what makes an interaction meaningful or not.

1. No eye contact, just look at feet
2. Glance up for a brief moment, but do not focus on anything specifically
3. Make full eye contact with anyone you pass for two seconds
4. Shake hands and say name; the first time weakly and the second time strongly

Transition Activity: Mobile Map

Time Needed: 2 minutes

Materials Needed: an open space

Number of Participants: any

Directions: Have people put themselves on an imaginary map, by categories such as: Where Born, Country of Citizenship, Where They Live Now, where they studied.

Using this as a transition activity, will give the students an opportunity to physically and mentally distance themselves from the previous activity enough to engage in a brief reflection.

Reflection on “The Walks”: How did it feel walking around without making eye contact? Making it without purpose? Making full eye contact? How about for shaking hands? What do you encounter most during your day?

Warm-up: What Was That?

Time Needed: 10 minutes

Materials Needed: none

Number of Participants: any

Directions: Knowing where the accented syllable is in a name can help us not only remember it but also pronounce it correctly. In this activity, I will have the students stand in a circle and create a motion (size does not matter) that goes along with the accent within their name. For example, Yoonmi, whose name carries an accent over the first part, might flick her fingers up into the air sharply while saying “Yoon” and pull them back in abruptly while saying “mi.” Then, all of us will repeat her name and actions at the same time.

Warm-up: Forgetting Names

Time Needed: 10 minutes

Materials Needed: an open space

Number of Participants: any

Directions: Discuss the concept of “to forget.” Discuss its verbal definition and ask students to show with their face and bodies what “to forget” might look like. Then, ask them to model what it looks like to “suddenly remember.” Students begin moving around the space as if they have forgotten their name and they are trying to remember it. In no particular order and one at a time, everyone must remember his/her name. The student stops moving, plants feet and take focus, saying loudly “My name is Julie! The rest of the class gives Julie focus (going to a lower level, gesturing toward her, etc.) and says her name out loud, in unison: “Hi, Julie! Then, everyone goes back to moving around the room, trying to remember their name, including Julie. If two people say their names at the same time, they go back to moving around the room, trying to remember their names.

Warm-up: Vampire

Time Needed: 10 minutes

Materials Needed: an open space

Number of Participants: more than six

Directions: Students will stand in a circle with one volunteer in the middle. The person in the middle, or the Vampire, puts her arms out in front, like a zombie, and begins walking towards a person on the outer circle, ensuring eye contact. That person, now the Victim, must make eye contact with somebody else in the outer circle who then, upon receiving eye contact, will loudly speak the Victim’s name. All of this must happen before the Vampire gets to the Victim. If it does, then the Vampire moves back to the center of the circle to begin pursuing another Victim and the process repeats. If it does not, then either the Victim (for not making eye contact with someone) or the other person (for not having called out the name correctly) becomes the Vampire.

Activity: Describe with a Chair

Time Needed: 20 minutes

Materials Needed: an open space, one chair, sheets of paper and writing utensils

Number of Participants: any

Directions: Each student will receive a blank sheet of paper and a writing utensil. I will instruct them to write “I am...” at the top of the page and then to write down ten words that they feel describe who they are. Once finished, I will ask them to choose one that describes them the best right now and one that described them best when they were studying abroad/when they were home. Then, each student will show us that characteristic of them by moving the chair in a way that best illustrates it—first moving it with the word that best describes them now, and then moving it with the word that best described them before. I will ask students to express what they think they saw or what they believe the performer was trying to communicate based on each student’s sharing.

Section Two: Partner Work

Transition Warm-up: Sculptures

Time Needed: 5-7 minutes

Materials Needed: an open space

Number of Participants: any, pairs

Directions: Discuss the definition of “tableau,” or frozen picture of people in motion. In the pairs, one becomes the sculptor and the other, the clay. The sculptor will decide what word of the two he/she chose from the previous exercise to sculpt. The sculptor has two options: either use his/her hands to gently move the clay’s body into a position that communicates the given idea OR create the image using his/her own body and ask the sculpture to model or mirror it. After everyone finishes, the sculptors can walk around and look at everyone else’s sculptures. Then, the two will switch roles and repeat the process.

