



UPLIFTING ADOLESCENTS PROJECT

WORKSHOP REPORT

“MOTIVATING YOUTH THROUGH DRAMA - USE OF THEATRICALS IN TEACHING”

FOR

NON-GOVERNMENT ORGANIZATIONS (NGOs)

Phillip Sherlock Centre for Creative Arts, UWI

June 2-3, 1998

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INTRODUCTION

The Uplifting Adolescents Project (UAP) Workshop on “Motivating Youth Through Drama — The Use of Theatrics in Teaching” was held on June 2-3, 1998. Except for two (2) National Youth Service trainees from the Youth Unit of the Ministry of Local Government, Youth and Community Development, participants represented thirteen (13) non-governmental organisations (NGOs). Total registration was 40 persons, but attendance was 37 participants on Day 1 and 38 on Day 2. (See *Appendix 1: List of Participants*, pgs. 32-33).

Mrs. Jean Small, Tutor/Co-ordinator of the Philip Sherlock Centre for the Creative Arts at The University of the West Indies, and an accomplished playwright and actress in her own right, served as Workshop Consultant/Presenter. She received on-site project support from Dr. Joyce Robinson, UAP Training Co-ordinator.

An interesting programme of activities (See *Appendix II: Workshop Agenda*, pg. 34) was designed for this “workshop with a difference”, which had the following aim and objective:

AIM

To enable NGO/UAP trainers to develop the basic techniques of **writing** short (approx. 20 minutes) scripts for use in sensitising at-risk adolescents to the subject matter of four key areas:

- Literacy & Numeracy
- Personal and Family Development
- Reproductive Health
- Technical & Vocational Skills.

OBJECTIVE

To introduce NGO/UAP trainers to the use of **drama** in clarifying the themes and arriving at dialogue among characters, through preparation of scripts. The dramatic process should be entertaining while educating, and should expose participants to the use of indigenous cultural material and staging of a production that is cost-effective.

This Report provides a permanent summary of the Workshop’s proceedings so that it can serve, *inter alia*, as a source of reference for participants and other NGO staff who were unable to attend.

PREAMBLE
prepared by Jean Small

Most children ages 10 to 14, spend the greater part of their lives between home and school. Those are their two worlds and they bring with them imaginative play through which they would have begun to explore the world and characteristics of people around them.

It has been my experience that in the more deprived conditions imagination is not always fostered and, because the children live the harsh reality of poverty (struggle for existence, cruelty in some cases, lack of loving and touching, lack of interest in them, and so on), their play is very closely tied to the reality of their environment.

When working with children of these circumstances, the teacher has to remember that not all children have the opportunity to have conversation that opens up their minds and, therefore, they may seem to lack imagination or their imaginative play may not be exactly what the teacher expects of them. But **imagination can be developed**. In all cases, children love to play and **by engaging feelings, knowledge and experience in a dynamic and enjoyable way**, creative and imaginative thought can be stimulated and confidence and self-esteem enhanced. The effectiveness of using theatrics will depend on the relevance of the cultural context to the pupils and the opportunities it affords for challenge and commitment.

The word *theatrics* is used instead of 'drama' because it envelops a wide scope of activities that may include the theatricality of everyday life as well as dramatic activity, games, interplay of characters, mime (i.e., showing without speaking), verbal and non-verbal communication.

The key place of dialogue in theatrics creates excellent opportunities for collaborative work and for making the links with work in language. Observing, comprehending and responding to signs and written instructions lead excellent practical situations for exercises in literacy. Literacy is not limited to the ability to read and write words, phrases and sentences. There is also visual literacy, i.e., being able to read pictures, signs, graphics. And, of course, today in this age of technology, we even speak of being 'computer literate'. So we need to adopt a wider concept of literacy. The same goes for numeracy.

The teacher is likely to become a facilitator or helper, allowing the pupils to find their own ways of expressing, communicating and representing, sometimes in contexts that have been established by the

teacher but sometimes also in those originated by the pupils themselves. These may relate directly to the lives of the pupils or they may be related to themes rather more distant from their lives. In the case of the latter, the teacher has to make sure that they are given sufficient information so that they do not feel unconfident and inferior.

SOME TERMS AND DEFINITIONS THAT MAY BE USEFUL:

Role	as in “adopting a role” means assuming a character, other than one’s own, from personal observation or from the imagination.
Role-play	is an activity through which pupils explore issues, attitudes, ideas and behaviour. It is a way of helping pupils to understand themselves and empathise with the feelings and experience of others.
Improvisation	is an activity that allows pupils to explore a specific problem and provides a strategy for possibly finding solutions.
Mime	is movement used to communicate without words.
Scripted work	can be a pre-determined text or one that evolves from a dramatic activity. This term may also apply to any written material that is used to stimulate activity, e.g., a poem, song, a game that involves a written text or even pictures.
Space	is the working area.
Tension	is the moment in a dramatic event when something unusual or unexpected happens and which causes the action to be propelled forward.
Props	are devices which can be used when appropriate to enhance presentation and communicate meaning.
Presenting	is when groups/individuals wish to share their work with an audience (e.g., the teacher, another group or the entire class).
Context	is the setting in which the activity takes place. This may be created or it may be the natural environment.

DAY 1

WELCOME & GREETINGS

After participants had registered, Dr. Robinson drew their attention to the Workshop Agenda and expressed the hope that they would participate fully in order to reap maximum benefit from the planned sessions. She then introduced Mr. Francis Valva, Chief of Party – UAP.

Mr. Valva extended an official welcome to participants and said it was extremely important that they use every available method of getting their desired message across to the adolescents with whom they worked, as young people in that age group had short attention spans. One proven method of capturing attention and interest was through the use of the performing arts, and drama in particular. He was pleased, therefore, that UAP had been able to arrange the Workshop to give them the opportunity of honing their skills in that area.

In introducing the Workshop Presenter/Facilitator, Mrs. Jean Small, he noted that she was an experienced foreign language teacher who had been honoured by the French Government with the award of the rank of Chevalier, for her work as a teacher of French Language and Literature. She was also a well recognised actress and playwright whose most recent play had been selected by a Paris theatre group for a reading, as one of the special international events arranged there for the World Cup period.

INTRODUCTION AND PURPOSE

Mrs. Small told participants that the focus of the workshop was to teach them how to write a script, and by the end of the Workshop they would have produced a number of scripts which they could take back to their organisations for future use. She said that their material would relate to 4 topic areas:

- Literacy and Numeracy
- Personal & Family Development
- Reproductive Health
- Technical and Vocational Skills.

She pointed out that drama could be used to achieve almost everything. Body language, the spoken word, signs, symbols could all be interrelated in a dynamic way to bring people out, to come to terms with problems and solve them, and to aid understanding. Script Writing was connected to the brain and the body — that is, bright ideas were developed on paper and through work on stage. Every participant would be given some tools which they could use in working with their groups of young people to create dramatic performances.

She said the first thing that would be done was to become acquainted with each other, break down barriers and establish trust through participation in a few introductory exercises, which could also be used with their groups at their workplaces.

SESSION 1

Introductory Exercises

- I. Participants were invited to come on stage and form a circle. Mrs. Small demonstrated what each person should take turns in doing:
 - i) Look at the person on your left, straight in the eye for a count of 5
 - ii) Walk into the centre of the circle
 - iii) Look at each person in the circle straight in the eye
 - iv) Say your name; say what your speciality is and then greet everyone by saying: "Hello everyone!" (to which the persons in the circle should respond by saying, "Hello <your name>")
 - v) Walk backwards to your former position in the circle.

When all had done as instructed, they were asked for comments on what had been achieved. The consensus was that:

- they had learned something about each other;
- they had interacted more fearlessly and intimately with each other than usual;
- they had made eye contact;
- they had been engaged in an exercise of concentration;
- they had become familiar with their own space.

Mrs. Small also pointed out to them that they had, in fact, created their own theatre for they had

- created an acting space with their bodies when they formed a circle;
- been given a text and stage directions;
- given **their** interpretations of the text (some people began at the end, some people put in more information than was required, etc.)

Mrs. Small emphasised the importance of being resourceful in working in their communities because not every community would have a theatre such as the one in which they were presently working; but a working space could be created with people sitting or standing in a circle. She also encouraged them to see the possibility of using this exercise not only to introduce oneself but for any other activity; e.g., demonstrating dance steps,

debating; two or three persons working together in the centre, etc.) She said that they had also learned how to work in-the-round, because they had to ensure that they kept making contact with everyone in all directions so that no one in the circle felt left out while they were speaking.

I. Participants were told to:

- walk randomly around on the stage without touching each other
- while walking, think of their own names and find a rhythm that matched the number of syllables in their name and the sound they would give to their name
- voice the sound and the rhythm to their name, so that the whole room was resounding with the rhythms of all the people in the room
- at a signal from the Presenter, form groups of 3 and blend the rhythms and the sounds of the three persons to form a harmony
- walk around to that rhythm and repeat their names to the beat
- perform the harmonised sounds and rhythm for the rest of the participants, one group at a time.

Mrs. Small also told them of other games where members have to hold each other and rock each other gently. Touching, she explained is very important in breaking down barriers and they were to remember that many of the children with whom they worked were not held and loved, and this was a need that could be satisfied in these exercises. She warned them also against treating girls differently from boys. Many teachers/leaders/facilitators tended to be very loving and tender with girls — they hugged them, that sat with them on their laps, etc. — but they did not treat boys in the same way. If children were given love, they grew up knowing how to give love themselves.

Establishing the Working Groups

Participants were told to walk around randomly on the stage and, when the signal was given, form 'atom' groups of the size indicated. Signals given were Atom 2, Atom 4, etc., until finally four groups were formed of roughly equal size.

Mrs. Small announced that those would be the working groups for the duration of the Workshop. Each group had to pick one of the four topics which were written on a piece of paper. Having picked their topic, they were asked to select two themes, related to that topic, for development into scripts. Each group was also asked to decide on a rapporteur.

The four groups were requested to find a space of their own where they could discuss their topics and decide on their themes. Each group was given resource material to assist them in making their decisions.

The composition, assigned topic, and rapporteur of each group were decided as follows:

GROUP 1 <i>Literacy & Numeracy</i>		GROUP 2 <i>Personal & Family Development</i>	
Francene Barrett	<i>YWCA</i>	Tafari Bailey	<i>NYS (Rapporteur)</i>
Anthony Brodber	<i>YMCA (Rapporteur)</i>	Avis Boothe	<i>Ja. Red Cross</i>
June Daley	<i>YWCA</i>	Rosemarie Brimmo	<i>YWCA</i>
Lenette Golding	<i>Ja. Family Planning</i>	Lourine Brown	<i>St. Patrick's Foundation</i>
Benecia Haughton*	<i>Kgn. Restoration Co.</i>	Andrea Campbell	<i>YWCA</i>
Lilieth Heslop	<i>St. Patrick's Frdtn.</i>	Robert Hall	<i>Ja. Assn. for the Deaf</i>
Patricia Miller	<i>Rural Family Support</i>	Naska Llits	<i>Ja. Family Planning</i>
Claudine Moore*	<i>Kgn. Restoration Co.</i>	Marsha McIntosh	<i>Youth Opportunities</i>
Hyacinth Robinson	<i>Ja. Assn. for the Deaf</i>	Ian Patterson*	<i>St. Patrick's Foundation</i>
Deane Wilson	<i>Mel Nation Institute</i>	Camille Taylor	<i>Children First</i>
GROUP 3 <i>Reproductive Health</i>		GROUP 4 <i>Technical & Vocational Skills</i>	
Howard Aarons	<i>St. Patrick's Fdtn.</i>	Nerissa Henry	<i>Rural Family Support</i>
Vanvick Bennett	<i>Hope For Children</i>	Andrea Mitchell	<i>Women's Centre</i>
Marjorie Daley	<i>Women's Centre</i>	Donovan Murphy	<i>Children First (Rapporteur)</i>
Claudette Forrest	<i>St. Patrick's Fdtn.</i>	B. (Tricia) Phillips	<i>Women's Centre</i>
Everlan Josephs	<i>Ja. Red Cross</i>	Katherine Sharpe	<i>NYS</i>
Daisy Lilly	<i>Ja. Red Cross</i>	Claire Smith	<i>St. Patrick's Foundation</i>
Jacqueline Robinson	<i>Women's Centre</i>	Shae Stewart	<i>Youth Opportunities</i>
Avis Williams	<i>YMCA (Rapporteur)</i>	Diana Taylor	<i>YMCA</i>
Lennon Wint	<i>Hope for Children</i>	Dawnette Thompson	<i>Mel Nathan Institute</i>
Allison Young	<i>YMCA</i>	Maxine Wiilliams	<i>Women's Centre</i>

* Added to Groups on Day 2.

SESSION 2

After the coffee break, Mrs. Small told participants that they would reconvene in their topic groups to develop the storyline or plot for a short script based on one of the themes they had selected. First of all they had to be sure that they knew the content, because they **could not, must not** pass on incorrect information in their stories. Mrs. Small then gave them the

GUIDELINES FOR DEVELOPING A SCRIPT — CONTENT

In the attempt to make our productions as accurate as possible, the playwright is often forced to immerse himself in a work and in ideas that are foreign to him. In the absence of a direct or

primary source of information, the playwright must rely on **secondary** sources of information as a basis for his work. Therefore:

- The primary source of information should be used whenever possible. A primary source would be an actual, live biographical or autobiographical situation with which the playwright himself interacts in order to get the necessary data.
- Secondary sources should be selected in the absence of primary sources or to complement them. If a secondary source is used, it should be selected with the assistance of an expert in the field. Secondary sources are those that deal with or mention the subject in the third person.
- All sources, whether primary or secondary, should be fully documented and annotated for further reference. Frequently more than one person will work on or revise a project at some later date and it will be difficult to retrace the author's footsteps unless adequate records are maintained.
- Clearly identify the most important themes, concepts and points of introduction that should be included in the dramatic presentation. List less important points that might be included, but clearly note which are essential and which would be nice but don't have to be included.
- Discuss the important themes, concepts and information. Express concerns about ways in which the content might be misinterpreted and elaborate on ways in which it has been successfully presented in other settings.
- Provide an annotated bibliography of relevant sources and especially of useful terms.

Mrs. Small pointed out that in that workshop they would be working with **secondary source** material, since they were referring to research/experimentation done by someone else that was written up in the manuals that they were given. However, many participants might be using data that they themselves had gathered as **primary sources** of information through contact with the adolescents with whom they worked.

Having already gathered the relevant material, participants were asked to focus on two aspects or themes of the topic which they would use for their storyline. They were also told that It was important for the content to be authentic and correct. For example, under the topic of **Literacy and Numeracy** they might choose to focus on the theme of **Dyslexia** or **The Disadvantages of Not Knowing How to Read**. Under the topic of **Personal & Family Development**, they may choose to focus on **Fear of Failure** or **Domestic Violence**. Under the topic of **Reproductive Health**, they might want to focus on **Teenage Pregnancy** or **The Psychological Effects of Sterility**. Under the topic of **Vocational and Technical Skills**, they might want to focus on **The Importance of Practical Knowledge versus Theoretical Knowledge** or **Working From a Manual**. Those were merely suggestions to help them understand the difference between *the topic* and *the theme*.

Developing The Storyline

Mrs Small explained that her teaching of script-writing was character-driven; that is, everything started with a character since life was about what happened to people, and the characteristics of an individual had a direct effect on the way they dealt with other people or situations in which they found themselves. And so, whereas other teacher might start with a title or an incident, she liked to begin with a character.

begin with a character

Having chosen your theme, now you can choose a character and set your character in the context of the theme that you have chosen. For example, if you have decided to write a script about **TEENAGE PREGNANCY**, then obviously your character must be a teenager. There is another choice, however. The character you choose may be the mother or the father who have particular views and attitudes toward teenage pregnancy and the play could centre around the way in which they deal with their daughter's pregnancy. So first of all you know the theme and you have chosen the character. Develop the character in your mind, get an idea of the physical appearance of the character, age, the social environment, interests, activities, manner of speech, etc.

place your character in a situation

What kinds of situations does your character normally find him/herself in? Where? What happens in this situation? How many other people are involved? For a short script you should not have too many characters. In this situation there must be a conflict, a struggle, a problem.

create a believable plot

Let us say, for example, your teenager girl finds herself at a party, she's having such a good time that she does not realise her friends have gone home and left her. When she is ready to go home, she has no taxi fare and a young man offers to take her in his car, but is obviously expecting a "reward" for the lift home. She lives too far away to walk. She finds herself in a conflicting situation. She goes with him. He does not take her home. She is overpowered sexually and the outcome is that she becomes pregnant.

creating tension

The tension is created in her trying to hide the information from her mother. Or she tells her mother, and they both try to hide the information from her father. What does she/they do to hide the truth?

the climactic moment

When is the truth revealed? What is the situation in which the truth comes out? What is the reaction of the parents? This is the climactic point of the story.

how is the difficulty resolved?

Do not forget the message of your story. Is she encouraged to have an abortion? Do the parents take the blame for lack of supervision and stand by her? Is she sent to a home for teenage mothers where she can continue with her education? Is she given counselling on the use of contraceptives? What happens to the young man? Your resolution must coincide with the goals that you set yourself when you chose the theme.

Creating Dialogue

You selected a situation that you feel has dramatic potential. You focused on a main character and decided whether your play will be serious or funny, and determined how the conflict will be resolved. How do you now translate this into dialogue?

where will your play take place?

First you need to decide where your play will take place. Is it at the party? In the car? or three months later in the bathroom? You will, of course, choose your setting according to what is available to you, what is least costly and what is manageable. Also what is most creative. Which setting lends to the most dramatic action and interesting exchanges of dialogue? You must make the choice.

what makes dialogue effective?

To begin with, you have to see your characters as individuals so when they speak the audience will know something about them. The best way to get your characters across to the audience is to show them in contrast to each other. Remember that the audience gets to hear the dialogue only once. They can't ask the actors to repeat. So your dialogue must be clear, clearer than ordinary conversation. You have to make sure the important ideas get across.

what does the play sound like?

It is a good idea to have a reading of your script by other actors and writers to get feedback on how convincing are the plot and the language of your characters. After the reading, you may want to make some changes in keeping with the suggestions from the readers and then you may still want to have another reading until you are satisfied.

SESSION 3

First Draft of Scripts

On resumption after lunch, Mrs. Small reviewed what had been accomplished up to that point: allocation of participants to groups, assignment of a topic to each group, selection of themes, development of brief storylines. She then asked participants to continue working in their groups to 'flesh out' their scripts by preparing a rough draft of the dialogue that would carry the action along. She reminded everyone that the scripts should be for a 20-minute performance, tight and to the point. She also reminded them that drama is action and something significant must happen to the main character to result in some form of transition or life change that would be inspirational to the adolescents for whom the scripts were intended. Also, in this short 20--minute script there must not be too many characters.

After a period of group work, participants came together again so that each group could, in turn, give a mainly improvised performance of their script. This would provide the first draft of the written script that was generated through drama. It was not expected to be perfect, but it had been proven that it was easier for some people to create dialogue in an active dramatic situation rather than to sit at a desk and write. This was the exercise, and what was expected was a rough draft of a script which would be used as a basis for discussion and for the re-writing exercise. The performances were videotaped by Mr. Neil Ferguson, technician at the Philip Sherlock Centre for the Creative Arts, UWI.

Storyline summaries, of the scripts performed by each group, are set out hereunder in the order in which they were presented:

Group 2: Personal & Family Development — "Breaking the Cycle of Domestic Violence"

The play opened with the mother watching television while the son did his homework. Soon the father arrived from work and greeted his family. There was loving interaction among the family members. The next scene showed the family some months later. The mother rushed in from work to start cooking the dinner; the husband arrived home later than usual, and his glum demeanour on arrival was unlike that shown in the previous scene. A quarrel developed between the parents and it quickly turned violent. The son was caught in the middle of the fight and was crying as the scene ended. The next scene was in school. The son, Kemani, has become very aggressive, his work has deteriorated and he is constantly fighting with other class members. After the other students have left, the teacher tries to find out what has caused this drastic change in him and he tells her that his father was beating his mother and that it affected him very badly. The teacher asks him to bring his parents to see her. They eventually agree to visit the teacher who, with difficulty, tries to talk to the father about the problem. The father leaves the meeting at one point. The teacher encourages them to sort out the problem for the sake of Kemani. The next scene is in the home where the family talks about the problem and harmony is restored.

Group 4: Technical & Vocational Skills — “Living Through Building”

The first scene took place in a woodworking shop where furniture was being manufactured by 2 workers under the supervision of the proprietor, Donovan. A customer, John, who came to place an order, soon proved to be an old school mate of Donovan. That school mate had become a doctor and, through a ‘flashback’ scene, the audience saw that in the past Donovan’s mother had held up John, his passes in 8 subjects and entry to University, as an example which Donovan had failed to emulate. After cursing Donovan, she finally chased him from home. Fortunately for Donovan, when he was feeling most discouraged, a kind mentor, Mr. Woodstock, appeared. After being encouraged to do so by Mr. Woodstock, Donovan poured out his problems and revealed that not only had his mother cursed him and driven him from home, but she had also never been emotionally supportive, never listened to him and had not even sent him to school regularly. Mr. Woodstock, offered Donovan an apprentice position to learn furniture-making, on condition that he went to evening school regularly to continue his schooling. Mr. Woodstock also undertook to intervene with Donovan’s mother so that he could go back home to live. Because Donovan decided to accept Mr. Woodstock’s challenge and worked hard, he was able to make something of himself and so became the successful proprietor of his own business.

Group 3: Reproductive Health — “Physical Abuse”

The main characters were an autocratic father, a music-loving son, and a mother who tried to be supportive of her son’s interest in music, even as she tried to keep the peace between her son and his father who did not see music as an appropriate career choice for his son. Coming home from work one evening, the father heard his son playing and erupted in anger. During the violent fight which rapidly developed, the father cut his son about the shoulders and neck. A friend subsequently brought the son to see the guidance counsellor who, after talking with the son, phoned the mother and asked that both parents come to see her. The situation was not really resolved at that meeting, but sometime afterwards the mother and the counsellor happened to meet. The mother reported that the boy had won a music award and his father had become very proud of him.

Group 1: Literacy and Numeracy — “Numbers Beat Me”

All scenes took place in Junior’s mother’s shop where he had been left in charge. Because of his poor understanding of metric weights, fractions/mathematical signs, percentages, liquid and linear measures, Junior was shown over-supplying, under-charging or avoiding the filling of customers’ orders. His mother returned and discovered the mistakes he had made. She beat him properly, but told him that numbers were important and he would have to do some remedial work to learn about numbers. The skit closed with the narrator informing the audience that Junior came to realise that numbers ‘beat him’, and so he went back to school and paid special attention in Maths class.

Mrs. Small congratulated the groups on their first effort at putting words in the mouths of characters, and said their taped performances would be played back and discussed after the coffee break.