Warm-up: Silent Negotiations

Time Needed: 10 minutes

Materials Needed: an open space

Number of Participants: any, pairs

Directions: During this activity, participants are not allowed to speak, write or whisper to one another. I will call out a variety of shapes and images that students must create with their partner within a certain time limit (say 5-10 seconds). They will start off as very low risk and move towards higher risk. If time allows, we will share the last image they create on their own.

Some images may include, but are not limited to:

- Shapes: circle, square, triangle, star
- Images of academic life: a desk, a book, a computer, a power point presentation
- Images of America: a flag, a house, a car, make up your own

Warm-up: Keep Your Distance!

Time Needed: 7-10 minutes

Materials Needed: an open space, a CD player, slow music

Number of Participants: any, pairs

Directions: I will instruct each group to stand facing each other and to memorize the distance between the two of them. I will explain that they are going to move about the room as if there were a pole between the two of their stomachs that connects them. While maintaining eye contact, they will move at different speeds and levels, constantly working to keep the original distance. At a given point, I will ask them to begin thinking about how the distance affects their relationship to their partner.

Reflections: Did physical distance affect your relationship with your partner? How? Are there any examples of this in your life?

Activity: Tableaus of Power

Time Needed: 15 minutes

Materials Needed: chairs, an open space

Number of Participants: any, pairs

Directions: I will give the whole group two characters from a real life scenario, one of which has more power or status than the other. They must create a tableau that represents who they believe has more power than the other and how the more powerful one exhibits that status. If the partners have a difference of opinion, I will ask that they create two tableaus to represent both ideas.

Examples of scenarios may include:

- Professor/student
- Parent/child
- Police/citizen
- Wait staff/customer
- Woman/man
- Native/foreigner

Main Activity: Direct Me!

Time Needed: 20 minutes

Materials Needed: an open space, table, chairs

Number of Participants: a large group, pairs

Directions: I am going to read an excerpt from Vonnegut's, Breakfast of Champions. I will ask for those groups that would like to perform—it is not necessary that each group performs during this exercise so if there exists those who would prefer not to, this frees them from the stress. Each partner group that performs will receive two characters that have obvious power differences. The audience will direct each move of each character to create a small scene. Afterwards, the pair will run the whole scene from start to finish. Examples of scenarios may include:

- Cowboy/Indian
- Damsel/Prince Charming
- Alien/Astronaut
- Police officer/Citizen
- Consulate worker/foreigner
- Waiter/customer

Break and Transition Activity: Levels of Sharing

Time Needed: 10-15 minutes

Materials Needed: snacks

Number of Participants: any

Directions: We will sit in an informal circle while snacking. I will ask that each person share one thing about themselves as if they were meeting a group for the same time. After going around the circle once, we will share something about ourselves that we might share after watching a movie with someone else. After that, we will share something we might share about ourselves after or during a dinner date.

Section Three: Group Work

Warm-up: Juggling with American Icons

Time Needed: 10-15 minutes

Materials Needed: 2-3 soft, throwable objects

Number of Participants: any

Directions: The group will form a standing circle. I will ask each participants to think of an icon, object, phrase, etc...that when said, immediately conjures up “the United States.” Then, I will begin throwing one of the soft object to someone not next to me in the circle while saying my icon. That person then throws to someone else while saying his/her icon, and this continues until the ball returns to me. We will continue the pattern just established as we repeat our icons, find our group rhythm, and work to maintain the flow of the throwing. I may add another ball if I feel we are ready.

Activity: Images of the States

Time Needed: 10 minutes

Materials Needed: an open space

Number of Participants: any, groups of 4-5 participants

Directions: Taking the phrases/icons from the previous exercise, I will ask that each group create a series of three images or snapshots of a particular one. This may be in the form of a story with a beginning, middle, end, it might be the typical usage for this phrase, etc...Then, they will share and we will discuss what we thought we might have seen.

Main Activity: A Day in the Life...

Time Needed: 20-25 minutes

Materials Needed: a McDonalds fry box, a watch, a CD, a cell phone, a credit card, a Bible, a picture of a family, a table

Number of Participants: any

Directions: I will place the above items on a table in no particular order. Each one represents a part of American culture. First, each individual must decide the order in which they believe they should go in regards to a typical American’s life. Then, they will get together in groups and come to a consensus on the order. Once decided, they will work together to create a mostly nonverbal story that incorporates those items in the order they choose as well as one example of a power relationship. The story will represent a Day in the Life of a Typical American or a Day in the Life of a Typical Foreigner in America.

Reflection: Was there anything that you disagreed with? Why? What did you agree with? How is it different in your countries/when you studied abroad?

Explanation of Lesson Plan, Predictions and Outcomes

Warm-up: The Walks

Directions: We will go through a series of different ways of walking through the open space and connecting to each other as a way to break the ice and start the getting-to-know-you process. In this particular variation of this exercise, we will focus what makes an interaction meaningful or not.

1. No eye contact, just look at feet
2. Glance up for a brief moment, but do not focus on anything specifically
3. Make full eye contact with anyone you pass for two seconds
4. Shake hands and say name; the first time weakly and the second time strongly

Why did I choose this activity?

I chose to begin with this activity because it allows for a great point of entry into dramatic activities. Since everyone walks and has experience interacting with others while walking, it lets students begin from where they are in regards to level of risk-taking and knowledge of drama. Furthermore, by beginning with The Walks, the students immediately become aware of my expectations for the workshop.

How does this support my objectives?

This activity will serve as a catalyst into further exploration of meaningful interaction—something vital to a strong community. It also begins the process of breaking the ice, as students get to know each other in small, low-risk ways. The Walks also serves as a good beginning activity into a deeper exploration of American culture as it involves ways in which Americans greet each other and reflects upon day-to-day interaction.

My predictions:

Though some students may have a hard time committing to making full eye contact and shaking hands confidently with others, I believe The Walks will focus students and make it clear to them my desires for this workshop and expectations of them.

The outcome:

Though my predictions as far as this being somewhat of a challenge for low-risk taking students were correct, what I observed was that The Walks not only focused them but took them immediately into a deeper trust with each other. The eye contact proved very powerful to set the foundation for community building in later activities.

Warm-up: What Was That?

Directions: Knowing where the accented syllable is in a name can help us not only remember it but also pronounce it correctly. In this activity, I will have the students stand in a circle and create a motion (size does not matter) that goes along with the accent within their name. For example, Yoonmi, whose name carries an accent over the first part, might flick her fingers up into the air sharply while saying “Yoon” and pull them back in abruptly while saying “mi.” Then, all of us will repeat her name and actions at the same time.

Why did I choose this activity?

I have always had difficulty pronouncing and remembering the names of international peoples. I find this activity is a good way for all the participants to succeed at doing these things and continue building the group dynamic. This will also act as a good way for me to judge the level of risk-taking of each participant.

How does this support my objectives?

As stated in the program guide, confidently knowing a person’s name and using it to identify them aids greatly in building a strong community. The emphasis on stressing the accented syllable ensures that we will learn everyone’s name (especially the international students) even better. What Was That? does not really lend itself to deepening culture but it will give participants a better idea of the differences between the names in each culture.

My predictions:

Students will be reluctant at first to share a movement and may take a long time to come up with an action. Because I will give them all the time they need, I believe they will begin feeling safe to share their opinion, no matter what it is. This will build the group dynamic and increase the depth to which we can begin exploring culture and how it relates to us.

The outcome:

Actually, most students did not have a problem creating a movement for this activity. It allowed me to see who the lower risk-takers were (those who did similar gestures to others). Also, it gave them a chance to laugh at one another—since everyone had to do something a little out-of-the-ordinary, it brought them together.