SESSION 4

Playback and Evaluation of Performances

After participants had viewed their video-taped performances, Mrs. Small invited them to constructively critique the presentations. She also added her own comments. As a result, the following problems and suggestions for improvement were highlighted:

- Some actors' voices were often inaudible and a few were too loud —enunciation must be somewhat exaggerated so words were not lost, and the voice must be projected without shouting.
- Some performers kept their backs to the audience for too long periods.
- Cast members who were supposed to be off-stage should not be visible to the audience.
- The action in most scripts needed tightening, as there were too many instances in which the focus was lost. Scripts should be cut down to the essence of message so that performance would not require more than 20 minutes.
- Thought should be given to re-writing scripts to use a minimal number of set changes.
- Further thought should be given to making the message conveyed more positive and explicit. For example:-
 - Junior's mother should have been less condemnatory and more helpful. The audience needed to see Junior 'uplifted'. It would have been better to show that he had made the transition to functional literacy with numbers, rather than have the narrator report his progress.
 - In the music skit, the father should have been shown to take pride in his son without the son having had to win an award.

Handouts

Before their departure, participants were told that the re-writing of their scripts would be the first activity on the next day. Mrs. Small gave the participants a copy of a typical 20-minute script entitled "Anita Ant and the Breadcrumbs", so they could see the length of it, the tight structure of events, and the way in which stage directions were written into a script.

They were also given other handouts to read overnight, so that they could serve as a guide for the re-writing exercise. (The handouts have become an integral part of this report.)

THE PROCESS

1. Write out the sequence of action in your intended play in about 10 sentences.
2. Now write the same outline in a connected paragraph.
3. You may ask your colleagues to act out the story. This will give you ideas for characterisation as well as dialogue. Identify the characters used. Are they needed?
4. Record this enactment for purposes of reference.
5. Make the first draft of the script.
6. Share this first draft with your colleagues.
7. Make adjustments/corrections.
8. REWRITE.

COPYRIGHT

There is now a copyright law which is being enforced in Jamaica. Be very careful, therefore, when using other people's material. If you must use someone else's material, make sure to get permission to do so.

The important aspect of the copyright law is that it forces people to be creative and write their own original material.

PRODUCTION OF A FACT SHEET

To begin the process it is necessary to outline clearly the main features of the production as follows:

1. **TITLE:**
2. **TIME LENGTH:**
3. **SETTING:**
4. **PERFORMANCE SPACE:**
5. **NO. OF PERFORMERS:**
6. **GOALS:**
7. **CONTENT:**
8. **SET:**
9. **COSTUME:**
10. **CHARACTERS:**

FINAL DRAFT

ANITA ANT AND THE BREADCRUMBS

[The scene takes place in any convenient space. It may be a classroom, an auditorium or a museum in the context of an exhibition on ants.]

NARRATOR: Welcome, welcome, welcome to the world of ants! Today we're all going to become ants. Close your eyes and imagine that you are an ant. You have a head with eyes and a mouth but you don't have a nose or ears. Your body is divided into two parts and it is covered with a hard shell. Your whole body is black. How many legs do you have?

[Two? Well, if you had four more you would make a perfect ant.]

You have six legs and walk with all six. But as an ant you don't see very well. The only way you can see and smell and taste and talk to each other is through your feelers. Now open your eyes and five of you can put on your feelers. Who wants to be an ant? We can have only five now. So, go over there and put on your feelers like this.

[The narrator puts on her feelers and becomes Anita Ant.]

ANITA: I am Anita Ant. **[Pointing to each of the five actors]** This is Betsy Ant, Aggrey Ant, Karla Ant, Johnny Ant and Jenny Ant.

[Names are given to match the gender of the participants or their own names may be used if they are known.]

Now if you want to say something to another any, you have to rub your feelers together like this. That's how ants talk to each other. Now let me see you do that.

[The six ants rub feelers together.]

Here we are six black ants in a colony of ants, but we are the worker ants. Do you know what worker ants do?

[The ants as well as the other members of the class guess at what worker ants do.]

ANITA: Well, let me tell what I have to do because I am a worker ant. We build nests for all the ants; we gather food for all the ants; we look after the queen ant and take care of the tiny ant eggs. Do you know what we are going to do now:

OTHERS: No.

ANITA: Haven't you heard the news?

OTHERS: No.

ANITA:

The Queen wants to lay her eggs and we have to build a nest for her. Everyone needs a home. Just as you have a home with rooms in it. You have a bedroom where you sleep and a kitchen where you cook. What other rooms do you have?

[They name other rooms in their homes]

And so the ant nest has many rooms too. There's a room for the queen, a nursery for the eggs, and a storeroom for the food. We're all going to work together to build this nest. Karla and Aggrey are going to build the Queen's room. Johnny and Jenny can build the nursery and Betsy and I will build the storeroom. Now we need some soft balls of earth to build the nest. O.K. let's start piling the balls of earth like this ...

[A work song or game may be introduced here as they build with whatever there is in the environment to serve as balls of earth.]

ANITA:

Good! It's all done. You've worked very well together. Are you hungry now? What do you want to eat.

[They suggest things they want to eat]

Sure, but you're a worker and so you might want to look for bits of caterpillar and flies and beetles or something sweet. We just have to explore the land see what we can find to eat. Where will we go?

[They make suggestions]

[They go off in all directions. Anita climbs the wall and wiggles her antennae as she smells the breadcrumbs and jam.]

Hey you guys! There's lots of food here! Come! Hurry up!

[They wiggle their antennae as they follow the trail left by Anita and go through exactly the same actions to get over the wall, go down the sides and climb up on the table. They eat voraciously, rubbing their tummies and enjoying the food, when suddenly loud footsteps of someone arriving are heard.]

ANITA:

Someone is coming! **[To the other participants in the class]** Can you make the sound of footsteps? **[To the five ants]** Do you feel those vibrations? Someone's coming! Let's go! Quickly! Everyone pick up a crumb of bread to take back home for the others. Hurry up!

[They set out on the trail back home, each one carrying a crumb of bread.]

DAY 2

SESSION 1

At the start of the session, participants re-grouped to continue work on revising their scripts and Mrs. Small later went from group to group to discuss any problems being experienced and give appropriate advice.

After some time had gone by, the four groups were asked to re-assemble on stage as one group.

SESSION 2

Mrs. Small led the group in some exercises, which she recommended that they use with their students to get them ready for activity and to build trust in each other.

Warm-up Exercises

- 1) Form circle
Raise hands, sway from side to side
Bend, touch toes, straighten slowly
Inhale, exhale forcefully.
- 2) Place hands on hips
Swing hips from side to side — slowly then quickly
Bend forward, bend backwards.
- 3) Massage face.
- 4) Work mouth -- push lips forward, around; blow 'pretend' bubbles.
- 5) Say the 'words':

mee	mah	may	mo	moo
fee	fah	fay	fo	foo
lee	lah	lay	lo	loo
see	sah	say	so	soo
zee	zah	zay	zo	zoo

to the rhythm of a line from a DJ song, making sure to stick to the beat, e.g., the line, "I wanna rule my destiny".

- 6) Repeat alliterative lines as fast as possible, e.g., “She sells sea shells on the sea shore and I am sure that those shells that she sells are sea shore shells”; “Many Monday mornings my mother made me mount Mr. Miller’s mad mule”.

Trust Exercises

- 1) Form groups of 3: 2 persons facing each other, and one person in the middle between them.
The person in the middle closes his/her eyes, is pushed back and forth by the two others in the group and trusts them not to make him/her fall.
After a while, the person in the middle changes places with another member of the group until all 3 group members have had a turn in the middle.
- 2) Form a circle.
Blindfold one person. Have another member of the group lead him/her around.
(The ‘trust’ objective will be more effectively met if the blindfolded person has to be led around obstacles or protected from other sources of potential ‘danger’.)
Let group members take turns in being blindfolded and led around.

SESSION 3

Writing Warm-Up Exercise

After looking at the video recording of the improvised drafts of the scripts, Mrs. Small felt that, in some cases, the focus on “upliftment” had been missed and so she quickly devised an exercise that would remind the group of the work of the UAP and what they were trying to achieve in their communities.

Participants were asked to form a circle and to think of the meaning of the word “upliftment”. They were then told to take each letter of the word and say what it meant to them. Any member of the circle could start when they were ready by simply entering the circle and giving their definition. Suggestions put forward included **unite**, **understanding**, **patience**, **pride in one’s self and one’s race**, **praise**, **love**, **loyalty**, **initiative**, **friendship**, **talent** and **encouragement**.

Mrs. Small drew the attention of the participants to their own understanding of “upliftment” and exhorted them to implement those qualities in motivating adolescents to uplift themselves. She hoped that the exercise would force participants to think how they could incorporate *praise*, *encouragement* and other motivational techniques when they were finalising the revision of their scripts.

There was a general sharing of some experiences with adolescents which demonstrated how a little love and understanding could be effective in influencing the life of a child.

Participants were next asked to sit so that Mrs. Small could go through the scripts and give some more guidance for their improvement. She brought her improved version of "Numbers Beat Me", which she had entitled ("Bad Business", *Appendix III*, pg. 35). In her script, she showed the mother leaving her shop in her son's hands for the day. Because he did not have a mastery of the language and numbers, he made terrible mistakes which resulted in BAD BUSINESS. When the mother returned and found out that they had lost money instead of gaining, she caringly explained to her son what he had done wrong and then arranged for him to have extra lessons. On another occasion the mother had to leave him in the shop again but on that occasion, with his new mastery of language and numbers, he made no mistakes and had clearly become a capable and confident person.

Mrs. Small explained the reasons for the changes she had made. Her version showed the "before" and "after" of the son's capability. Also, she chose to take out the beating, because that would have demoralised the son rather than encouraged him. She also suggested that, when the mother was leaving and returning, she should embrace her son as many of our children did not experience that and displays of affection needed to be encouraged between parent and child.

As the participants were moving back into their separate groups for further work on the re-writing of their scripts, Mrs. Small reinforced the following suggestions:

- Title of the script helps to maintain a focus.
- In a 20-minute script there must not be too many scene changes.
- Think of strategies, such as the 'split' stage in which scenes can be enacted side by side.
- Eliminate some of the dialogue with the aim of zeroing in on the main point of the script.
- Instead of using a 'voice over', it would be better to have the character seen on stage as this gives a member of the group a part to play.
- There must be a conflict in the story to create tension and interest.

While the groups worked on the re-writing of their scripts, Mrs. Small visited each group and made the following suggestions:-

Group 2 — "Breaking the Cycle of Domestic Violence"

Their first draft had too many scenes for a short script. She suggested cutting out the first two scenes so that the script would begin with the scene in the classroom where Kemani is being very aggressive and the teacher lets the audience know that Kemani's marks and behaviour have changed. Why was he now behaving like this? When the class was over and the other students had left, Kemani could break down as he began to tell the teacher what had transpired at home. The classroom scene would freeze and, in the other half of the stage, a scene

between mother and father would play out, showing in action what Kemani had just told the teacher. The action would then return to the present, with the classroom scene unfreezing and the teacher telling Kemani to bring his parents to see her — which he does, and the problem is sorted out. In the final scene in the home, the husband would explain how pressure at work resulted in his aggressive behaviour at home, and Kemani feels better about himself and his father, and his future life.

This would be an example of using the *flashback* technique, which is not easy to do on stage, but young writers often tried to use that technique because they were so accustomed to seeing it in films. Not everything that was done in films could be done on the stage, and to use the *freeze* demanded control and practice.