Warm-up: Forgetting Names

Directions: Discuss the concept of “to forget.” Discuss its verbal definition and ask students to show with their face and bodies what “to forget” might look like. Then, ask them to model what it looks like to “suddenly remember.” Students begin moving around the space as if they have forgotten their name and they are trying to remember it. In no particular order and one at a time, everyone must remember his/her name. The students stops moving, plants feet and take focus, saying loudly “My name is Julie! The rest of the class gives Julie focus (going to a lower level, gesturing toward her, etc.) and says her name out loud, in unison: “Hi, Julie! Then, everyone goes back to moving around the room, trying to remember their name, including Julie. If two people say their names at the same time, they go back to moving around the room, trying to remember their names.

Why did I choose this activity?

This is a physically engaging way of furthering the name-learning process, following Grady’s findings about holistic expression. I also choose it because it lends greatly to community building.

How does this support my objectives?

Other than giving participants another opportunity to learn names with little risk involved, Forgetting Names also makes it possible for each student to feel appreciated and identified. Because students need to command attention when stating their name and the others must give them full focus, trust within the group will strengthen. Again, this activity does not lend itself much to deepening the understanding of American culture.

My predictions:

The results of this game—a feeling of respect and identification—will allow for deeper trust among the students and open everyone up to taking bigger risks. Also, by having to command attention, students will begin discovering their inner strength and gaining confidence in who they are, thus building community as well.

The outcome:

I was shocked to observe how easily this group gave attention to one another. It seemed that The Walks served as an example to show them the kind of interaction that I desired and gave them the opportunity to get rid of nerves at the start, so that they could truly give each other respect and attention during Forgetting Names.

Warm-up: Vampire

Directions: Students will stand in a circle with one volunteer in the middle. The person in the middle, or the Vampire, puts her arms out in front, like a zombie, and begins walking towards a person on the outer circle, ensuring eye contact. That person, now the Victim, must make eye contact with somebody else in the outer circle who then, upon receiving eye contact, will loudly speak the Victim's name. All of this must happen before the Vampire gets to the Victim. If it does, then the Vampire moves back to the center of the circle to begin pursuing another Victim and the process repeats. If it does not, then either the Victim (for not making eye contact with someone) or the other person (for not having called out the name correctly) becomes the Vampire.

Why did I choose this activity?

This is a physically engaging and fun way of furthering the name-learning process. It does not require that every student know everyone's name and allows for low risk-takers to continue building confidence in their name remembering ability without calling them out.

How does this support my objectives?

Creating a fun and energetic environment that masks the learning process is often a great way to build a safe and trusting community that allows for group and individual growth. Vampire is the perfect game to uphold this concept.

My predictions:

At the end of this game, participants will feel warmed-up and trust not only the other group members, but also me, the teacher/leader. This will open them up to exploring more in depth as we continue working together.

The Outcome:

Because they did so well with the two former activities, I decided to bypass this activity in the interest of time.

Activity: Describe with a Chair

Directions: Each student will receive a blank sheet of paper and a writing utensil. I will instruct them write “I am...” at the top of the page and then to write down ten words that they feel describe who they are. Once finished, I will ask them to choose one that describes them the best right now and one that described them best when they were studying abroad/when they were home. Then, each student will show us that characteristic of them by moving the chair in a way that best illustrates it—first moving it with the word that best describes them now, and then moving it with the word that best described them before. I will ask students to express what they think they saw or what they believe the performer was trying to communicate based on each student’s sharing.

Why did I choose this activity?

Describe with a Chair is a great transition activity between Group Building through Identity and Getting-to-Know-You games and more expressive, partner work. It refocuses their mind to begin thinking about alternative ways of communicating ideas that are not verbal and also leaves room for personal creativity. Furthermore, because the audience will try to guess what it is the performer is trying to communicate, participants will begin honing their nonverbal communication skill that will aid in activities later on.

How does this support my objectives?

Besides giving everyone another opportunity to get to know each other, Describe with a Chair enables students to begin exploring the concept of personal creation and nonverbal communication, giving them complete ownership of their work. Moreover, in regards to culture, Describe with a Chair also acts as a great segue from name games to a more meaningful discussion about culture and how it affects us.