Group 4 — “Living Through Building”

In this script, the group also tried to use the “flashback”. Unfortunately, because the scenes were performed more or less in the same space, the difference between past and present was not very clear. Mrs. Small suggested that this group use the *storytelling* technique, where one character as storyteller would introduce the scenes, exit, and then have the actors play out the scene — and perhaps make a final comment at the end.

Group 3 — “Physical Abuse”

This group was encouraged to change their theme to one that was more appropriately belonging to “Reproductive Health”. The present theme was too similar to the theme of abuse in “Breaking the Cycle of Domestic Violence”. The group needed to focus more on the topic. Also, the workshop was not happy with their choice of having the father accept the boy only after he had become successful in music.

This group finally rewrote their story on the theme of teenage pregnancy, but what was interesting about it was that they looked at pregnancy from the point of view of the boy who got the girl pregnant, although there was also concern for the girl. The title for the revised script was “Joseph’s Dilemma”.

Mrs. Small then allowed participants to break up into their groups to work on their scripts and she asked for a copy of each revised script to be handed in before the lunch break, so that these could be typed and photo-copied in time for distribution before the end of the Workshop.

After lunch, participants prepared for staging their revised presentations and developed storylines for their second theme. At 2.20 p.m., the groups reconvened in the theatre for the final workshop sessions.

SESSION 4

At the start of the fourth session, Mrs. Small emphasised that, when characters were being developed, it was important to think about appropriate language for them to use. Participants were then involved in a short writing warm-up exercise.

Writing Warm-Up Exercise

Participants were asked to think about the following scenario:

A youth in an inner city was shot dead as he was leaving home for school. It is believed that it was a reprisal shooting.

and volunteers were invited to assume the character and 'voice' of each of the following persons:

the mother of the boy
the political representative of the community
a newspaper reporter
a member of the community
the boy's teacher

and act out their reactions to the event.

After this had been done, the improvisations were then discussed and it was noted that the volunteers had used realistic body and spoken language that was appropriate in the environment in which the event occurred. For example, the mother clutched her belly and bawled out her grief, the reporter was detached and factual; the community member was vociferous in her demands for better police protection and immediate action by the political representative; nobody said anything but good about the dead youth although it was "believed that it was a reprisal shooting".

Mrs. Small stressed that it was essential for playwrights to 'know' their characters and to identify their points of view, by creating suitable situations in which appropriate dialogue could emerge.

One of the techniques she recommended for developing character and dialogue was to get the children to draw characters on the blackboard, to dress them and colour their clothes. Then the children are made to stand next to the characters they have drawn and are asked all sorts of questions about the character (e.g., What is the character's name? Where does the character live? What is the age of the character? What does the character like and not like?, etc.) to gradually build up information on the character's background. Finally, the student is asked to give the character a voice. When they have all done that with all their characters, then they make the characters speak to each other. That exercise would help children to build up their imagination and they would be, in fact, script-writing through using drama.

More Production Guidelines

In giving tips on staging techniques and using indigenous cultural material, Mrs Small said that theatre had to make a visual impact. Innovation and adaptation to cultural patterns were key factors for success.

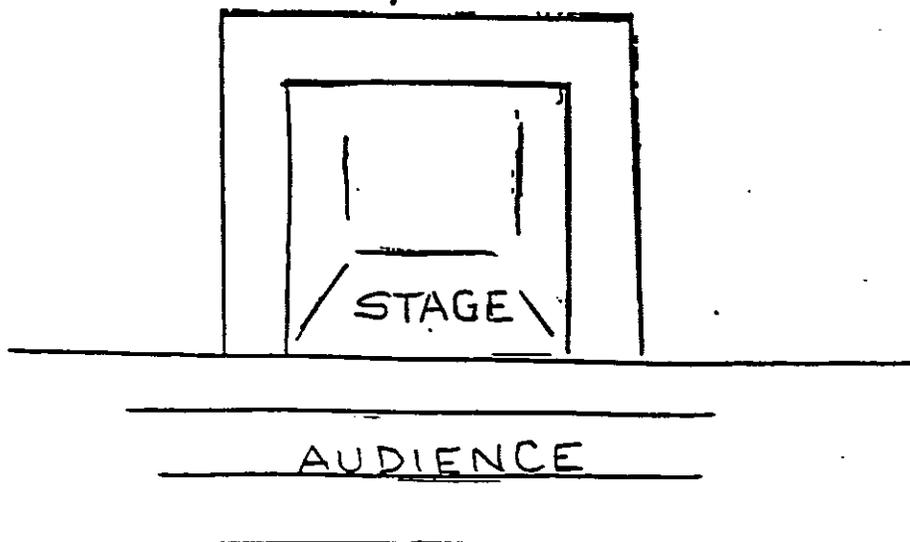
The following handout on "The Theatrical Space" was distributed and this provided information on various spaces in which drama could be staged. Mrs. Small briefly described the use of some of these traditional (e.g., the proscenium stage) and non-traditional (e.g., shop piazza, school quadrangle, yard theatre, street theatre, back of a truck) spaces.

THE THEATRICAL SPACE

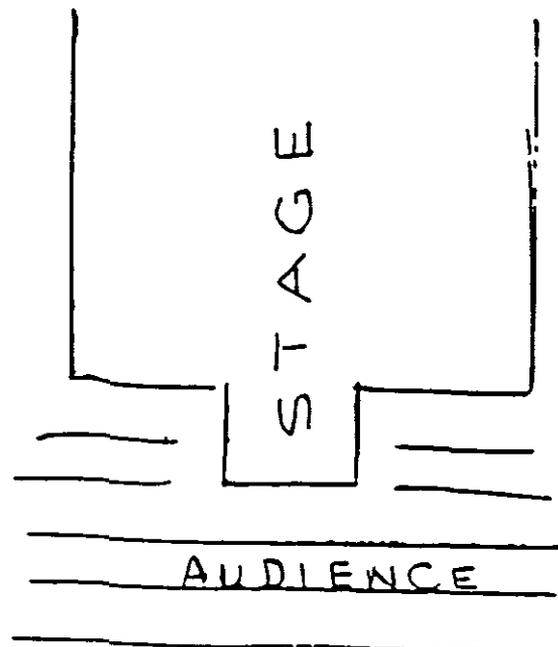
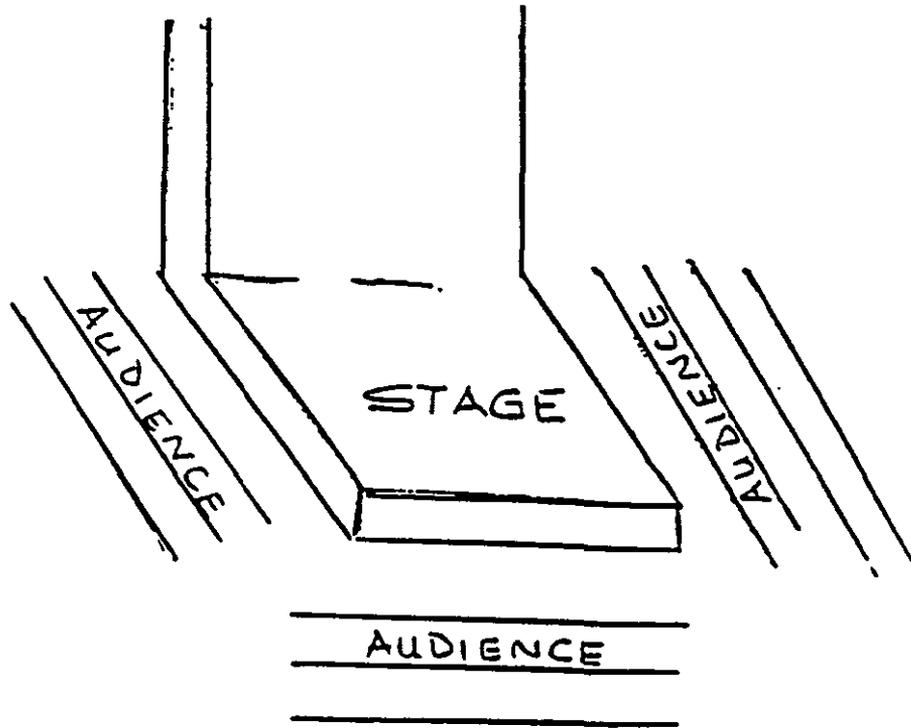
The design of a production is a totally visual one which engages the attention of the audience. The first of these is the theatre itself. Too often the theatrical form is taken for granted, but nothing in the theatre should be taken for granted. Even in a classroom scene, chairs can be moved around, out of their "set" position, and a scene can be presented in the round, in a corner, or behind the audience. As director, you must understand what options exist in the area of theatrical forms and what opportunities for imaginative creativity are present.

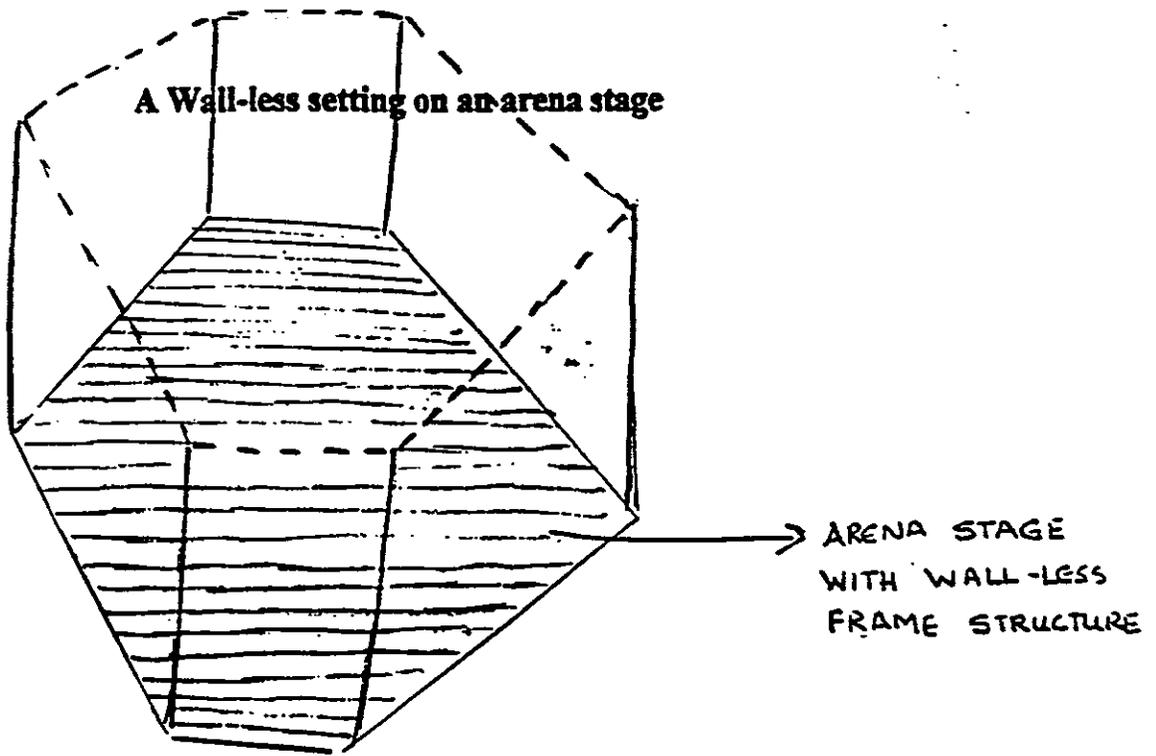
The most predominant form is **THE PROSCENIUM STAGE**. Basically, this is a rectangular building with the audience at one end and the stage at the other. The division between them is marked by a proscenium arch through which the audience sees the action. Ordinarily, a curtain divides the audience from the stage between acts.