My predictions:

Since there is no right way to move the chair and every student gets a chance to perform, students will begin to explore beyond their normal boundaries and trust the group to appreciate and encourage their choices.

The Outcome:

My predictions for this activity were dead-on. Even those that I had earlier identified as low risk-takers were willing to share more of their individuality through this exercise than they probably would have been if they had to verbally share it. Based on the comments of those in the audience, I could tell that they were all beginning to respect each other’s creative input.

Transition Warm-up: Sculptures

Directions: Discuss the definition of “tableau,” or frozen picture of people in motion. In the pairs, one becomes the sculptor and the other, the clay. The sculptor will decide what word of the two he/she chose from the previous exercise to sculpt. The sculptor has two options: either use his/her hands to gently move the clay’s body into a position that communicates the given idea OR create the image using his/her own body and ask the sculpture to model or mirror it. After everyone finishes, the sculptors can walk around and look at everyone else’s sculptures. Then, the two will switch roles and repeat the process.

Why did I choose this activity?

I want the students to begin connecting through shared experiences and also using drama to connect despite their differences. This variation of Sculptures will bridge the last activity with the activities that follow and will enable students to share differences in a dramatic way.

How does this support my objectives?

Besides the aforementioned, Sculptures gives each participant ownership of his/her work while continuing to strengthen their nonverbal communication skills . This activity will starts the process of fusing together as we address both the similarities and differences of each student and the way culture affects everyone.

My predictions:

The partner groups will become connected on a deeper level as they begin to explore the impact that culture has on each one of us. They will demonstrate a stronger trust in each other and take larger risks than they did during the first part of the workshop.

The outcome:

This worked as a great ice-breaker into partner work. Since I was asking them to take a bigger by working and “molding” another person, there were many groups that hesitated to really take risks. The anxiety, though not thick, was stronger than I thought it would be, but looking back, it makes sense that this would happen and proved to me that some fear still existed between persons.

Warm-up: Silent Negotiations

Directions: During this activity, participants are not allowed to speak, write or whisper to one another. I will call out a variety of shapes and images that students must create with their partner within a certain time limit (say 5-10 seconds). They will start off as very low risk and move towards higher risk. If time allows, we will share the last image they create on their own.

Some images may include, but are not limited to:

- Shapes: circle, square, triangle, star
- Images of academic life: a desk, a book, a computer, a power point presentation
- Images of America: a flag, a house, a car, make up your own

Why did I choose this activity?

This is another low-risk exercise, much like Sculptures, that allows the two students to begin testing out their ability to create things within a group. Beyond this, the nature of the images they will create will start them thinking more about the specifics of American culture.

How does this support my objectives?

Silent Negotiations will build community by challenging students to work together using something other than English words to communicate, thus eliminating the risk that the native speaker may be thought of as more powerful or dominating than the non-native. It supports deepening culture by getting them to begin thinking about American culture and what icons/images represent it.

My predictions:

As opposed to the last activity, Silent Negotiations will strengthen the partners' ability to work as a team. Because it is relatively low risk, it will hopefully eliminate much of the hesitation that some students may have towards creatively working together.

The outcome:

Because the chair exercise took longer than expected, I decided to bypass this activity in the interest of time.

Warm-up: Keep Your Distance!

Directions: I will instruct each group to stand facing each other and to memorize the distance between the two of them. I will explain that they are going to move about the room as if there were a pole between the two of their stomachs that connects them. While maintaining eye contact, they will move at different speeds and levels, constantly working to keep the original distance. At a given point, I will ask them to begin thinking about how the distance affects their relationship to their partner.

Why did I choose this activity?

First of all, this activity combines kinesthetic, intellectual and emotional elements of play that, as Grady mentions in her research, will eliminate the fear of differences among individuals. Also, I want them to begin thinking about power within relationship and how it can affect either party. In this particular exercise, instead of telling them that power inequities create distance, they will discover it by creating distance between themselves. I also choose Keep Your Distance! because it offers a challenge for the groups to really listen to each others rhythms and move together—quite difficult.

How does this support my objectives?

By working hard to move together, they are strengthening themselves as an ensemble. Moreover, culture determines power and status and its importance. By beginning to examine power within relationships and the feelings that come along with that, they will be able to enter into a deeper discussion about it later on in the partner work.

My predictions:

At the start groups will experience difficulty finding the place where their rhythms match. The natural leaders will want to direct and the followers follow, but I will challenge them to continue working until they are able to move as one. Once accomplished, the partners will be more in-sync physically, as opposed to just mentally or emotionally, as in the previous activities. Also, individuals will begin understanding the importance that power has in our culture and how it can internally affect others.

The outcome:

My predictions about the difficulty the groups might have in finding their group rhythm did not prove accurate. Instead, they all just moved as slow as turtles! Once they had mastered a few different speeds and distances, I told them they could start moving through other groups. At first, many hesitated to do this, and it looked like five isolated groups of people moving. On the contrary, by the end of the time, they seemed to be moving as one unit, all at different speeds, distances and levels, yet interacting with each other like a machine.

Activity: Tableaus of Power

Directions: I will give the whole group two characters from a real life scenario, one of which has more power or status than the other. They must create a tableau that represents who they believe has more power than the other and how the more powerful one exhibits that status. If the partners have a difference of opinion, I will ask that they create two tableaus to represent both ideas.

Examples of scenarios may include:

- Professor/student
- Parent/child
- Police/citizen
- Wait staff/customer
- Woman/man
- Native/foreigner

Why did I choose this activity?

Tableaus of Power acts as a great transition activity between the skills and knowledge gained in Keep Your Distance and what I am going to ask them to do in Direct Me. In the former they began establishing a sense of how physical placement can demonstrate power and this activity asks them to put that idea into practice and into a real-life context.

How does this support my objectives?

Again, this activity encourages teamwork as well as individual creativity within a group setting. Also, the other students will be able to watch and comment on other groups' work, thus strengthening the understanding between people and bridging gaps between cultural differences. It supports a deeper sense of culture by examining how power structures differ in countries and how they affect individuals that do or do not belong to that culture.

My predictions:

Because of the place it takes in the order of the activities, students will probably be able to more equally share creative responsibility. There may be some discrepancies as to which character in each scenario has more power but differences will only strengthen the group's own cultural identity.

The outcome:

The products they shared of this activity were incredible. Dramatically speaking, I believe that asking them to examine how body level differences can affect the feeling of who has power during Keep Your Distance, really helped them explore that concept within their collaboration. At this point, some still held back a bit in contributing to the pair's ideas.

Main Activity: Direct Me!

Directions: I will ask for those groups that would like to perform—it is not necessary that each group performs during this exercise so if there exists those who would prefer not to, this frees them from the stress. Each partner group that performs will receive two characters that have obvious power differences. The audience will direct each move of each character to create a small scene. Afterwards, the pair will run the whole scene from start to finish. Examples of scenarios may include:

- Cowboy/Indian
- Damsel/Prince Charming
- Alien/Astronaut
- Police officer/Citizen
- Consulate worker/foreigner
- Waiter/customer

Why did I choose this activity?

From working with international students in a dramatic setting before, I know their desire to have fun and share work that makes others laugh. This is the main reason I choose to put this activity into my lesson. It takes a serious look at power within relationships but makes fun out of it and gives all a chance to direct the course of events.

How does this support my objectives?

The component I most like about this activity is the fact that the audience directs the actors. This will encourage them to share their creative input and therefore, strengthening their confidence in themselves and trust in the group. It should be interesting the difference between how non-natives direct the two cultural icons and how the natives do so.

My predictions:

There will be much laughter, which will further ease any nervous tension that still lingers at this point. Because students get to direct in front of the whole group, participants will begin to more deeply understand and respect the different worldviews and opinions of each other.

The outcome:

This was a key activity in the success of this workshop. At the start, only a few students desired to direct the actors. I had to encourage them a bit by calling on those I felt had not received the opportunity to talk, and despite their initial hesitation, they came up with some fantastic ideas. The dramatic outcome was fascinating—by saying “yes” to every single person’s idea, they created hysterical and unconventional story-lines for each scene. The Damsel ended up turning into a dragon and eating the Prince! I believe this shows that their cultural differences were already beginning to come together.