The Proscenium Stage

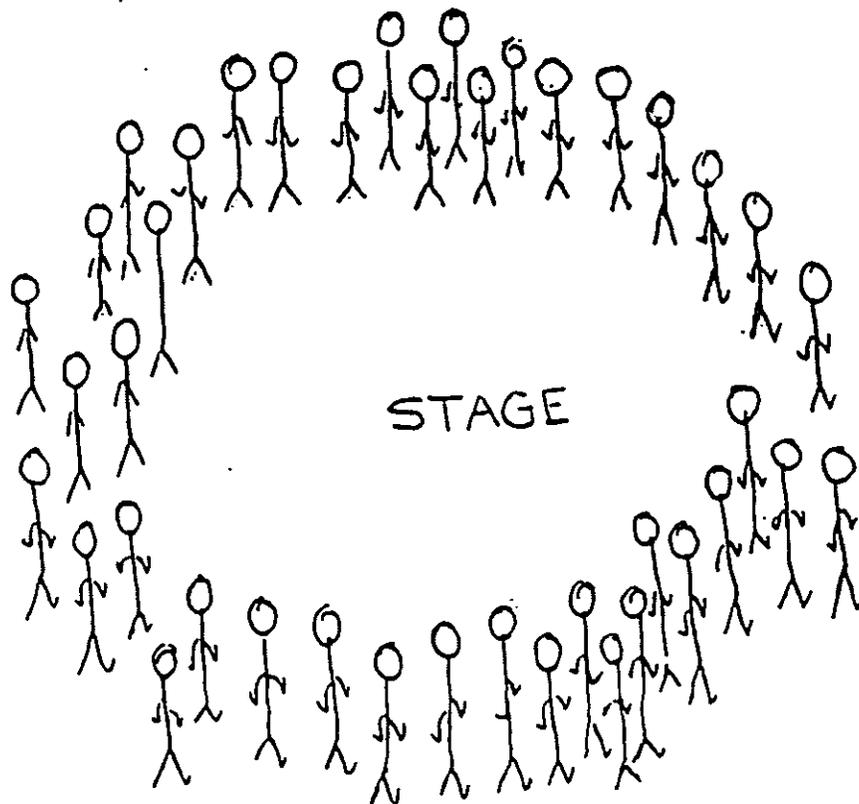


A second form that is commonly used is **THE THRUST STAGE**, also called 'open' stage, platform stage or three-sided arena stage. The stage is a square, round or trapezoidal platform surrounded on three sides by audience. Thrust stages are aided immeasurably by the use of entrances through and under the audience. The chief characteristic of the thrust stage is that it "thrusts" the performers into the midst of the audience, emphasizing them and their performance, rather than the scenery around them. An important aspect of the thrust stage is that, since less scenery is required or expected, productions can be mounted at lower cost.



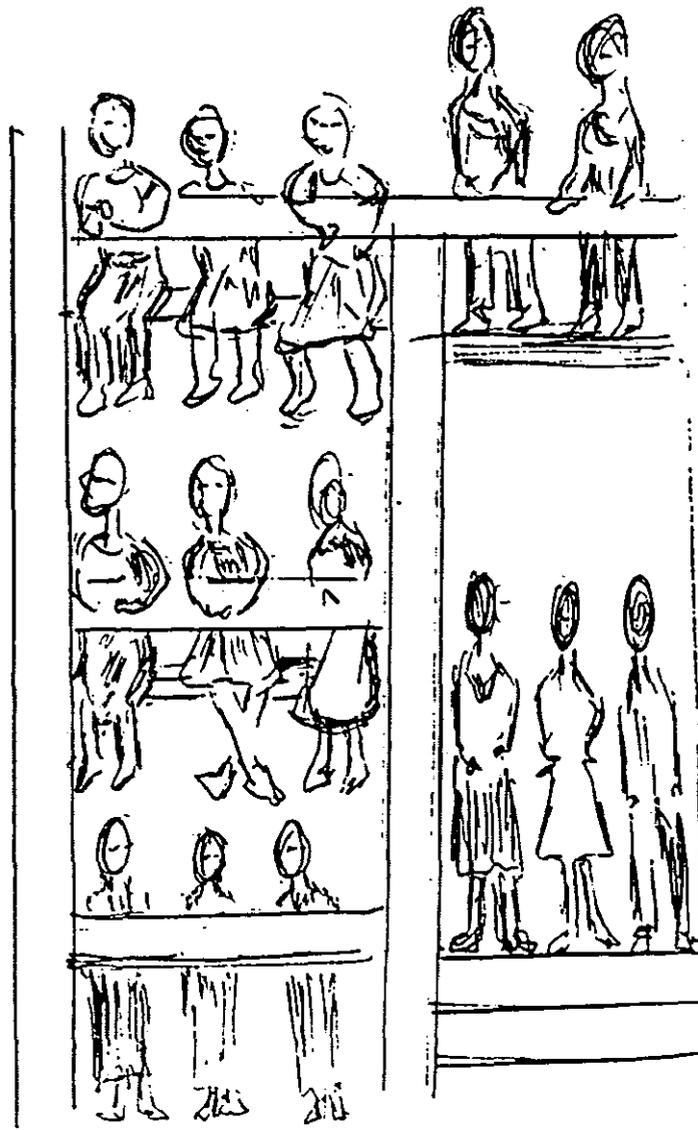


Another type of innovative theatre space is one in which there are no seats. **THE SEATLESS THEATRE** allows you to adapt any space for a theatrical production. This is extremely suitable to short productions of the type that you may be mounting. This type of theatre focuses on the actors so there is little need for elaborate scenery, which means it is cost-effective and it also allows for interaction with the audience.

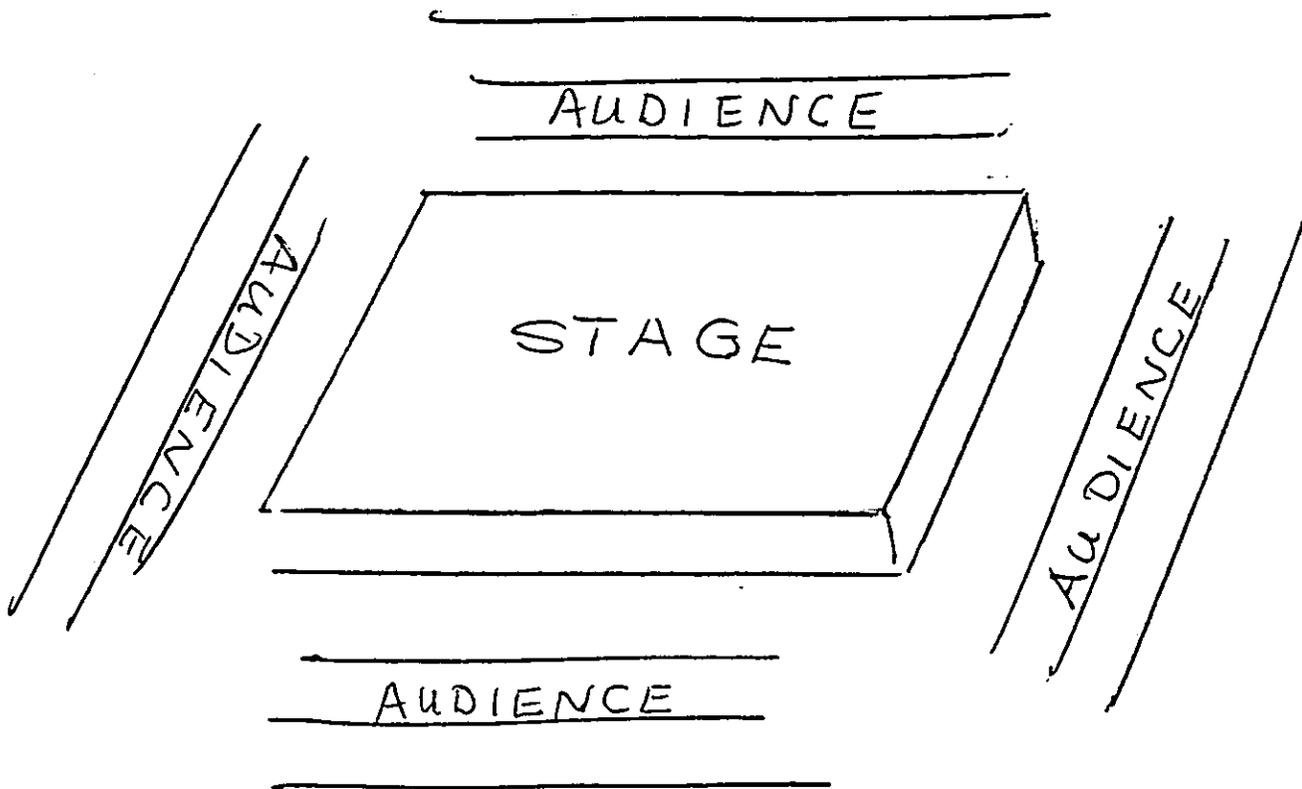


A standing audience can also be used for all kinds of outdoor performances. Particularly in small communities, **THE STREET THEATRE** is very suitable. This can take place on a street that has been blocked off for the purpose, under a lamp post or at a street corner. The street theatre can also be mobile, in that the theatre could move from place to place with the audience following the performance. The constant movement makes this form of theatre very dynamic and can also accommodate audience participation.

In some of our school yards or tenement yards, where buildings surround an open space, the audience can remain in the buildings and look on at a performance in the open space. The design of this kind of theatre will depend largely on the nature of the buildings and the particular environment. Here is an example of this type of **ENVIRONMENTAL THEATRE**.



A form of theatre that is often suggested but hardly used is **THE ARENA THEATRE** or **THEATRE-IN-THE-ROUND**. The action occurs in the middle of an arena surrounded by the audience and the actors enter down the aisles. Arena staging focuses even more on the performer and almost totally eliminates the possibility of solid scenery, since anything over two or three feet high would block the view of the actors from various points of the audience. The benefits of the arena staging are intimacy and an intensity with audience participation.



WHAT ARE SOME OF THE SPACES THAT ARE AVAILABLE TO YOU FOR THEATRE? Here are some suggestions:

THE BACK OF AN OPEN TRUCK or a trestle table attached to the side of the truck. This is excellent for a small production with a small cast. It allows the performance to move quickly from one place to the next.

A COMMUNITY CENTRE. This normal meeting place of persons living in the community will be ideal because the citizens will be used to meeting in the building. Chairs could be placed in the round and the performance take place in the middle.

THE SHOP PIAZZA will allow for a standing audience. With this type of performance, audience members will come and join the crowd as the performance progresses.

THE STEPS OF A CHURCH OR CATHEDRAL. These broad steps present another type of theatre and, with the huge portals in the background, this offers a very majestic type of setting. Of course, the choice of play for this setting is very important. Certain performances can take place not just outside of the church but also inside the church.

YARD THEATRE. As the name suggests, this theatre takes place in the yard of a private home or of any other building. Audience members could be encouraged to bring their chairs and/or stools or even sit on boxes or building bricks.

WHAT OTHER SUGGESTIONS CAN YOU MAKE FOR THE SPECIFIC ENVIRONMENT IN WHICH YOU WORK?

SESSION 5

The taped performances of the working groups' revised scripts was the next event. While this was taking place, Mr. Sam Dowding, NGO Co-ordinator — UAP and, later, Messrs. Valva and Danny Gordon (USAID) arrived.