Warm-up: Juggling with American Icons

Directions: The group will form a standing circle. I will ask each participants to think of an icon, object, phrase, etc...that when said, immediately conjures up “the United States.” Then, I will begin throwing one of the soft object to someone not next to me in the circle while saying my icon. That person then throws to someone else while saying his/her icon, and this continues until the ball returns to me. We will continue the pattern just established as we repeat our icons, find our group rhythm, and work to maintain the flow of the throwing. I may add another ball if I feel we are ready.

Why did I choose this activity?

Juggling...is a wonderful activity to re-focus students after a break. It pushes them back into the group energy and the difficulty, sometimes, of working together. Not only this, but it will set students up for the subsequent work we will do regarding American culture.

How does this support my objectives?

Just like Keep Your Distance! challenges students to find their shared rhythm with their partner, so does Juggling aid in helping students to find their shared rhythm with the entire group. This activity really tests ones ability to work for the success of the group. In regards to culture, the variation I made for this game will get them thinking about different cultural icons than what we discussed previously while giving them ownership of what they share.

My predictions:

At first some students may struggle to maintain the rhythm and order of the ball-tossing, but after a few minutes, they will begin feeling the group rhythm. When I throw a second ball in, things will probably go crazy for a second, but again, they will find the rhythm. Afterwards, students will be ready to work in a group and feel like they have something unique to offer to the success of their group.

The outcome:

This activity surprised me a bit. After break we had a difficult time focusing back in and, unfortunately, a little trouble remembering names! In hindsight, I am glad we did Juggling in order to ensure that everyone knew each other’s names. It challenged the students to find a group rhythm and keep up the energy at first. I ended up asking us to put the activity down until after the final activity concluded and then pick it back up again to see if we had become more in-sync. At the conclusion of the final activity, we tried it again, and they did seem more focused, more energized, and more excited about figuring out how to succeed at it as a group.

Activity: Images of the States

Directions: Taking the phrases/icons from the previous exercise, I will ask that each group create a series of three images or snapshots of a particular one. This may be in the form of a story with a beginning, middle, end, it might be the typical usage for this phrase, etc... Then, they will share and we will discuss what we thought we might have seen.

Why did I choose this activity?

The main reason I choose this activity was to give them something low-risk so they could begin testing the waters of larger group work as well as begin synthesizing the concepts we have learned previously to create something entirely new.

How does this support my objectives?

Other than furthering their ability to work creatively within a group and share ideas in order to create a product, Images of the States will enable them to begin combining opinions about culture and celebrating their differing worldviews.

My predictions:

By this point, the students will be confident in their individual ability to come up with creative ideas and find ways to communicate them to others. This will further what they learned from Tableaus of Power and ask students to test it out within a larger group setting. I believe they may still be one or two students that stand out as leaders of each group, but that more than one student will provide input as to the final product. Hopefully, it will allow them to see where their group strengths and weaknesses lie so they can work together better during the final activity.

The outcome:

Because Direct Me! had taken much longer than I had planned, we had only about twenty minutes left after Juggling to do the final activity. With this in mind, I decided to bypass Images of the States to have more time for planning the final activity.

Main Activity: A Day in the Life...

Directions: I will place the above items on a table in no particular order. Each one represents a part of American culture. First, each individual must decide the order in which they believe they should go in regards to a typical American's life. Then, they will get together in groups and come to a consensus on the order. Once decided, they will work together to create a mostly nonverbal story that incorporates those items in the order they choose as well as one example of a power relationship. The story will represent a Day in the Life of a Typical American or a Day in the Life of a Typical Foreigner in America.

Why did I choose this activity?

A Day in the Life... is the first and only activity that I am going to use that directly addresses the different parts of culture. I choose each object because they represent these aspects of culture: food, rhythm of life, music, communication (style), money, religion/faith, and family. This activity will get the students thinking creatively, as well as critically, while having fun at the same time.