It was noted that Group 1 (Literacy & Numeracy) had changed the title of their presentation from "Numbers Beat Me" to "Numbers Bothering Me", as part of their overall effort to give their production a gentler tone; and Group 3 had modified their theme from Physical Abuse to Teenage Pregnancy ("Joseph's Dilemma") to highlight a concern that was more directly related to their topic of "Reproductive Health". The post-presentation consensus was that marked improvement was clearly evident the second time around. Special commendation was given to the two groups which showed, respectively, that fathers could cry and still be loved and respected; and that boys (and their parents) should assume some responsibility for coping with a teenage pregnancy which they had been instrumental in creating.

Mr. Valva said that if any NGO wished to purchase a copy of the videotape, contact should be made with the UAP Office for the arrangements to be made.

Each participant then received a photocopy of 3 scripts prepared or edited by Mrs. Small: "Bad Business" (See *Appendix III*, pg. 35), "Discipline — Different Attitudes... Different Results" (*Appendix IV*, pg. 40) "Breaking the Cycle of Domestic Violence" (*Appendix V*, pg. 44). Dr. Robinson promised to forward copies of other edited scripts when they were printed.

EVALUATION & CLOSING EXERCISES

Thirty seven participants completed the Workshop Evaluation Questionnaire (*Appendix IX*) at the end of the workshop. A complete analysis and report of the participants' evaluation is included at *Appendix X*.

Participants rated this workshop highly, with an average score of 4.54 in the six factors on Workshop content. The items scoring highest in this section were that the objectives of the workshop were met, and that the workshop materials were relevant. Both evaluation factors were rated "Strongly Agree" by 65% of the respondents, and the other 35% of the respondents "Agreed" with these two factors.

In summary, the evaluation showed the following :

- a. The general consensus of the participants who completed the forms seemed to be that the workshop met all its objectives, utilized effective teaching methodologies, and was relevant to their work. Measuring on a scale of 1 to 5, the average rating of the Workshop Content was 4.54. On average, participants either "Strongly Agreed" or "Agreed" with the six evaluation factors under workshop content 97.3% of the time.
- b. A somewhat disappointing outcome was that participants were, in general, less confident about the relevance of workshop's content to their work with the NGO, and whether they felt in a better position to teach at-risk adolescents using drama and theatrics. These areas were scored lowest of the six factors under "Workshop Content", and it is suggested that the scores are a reflection of the participants' confidence in utilizing the tools of the workshop, rather than on the conduct of the workshop.
- c. Thirty one different positive features of the workshop were identified, of which 12 received multiple endorsements. 9 participants (24%) felt that "Drama motivates and teaches. It's a good teaching tool". Other participants lauded the workshop for "the writing techniques learnt"(5), "the warm-up, introductory exercises, especially about making eye contact "(4), "the positive collaboration between participants, even with differences of opinion, to obtain a positive result (4) and "showing the cost-effective ways, including using limited resources, of creating something worthwhile (4).
- d. On the negative side, the predominant response related to time management. Eight participants, either directly stated or alluded to the time allocated to the workshop being too short. Another negative factor of significance was that 5 respondents commented on the quality of the food service. Participants saw the ladies serving the meals as "insolent and impatient".

- e. Useful suggestions made under **follow-up** activities included:
 - ▶ more drama specific training, including writing and the use of props, in order to better equip participants for teaching adolescents (19% of respondents) ; and
 - ▶ more workshops held in this area, perhaps in the communities, longer and more in-depth, and for specific groups (e.g. for the hearing impaired).
- f. For the **overall comments**, the most popular response was in high praise for Mrs. Small's efforts: "Special thanks to Mrs. Small; Great job; Excellent presenter; She showed much patience."

Before the close of the Workshop, a representative from each Working Group expressed his or her opinion about the training experience. In general, they felt that they had learned a great deal in the two days and, after a few initial personality adjustments, had worked well in their respective groups to achieve the set objectives. One representative said that his major gain was learning how to use drama not only to entertain but also to bring out a certain point of view. All speakers expressed thanks to Mrs. Small and the organisers of the Workshop.

In expressing her thanks, Mrs. Small also commented on how participants had blended so well in the groups to which they had been assigned and on how much had been achieved in two days. She expressed the hope that there would be a spiral effect from what participants had learned, so that the nation's children could likewise benefit. She also suggested that, as more motivational scripts were written by participants, it would be socially beneficial to have them compiled in book format around selected themes for use by other organisations. Such an undertaking might also prove beneficial financially, if the interest of a commercial publisher could be secured.

Mr. Valva expressed his pleasure at the enthusiasm and fine performances he had observed, and said how much he enjoyed sitting in on NGO Workshops.

Mr. Danny Gordon noted that the time participants had spent at the Workshop seemed to have been beneficial to them. **He stressed that transfer of learning was the essence of any workshop experience, and hoped participants would ensure that even one of the things they had learned was transferred to the youth in their communities.**

He congratulated Mrs. Small on the international recognition given to her work and wished her success with her play-reading assignment in Paris. He also congratulated Development Associates and the NGOs for what they were doing, and pledged that he would do whatever he could to make their work easier.

The Workshop ended after Dr. Robinson thanked participants for attending and wished them a safe journey home.

UAP WORKSHOP ON MOTIVATING YOUTH THROUGH DRAMA — USE OF THEATRICALS IN TEACHING

June 2 - 3, 1998

LIST OF PARTICIPANTS

NGO	PARTICIPANTS		ADDRESS	PHONE/FAX	ATTENDANCE	
					2/6/98	3/6/98
Children First	1.	Mr. Donovan Murphy	Spanish Town	Phone: 999-2476	✓	✓
	2.	Ms. Camille Taylor		Fax: 984-0367	✓	✓
Hope for Children	3.	Ms. Lennon Wint	74 Spanish Town Rd Kingston 13	Phone: 923-3549	✓	✓
	4.	Mr. Vanvick Bennett		Fax: "	✓	✓
Jamaica Association for the Deaf	5.	Mr. Robert Hall	9 Marescaux Road Kingston 5	Phone: 972-0260	✓	✓
	6.	Ms. Hyacinth Robinson		Fax: 972-2224	✓	✓
Jamaica Family Planning Association	7.	Ms. Naska Llits	14 King St. Box 92, St. Ann's Bay	Phone: 972-0260	✓	✓
	8.	Ms. Lenette Golding		Fax: 972-2224	✓	✓
Jamaica Red Cross	9.	Ms. Daisy Lilly	14 King St. Box 92, St. Ann's Bay	Phone: 972-0260	✓	✓
	10.	Mrs. Everlan Josephs		Fax: 972-2224	✓	✓
	11.	Ms. Avis Booth			✓	✓
Kingston Restoration Company	12.	Mrs. Benecia Haughton	3 Duke Street Kingston	Phone: 922-3126	-	✓
	13.	Ms. Claudine Moore		Fax: 922-0054	-	✓
Kingston YMCA	14.	Mr. Anthony Brodber	21 Hope Road Kingston 10	Phone: 926-8081	✓	✓
	15.	Ms. Avis Williams		Fax: 929-9387	✓	✓
	16.	Ms. Diana Taylor			✓	✓
	17.	Ms. Allison Young			✓	✓
Ministry of Local Govt ,Youth & Comm. Dev. National Youth Service	18.	Mr. Tafari Bailey	85 Hagley Park Road Kingston 10	Phone: 754-1039	✓	✓
	19.	Ms. Katherine Sharpe		Fax: "	✓	✓
Mel Nathan Institute for Social Research	20.	Ms. Dawnette Thompson	31 Mannings Hill Rd Kingston 8	Phone: 931-4989	✓	✓
	21.	Ms. Dean Wilson		Fax: 931-5004	✓	✓
Rural Family Support Organisation	22.	Mrs. Patricia Miller	5 Main Street May Pen P.O.	Phone: 986-4242	✓	✓
	23.	Mrs. Ncrissa Henry		Fax: "	✓	✓
St. Patrick's Foundation	24.	Mr. Howard Aarons	St. Margaret's Centre 78 Slipe Road Kingston 5	Phone: 937-4113	✓	✓
	25.	Ms. Lilieth Heslop		Phone: 923-7446	✓	✓
	26.	Mr. Ian Patterson			-	✓
	27.	Ms. Lourine Brown			✓	✓
	28.	Ms. Claire Smith			✓	✓
29.	Ms. Claudette Forrest		✓	-		

NGO	PARTICIPANTS	ADDRESS	PHONE/FAX	ATTENDANCE		
				2/6/98	3/6/98	
Women's Centre of Jamaica Foundation	30.	Miss Maxine Williams	Sav-la-mar	Phone: 929-7608	✓	✓
	31.	Mrs. Marjorie Daley	Montego Bay	Fax: 926-5768	✓	✓
	32.	Mrs. B. Phillips	Kingston		✓	✓
	33.	Mrs. Anderson-Robinson	Kingston		✓	✓
	34.	Mrs. Andrea Mitchell	Port Antonio		✓	✓
Youth Opportunities Unlimited	35.	Ms. Marsha McIntosh	2b Camp Road	Phone: 968-0979	✓	✓
	36.	Mr. Shea Stewart	Kingston 5	Fax: "	✓	✓
YWCA National	37.	Ms. Francene Barrett	Kingston	Phone: 928-3023	✓	✓
	38.	Ms. Andrea Campbell	"		✓	-
	39.	Ms. June Daley	Spanish Town	Phone: 984-2493	✓	✓
	40.	Ms. Rosemarie Brimmo	Montego Bay	Phone: 952-0456	✓	✓
UAP STAFF:		Mr. Francis Valva Mr. Sam Dowding Dr. Joyce Robinson	1 Holborn Road Kingston 10	Phone: 929-4779 Fax: 926-1813	✓ (a.m.) - ✓	✓ (p.m.) ✓ (p.m.) ✓
CONSULTANT/PRESENTER		Mrs. Jean Small	Tutor/Co-ordinator, Philip Sherlock Creative Arts Centre, UWI		✓	✓
WORKSHOP RAPPORTEUR (Contract Services)		Mrs. B.P. Butler			✓	✓

UAP WORKSHOP, June 2 - 3, 1998**Motivating Youth Through Drama — The Use Of Theatrics In Teaching****AGENDA**

TUESDAY, 2/6/98		WEDNESDAY, 3/6/98	
8.30 - 9.00	REGISTRATION Dr. Joyce Robinson <i>Training Co-ordinator, UAP</i>	8.30 - 9.00	SESSION 1: A writing warm-up exercise Creating the Voice of the Character Dialogue Writing
9.00 - 9.15	Welcome & Greetings Mr. Francis Valva <i>Chief of Party, UAP</i>	9.00 - 10.30	SESSION 2: Working Groups re-write scripts based on suggestions for improvement
9.15 - 9.30	Introduction & Purpose Mrs. Jean Small <i>Workshop Presenter/Facilitator</i> <i>(Tutor/Co-ordinator, Philip Sherlock Centre for the Creative Arts, UWI)</i>		
9.30 - 10.30	SESSION 1: Introductory Games/Exercises Establishment of Working Groups		
10.30 - 10.45 COFFEE BREAK			
10.45 - 12.30	SESSION 2: Selecting themes Creating storylines Completing Fact Sheets	10.45 - 12.30	SESSION 3: Script re-writing, <i>cont'd.</i> Inserting stage directions Format of play script
12.30 - 1.30 LUNCH			
1.30 - 3.00	SESSION 3: Working Groups perform the stories they have written (performances videotaped)	1.30 - 2.00	SESSION 4: Staging Techniques Use of indigenous cultural material Economic sets and props Innovative acting spaces
3.00 - 3.15	COFFEE BREAK		2.00 - 4.00
3.15 - 5.00	SESSION 4: Playback of taped performances Discussion & Feedback Suggestions for Improvement		SESSION 5: Performance of one final script per group (video-taped) Video-recording viewed & discussed Distribution of copies of scripts prepared by groups
		4.00 - 4.15	COFFEE BREAK
		4.15 - 4.30	EVALUATION & CLOSING EXERCISES

LITERACY & REMEDIAL EDUCATION

GROUP 1

TITLE

"BAD BUSINESS"

LITERACY AND NUMERACY

BAD BUSINESS

[The scene takes place in Miss Nicey's shop. It is a small grocery in a small community. She and her son Junior are busy setting up the shop for the day's business. They are putting up signs, setting articles out, dusting etc. The mother points to the sign "BUY TWO and GET THREE" Junior nods in understanding.]

MOTHER: Well Junior I'm leaving you in charge today because I must go to town to do some urgent business. Take good care of everything until I come back.

JUNIOR: Doan worry Mama. After all dis is de family business. Ah must can tek care of it when you not here. Doan worry.

(Miss Nicey embraces here son, picks up her bag or basket and leaves. Junior looks very businesslike and pleasant. A customer enters)

CUSTOMER 1: Mawnin sah!

JUNIOR: Mawnin.

CUSTOMER 1: You have this? (Customer gives Junior a piece of paper. Junior reads with difficulty.)

JUNIOR: Three over four saltfish? Look boy, go tell yuh mother to mek up her mind if she want three pound or four pound of saltfish.

(Junior gives him the paper and the boy exits a little disgruntled.
(Enters Customer 2)

CUSTOMER 2: Good morning, sir.

JUNIOR: Mawnin ma'm.

CUSTOMER 2: You have any polish?

JUNIOR: Yes ma'm, \$100.00 a tin.

CUSTOMER 2: I see you're giving 10% discount today.

JUNIOR: Yes ma'm. Dat mean seh yuh get it fuh \$9.90 today!!

CUSTOMER 2: Oh? Well here. (She gives him the \$9.90, takes the polish and rushes out of the shop)

CUSTOMER 2: Thanks!

JUNIOR: Awright!
(Enter Customer 3)

CUSTOMER 3: Mornin sir.

JUNIOR: Mawnin.

CUSTOMER 3: You have rope?

JUNIOR: Yes man. How much you want?

CUSTOMER 3: Two (2) yards.

JUNIOR: Two yards. Well, tell yuh wha yuh do. Tek dis end o de rope and walk ova so to Mr. Brown yard. Den yuh tek a nex walk ova to Mr. Sealey yard. Dat will mek two yard. Awright?

(The customer looks puzzled.)

JUNIOR: Gwaan nuh man. Start walk. (The customer takes the rope and starts walking. Junior looks out to make sure that he is covering the two yards. The customer returns with a long length of rope which Junior coils around his arm.) That is \$100.00 a yard.

(The customer pays and leaves with his rope. Junior looks pleased at doing good business.)

JUNIOR TURNS THE HANDS OF THE CLOCK ON THE WALL TO INDICATE THAT TIME HAS PASSED AND IT IS NOW THE END OF THE DAY. HE BEGINS TO PACK UP.

(Miss Nicey returns)

JUNIOR: Mama! Ah was jus shuttin up.

MISS NICEY: I reach just in time. How everything go today?

JUNIOR: Good good. Ah get some good sales.

MISS NICEY: Well make us check up for the day.

(Miss Nicey takes out a book and starts checking the items in the shop against the list in her book and then she counts the money from the drawer.)

But something not right here. How come so much rope missing and we have so little money and how come you sell a polish and I doan see the hundred dollar, eeh?

JUNIOR: But Mama ah mek de man measure the rope by Mr. Brown yard and Mr. Sealey yard de lady get de discount so she pay \$9.90.

:MISS NICEY: Oh no no no no! Junior is not so. This is bad business. Come mek me show you.

(Miss Nicey puts Junior to sit down and she sits next to him and explains about money and measurements. At first, he looks puzzled, but gradually he seems to understand, he makes calculations on paper and when it is correct Miss Nicey pats him proudly on the back. She exits)

While this is going on THE NARRATOR speaks)

NARRATOR: Miss Nicey never realized that her son Junior did not have a full understanding of numbers and measurements and so she explains to him. She then arranged for him to go to extra lessons after school. Junior feels very proud and good about himself. His self esteem rises and Miss Nicey's confidence in him strengthened.

TWO MONTHS LATER, JUNIOR IS AGAIN LEFT IN CHARGE OF THE SHOP.

(The scene is in the shop. Junior is busy setting up the goods and brushing down the counter in preparation for the day's work. Enter Customer 1).

CUSTOMER 1: Mawnin sah!

JUNIOR: Mawnin! Let me see wha yuh have on yuh paper. (He takes the paper and reads.) Three quarter pound of saltfish. Saltfish is \$50.00 a pound. Dat is \$37.50. Yuh have dat?

CUSTOMER 1: Ah have a fifty dollar.

JUNIOR: Dat mean seh a mus gie yuh \$12.50. Awright?

(The customer nods in agreement. Junior gets the saltfish, wraps it, takes the money and returns the change.)

CUSTOMER 1: Tenk yuh!

JUNIOR: Tenk yuh too!

(The scene ends with a confident Junior waving goodbye to the customer.)

End

PERSONAL & FAMILY DEVELOPMENT

GROUP 2

TITLE

"DIFFERENT ATTITUDES - DIFFERENT RESULTS"

MESSAGE: THIS PLAY IS WRITTEN TO MOTIVATE STUDENTS TO
ADOPT GOOD BEHAVIOUR TO GET GOOD RESULTS.

DIFFERENT ATTITUDES - DIFFERENT RESULTS

The stage is split in half to show situations in two different families. STAGE LEFT is Troy's family. STAGE RIGHT is Andrew's family.

SCENE 1

(Lights up on Stage left. Troy is fast asleep. He is snoring. Enter Grandmother)

GRANNY: Lawd have mercy. Take the case and gi mi the pillow. You mean to say Troy still cover up ina bed. Troy! *(No answer)* Troy! *(He stretches and covers his head with the sheet)* Troy! *(She starts pulling the sheet off him)*

TROY: *(Jumps up, annoyed)* Cho Granny, man.

GRANNY: Cho granny man? A gwine cho yuh. *(She hits out at him.)*

TROY: Granny nuh lick me after day no light. The sun not even up yet.

GRANNY: *(Severely)* Yuh not goin to school Troy?

TROY: No Granny.

GRANNY: Why Troy?

TROY: De teacher dem seh me mus not come back .

GRANNY: Why Troy, why?

TROY: Me no know. De teacher seh me not wearing school uniform and me carry to much nintendo game to school, and how me a barrel pickney. Dem facety and bright.

GRANNY: Ah give up. *(Starts to exit)* Ah calling yuh madda tonight, tonight. *(Troy kisses his teeth and walks off)*

SCENE 2

MAY: Andrew!

ANDREW: Yes Auntie May

MAY: *(Fixing his shirt)* Your breakfast is ready.

ANDREW: I'll be there in a moment
(Enter Andrew).

MAY: Hurry up ! You know the problem with transportation and you have to get to school on time.

ANDREW: I will be early Auntie. I am just sorting my books.

MAY: You not taking all those books to school?

ANDREW: No, just what I need.

MAY: And your homework? Did you complete it ?

ANDREW: Yes Auntie .

MAY: I don't want you to feel any pressure. It is just that your mother and father are abroad and I want everything to go O.K. with you.

ANDREW: Yes Auntie. Bye Auntie.

MAY: Bye love! *(She leaves for work)*

SCENE 3

Lights up on Stage Left. Grandma is at home making up Troy's bed. Enter Troy)

GRANNY: Yuh cyaan seh good evening?

TROY: Just cool Granny, just cool.

GRANNY: Something gwine cool yuh. Wha yuh gwine do bout yuh life?
(Troy sits on the bed smiling)
Wipe dat smile off yuh face an answer mi.

TROY: Ah meet Mr. Big tidday at last. Im a show I how ah can reach a foreign fast plus mek some big money.

GRANNY: Troy, is wha yuh gettin yuhself into?

TROY: Just tek it easy.

GRANNY: Who is Mr. Big? You know im? Troy yuh should be in school.

TROY: Look here Granny, me a big man. Me want to get rich an retire at 25. Yuh see. when money a run it can buy everyone. If ah was a money man son, de teacher wouldn deal wid me so.

GRANNY: Yuh wrong. Yuh doan have any manners yuh will reap what yuh sow.
(Troy kisses teeth, walks out and Granny follows him) .
Yuh kissing yuh teeth. Yuh young. Yuh will soon fine out, but it might be too late. *(Exits Granny)*

SCENE 4

(Lights up on Stage Right. Enter Andrew. Aunt May enters immediately after him carrying shopping bags)

MAY: Good evening.

ANDREW: Good evening Auntie. Let me help you with the bags.

MAY: Thanks love. How was school today?

ANDREW: School was fine. I have a book report to do. Tomorrow the principal is asking us to sit a test for a college. I filled out the forms today.

MAY: Your mother, father and myself are so proud of you. I want you to know that we will always be there for you. I will pray for your success.

SCENE 5

(Lights up on both Stage Right and Stage Left. On Stage Left Granny is reading a newspaper. On Stage Right May is also reading a newspaper)

MAY: *(Reads)* Andrew Mullings is the recipient of the Carl Framer Scholarship to Harvard University. The boy is the only child.....

(Aunt May cries tears of joy)

GRANNY: *(Reads)* A 16 year old boy was killed in what was believed to be a drug deal gone sour. Thomas Baker, a 45 year old businessman, also known as Mr. Big along with three other teenagers, was arrested and charged.

(She breaks down in tears) WHOY! WHOY! Lawd, me one grandson dead.
WHYOY!

END

**PERSONAL AND FAMILY DEVELOPMENT
GROUP 2**

TITLE

**“BREAKING THE CYCLE OF DOMESTIC
VIOLENCE”**

“BREAKING THE CYCLE OF DOMESTIC VIOLENCE”

Setting

The play is set in two areas, the living, dinning kitchen studio and in a classroom. The stage is a split stage. To the right is the home, to the left is the classroom.

Characters

Kimani
Yorna
Ruben
Mrs. Robinson
Mrs. Williams
Marsha
Pat
Mille

Message

Children live what they learn. Domestic violence is a family problem which affects everybody. It is a behavior that can be learnt by children and should be and can be stopped by any member of the family.

Objectives

This play is designed to

1. Help students identify domestic violence
2. Help students to see how the behavior can be learnt
3. Help students and parents to see how it affects the children

ACT I

SCENE I

At 2:30 that will be great. I will ask Mrs. Williams to come in to talk with them. I think she will be of great help.

ACT I

Marsha, Pat and Kimani walks in, Teacher walks in. (Kimani looks unhappy, dragging her legs)

Teacher: Good Morning class

Class: Good morning Teacher

Teacher: Please hand in your home work
(She collects two assignments)

Teacher: Kimani where is your homework?

Kimani: I forgot it at home miss

Teacher: Forgot it at home Kimani? This is the second time this week. You know I will have to give you another zero.

Marsha: Zero plus zero divide by 2 average is zero

Kimani: *(standing)* Yeah gal just mind your own business before mi leggo me hand inna yu face

Teacher: But Kimani you are rude, rude and out of order. Apologise this very minute. *(Kimani is silent, the school bell rings)*

Teacher: You are dismissed, except you Kimani. I need to see you. *(The other students leave the room)*
What is happening Kimani? You are not doing any homework. Your class work is untidy. You are aggressive. What is the problem. This is unlike you Kimani. Tell me what is happening.
(Kimani nods his head, no)
Tell me Kimani something is bothering you. Talk about it
(Teacher hugs him) What is happening.
(Kimani breaks down into tears)

Teacher: Never mind, cry, it is okay

Kimani: Is my parents *(pause)*

Teacher: What about your parents *(pause)*

Kimani: Is dad, him beating mommy everyday. Him never use to be like that

Teacher: I am sorry to hear

Kimani: Teacher, what can you do to help them?