How does this support my objectives?

This activity will truly allow me to observe not only the growth the students have made towards building a strong, synthesized community, but will also test out their abilities to overcome cultural difference, compromise their opinions, and create a cohesive performance piece. Because I am asking each one of them individually to form his/her opinion before entering the group, this will allow for true dialogue and hopefully, a genuine compromise of ideas, and that achieves the overall objective that I have for this workshop.

My predictions:

The activities that we will take part in up to this point will allow for students to have trust in one another and each other's creative ideas, therefore planting within them a desire to create a collaborative piece, as opposed to a disjointed or individually-created piece. After five to ten minutes, the students will have agreed upon an order and each student will put in ideas as to how they will communicate on stage. I do not believe that any one individual will stand-out as the main leader/actor, but that all will want to play an equal role in the creation and sharing of their piece.

The outcome:

Of all the activities that the students did during the workshop, the outcome of A Day in the Life... was the most exciting and reassuring. First of all, the students had only about seven minutes to come to a consensus on the order of the priorities and plan out a scene that would demonstrate that. While I hopped around to each group, I noticed that every person, even the low risk-takers, had a say in both aspects of the activity—a true dialogue was beginning. Neither group got off the floor to practice their scene before sharing it, which scared me a little at first, but after seeing their performances I marveled. First, the students exhibited the ability to say yes to one another as actors, perhaps something that Direct Me! helped them do. Moreover, though the order of priorities was evident, their pieces also showed how a given situation can shift the importance of a priority from last to first. This is proof to me that rather than ignore each other's opinions about culture, they incorporated them in a subtle manner to create a truly complex scene.

Overall, the students went above and beyond my desires for this workshop. It seems that the order in which I placed the activities, beginning with individual activities that gave students a chance to recognize and build confidence, enabled them to later begin forming trust with one other person through partner activities, and through this process, ease them into group work. As I had discovered through my experimental research in section two and as this workshop proved, the best way to begin a dialogue about cultural differences is by first creating a strong community among students. If we employ, for example, the “ice-breaker” activity as a way to break through to the heart of the matter—in my case, one’s cultural experiences—we must assume that the ice, like any human being, is complex and multi-layered. With this in mind, how much more important is it that we, as teacher/leaders make steps towards slowly chipping away at it at every turn, by offering opportunities for laughter, shared experience, and encouragement, until students can access it themselves in the company of others. Drama, as I have believed since the beginning and am only reassured through this experience, fills the role of the perfect chisel. In the end, when only the core lies exposed, we see, at the ready, the hands of the others, willing to integrate what has remained for such a long time in hiding.

Conclusion

My time spent in Spain lies already in the past, yet the fruits of my experience continue making their way into my life, and now, the lives of others. The question I had asked myself long ago of how things might have changed had I had the opportunity to become a part of a genuine community with other non-natives and Spanish young people, led me to explore the possibility on my own campus. Through drawing connections between the research of two disciplines, experimenting in the classroom to discover the validity of my findings, and finally, designing and implementing a dramatic workshop aimed at creating community among two culturally distant groups, I can stand assured that drama has a profound impact on eliminating fears, forging relationships and deepening understanding amidst the differences between native and non-native individuals.

Though I have worked for nearly two years on this project, I do not believe my own work finished. Progress in drama takes patience and time, and now with a much clearer picture of the needs of these students, I view this thesis as springboard into more future discoveries. Not only do I have a better understanding of how to work with this population, but I also have initiated movement towards using dramatic activities to aid in positive growth and assimilation of this population within American universities. I plan to continue exploring how to use drama to create community among international and non-international students in order to strengthen and encourage cross-cultural relationships I believe that what I have started could be helpful to international offices as well as TESOL classrooms around the nation. I also feel that in the future, using drama to build community between natives and non-natives might be seen as a legitimate medium for aiding international people and immigrants to assimilate into American culture without completely losing their identity and by helping both parties by creating a bridge between the two, giving them a deeper, more well-rounded sense of self.

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