Teacher: Well, I can talk to your mom and dad for you. That is if you want me to

Kimani: You think that will help?

Teacher: Yes. Do you want me to call them?

Kimani: No, no. I will talk to them

Teacher: If you can get them to come tomorrow

SCENE II

ACT II

The family arrives at home. Mother puts her bag away and father 's keys. Kimani sits at the table. Mother sits on the sofa.

Ruben: *(Standing, facing the audience after a pace 3 times)*
Yorna, I am sorry for what I have done to you. I really love you and Kimani. Kimani my boy I am sorry. I did not want this to happen to me. I remember when my father used to beat everybody, mother, Shar, Gayle, Mark and me. As a matter of fact, him use to beat the dog too. Yes him use to kick Rex when him vex. Poor dog. Sometimes we felt like dogs ourselves.
(Ruben breaks down and starts to cry)

(Yorna gets up and hugs Ruben)

Yorna: Ruben we will work this out together. We will build back our family.

Kimani: Mom, Dad, you two are the best parents in the world. *(Hugs parents)* I love you both. I would not want my children to experience what I felt. I'm going to make sure of it. I am going to break the cycle.

Yorna: Take time Ruben, the neighbours - and you know how the Campbell's dem fast. Tek time.

Ruben: Take time. Take time *(said in two different way)* I talk as loud as I well please.

Yorna: Lord have mercy Ruben

Ruben: You want to see lord have mercy *(He starts to hit Yorna)*

They leave stage (right)

Scene II

Act I

Yorna on stage in living room doing her nails and watching television. Ruben walks in sulking with drink and newspaper in his hand.

Yorna: Good evening Ruben. I said good evening. Ruben what is happening. Why are you behaving like this? Can't you see what is happening? You come. You don't say good evening. Look at the way you talk to Kimani. Why Ruben, Why *(she speaks a little louder than normal)* Why

Ruben: You want to know why. You want to know why? Is my house, it is I who pay for it

Yorna: Ruben take time

Ruben: Shut up woman! You want why? You know how hard I work to pay the bills. You know how much pressure I under with my new boss and all you can do is spend, spend and nag, nag

**VOCATIONAL AND TECHNICAL SKILLS
GROUP 4**

TITLE

“LIVING THROUGH BUILDING”

OR

“NUFF RESPECT”

"LIVING THROUGH BUILDING"

Setting

1 st Scene	Carpenter shop
2 nd Scene	Dining Room at home
3 rd Scene	In front of the Carpenter's shop
4 th Scene	Donovan's Office

No. Of performers: Seven (7)

Performance Space: The stage

- Goals:
1. To show how self-esteem can be improved by acquiring a skill
 2. To point out the benefit of having technical skill

Content

The content is based on the theme taken from the overall topic of vocational and training skills.

Set

The use of the split stage technique, with the home set on the right of the stage and the carpenter's shop on the left.

Characters:

Three workers in the shop:

- John - Donovan's friend
- Donovan - the owner of the shop
- Donovan's mother,
- Mr. Woodstock - Donovan's mentor

Topic: Technical and Vocational Skills

Theme: "Living Through Building"

Narrator - Scene 1 takes place in a carpenter's shop in the present. It is the first meeting between Donovan and John since school day.

Scene 2 Donovan really had a tough time with his mother

Scene 3 But he did not give up. One day he met Mr. Woodstock....

Scene 4 Donovan returned to school, learned the skill of carpentry and became such a successful businessman that ...

SCENE 1

[This scene takes place at the carpenter's shop, the workers are in the carpenter's shop and Dr. John Maxwell approaches]

John: Good morning. I was admiring the furniture and I was wondering if I'd be able to speak to someone about having some made?

Worker: Well my boss is in his office. I will go call im.
[He goes off to call him and returns] 'im soon come

[John moves around the shop admiring the furniture. Mr. Donovan approaches supervising workers on the way]

Donovan: Hello, may I help you?

John: Good morning, I'm John Maxwell ...
[cutting him off]

Donovan: John Maxwell, my God!! Long time no see, how you doing...

John: I'm sorry, do I know you?

Donovan: Yes man, is me Donovan. We used to go to Bamboo Secondary together

John: Oh yes, I remember now. Donovan it is good to see you. You seem to be doing so well

Donovan: If I ever tell you how hard it was to get here. My mother made it so hard but here I am.

John: I know it is hard, but I'm so happy for you

Donovan: If I ever tell you...
[cutting him off]

John Please do...

FREEZE!!!!

SCENE 2

[Donovan as he reminisces goes back to his youth. Here we see a scene in his dining room at home, his mother calls....]

Mother: Donovan! Donovan! Donovan

[Donovan enters]

Donovan: Yes mommy

Mother: A just come from the meeting down by the centre and mi ears couldn't eat grass how Miss Mary just a shoot off har mout' 'bout how John pass eight subjec' - John going to university. John dis', John dat, John , John

Donovan: But mommy

Mother: *[Interrupting]* I couldn't open mi 'mout. Boy yu couldn't pass even one subject fi tek shame out a mi eye.

Donovan: *[Trying to say something]* But mommy!

Mother: *[Not listening]* From yuh lickle I see you have no ambition. You an' John a best fren', the two a you go the same school every day but no, all you do is play wid old board. Come out of mi sight, you just like you father , no ambition.

She hits the table. Donovan leaves. Shortly after his mother leaves the room. As he leaves he speaks to himself about feeling worthless.

SCENE 3

[Outside the carpentry shop of Mr. Woodstock Donovan is leaning against the telephone boot looking very depressed]

Woodstock: Everyday dis bwoy spend him time loafing. What's the matter with you? Why you not in school?

Donovan: Nothing sah

Woodstock: It can't be nothing. Tell me nuh

Donovan: Pressure sah! Pure problem at home. Mi have a fren name John

who pass eight subjects an mi mother comparing mi to him. She just want me to be him.

Woodstock: Eight subjects! Let me tell you something. You see me, I don't even have one subject an look how me successful. Tell yuh what a can do for you, if you come by in the days a will teach you de trade but you must go to evening class and finish school.

Donovan: I will tell mi madda 'bout yu offer and give it a try ... thanks sir

[Mr. Woodstock returns to his shop and Donovan goes home]

SCENE 4

[This scene takes place in the carpenter's shop - as we return to the present, John and Donovan sit in Donovan's office reminiscing]

Donovan: So you see it was really hard but with the help of Mr. Woodstock I was able to do something with myself and now my mother and I are on better terms. She's even proud of me now.

John: I'm really proud and happy for you too. It is good that you were able to come out on top. We have both done very well for ourselves.

Donovan: Yes, that is true and I will always be grateful to Mr. Woodstock and the vocational training I received. I have to give God thanks.

John: Yes...well I have to go now. It was good seeing you. So you say I can come back for the furniture on Friday?

Donovan: Yes man, not a day later - so take care

***REPRODUCTIVE HEALTH
GROUP 3***

TITLE

“JOSEPH’S DILEMMA”

REPRODUCTIVE HEALTH

JOSEPH'S DILEMMA

[JOSEPH IN ROOM DRUMMING LOUDLY. HE'S TRYING TO DRUM OUT HIS FRUSTRATION.]

MOTHER: (Knocks on door) Joseph you did'nt hear me calling to you.

JOSEPH: Mi neva hear yuh

MOTHER: Wha wrong wid yuh? Wha happen?

JOSEPH: Mi no know wha mi a go do, this one bigga than me. Sophia pregnant.

MOTHER: How you make that happen, how Joseph? What are we going to do?
Come Joseph, come and talk to me.
(Enters Father.)

FATHER: Why is everybody looking like this?

MOTHER: We have news to tell you Howie. Howie, Joseph get Sophia pregnant. He just told me.
(Father drops his case in shock)

FATHER: He, he did what?

MOTHER: Sophia is pregnant for him.

FATHER: Oh my God!

MOTHER: Howie, I need your support. Howie this is a time for family unity.

FATHER: Need my support? when I've been working so hard busting my back to send this boy to school.

MOTHER: Calm down Howie, calm down.

FATHER: I want him out.

MOTHER: Oh my Lord!

[Mother and son exits. Joseph is seen walking despondently in front of the house]

[Enters friend]

FRIEND: What a gwan, what happen everything a go wrong nuo

JOSEPH: The old lady kinda understand but the old man throw me out.

FRIEND: Then my youth, you never wear yu reggae boy sox. Then my youth yu neva know she would get pregnant. How yu fi go ride bare back? A big responsibility that yu know.

JOSEPH: Yu know my youth dem things deaden the vibes.

FRIEND: Boy you have problems yu know, get gal pregnant , have no where to live, yu no have no money. Yu need help. Dem problem here bigger then me. Mi can't keep you. Mek me carry you to the Guidance Counsellor. She will help you.
(They go to the Guidance Counsellor)

G.C.: Now that I have heard your story, this is a serious matter. We have to get you off the street. I need to call your parents and find a way to help Sophia.
(Guidance Counsellor calls parents)
Mrs. Smith, your son is sitting in front of me I need to see you and your husband..... please encourage him to come. I am not going to let him out of my sight until you both get here.
(She hangs up and says to Joseph)
I have spoken to your mother and she assures me that they will be here as soon as possible.

G.C.: Joseph, tell me about Sophia. How old is she?

JOSEPH: 14 years old

G.C.: And is she still in school?

JOSEPH: Yes

G.C.: So why are you having sex at such an early age? Now you have seen from experience the result of unprotected sex. Do you understand what is expected of you when you become a father? At your age, you are going to be a father. Can you find the money to support a child? And what of Sophia? What is to

happen to her schooling and her future life? Both of you need help.
(Enter Parents)

G.C.: Come in Mr. and Mrs. Smith. Have a seat. Joseph here has told me you have thrown him out of the house at a time when he needs your support.

FATHER: I have been supporting him.

G.C.: Oh no Mr. Smith, I am talking about emotional support. What about love, understanding and caring?

FATHER: His mother is there for him.

G.C.: It is not only your son in trouble now. There are three young lives involved here.

MOTHER: Howie, if you really love me you would take back Joseph. If you don't, I will go with Joseph on the street.

FATHER: I can't afford to lose my family. My son, my wife!
(Walk and speaks) No, no, no, my family, my whole family!

G.C.: Mr. Smith, are you prepared to support and stand by your family?

FATHER: Yes, I will try.

G.C.: It is all good and well that you take care of your family, but you must consider Sophia. We must refer her to the nearest education centre so that she can continue her education. Take care of your son and your wife and make sure that Sophia is taken care of. Young man, I hope that you have seen what unprotected sex can do.

End

LITERACY AND REMEDIAL EDUCATION
Group 1

TITLE

“NUMBERS A BOTHER MI”

"NUMBERS A BOTHER MI"

The scene opens with the narrator introducing the play, "The play is entitled, "Numbers a bother mi." Sit back and enjoy as numbers really bother Junior."

Setting

Scene takes place in a small variety shop with Miss P (Shop Keeper) and her son Junior. They are packing out things and getting the shop ready for the day. (They mime talking to each other)

Mother: Junior I have to run into town today to do some urgent Business. I need you to take care of the shop until I Return *(she embraces Junior, picks up her bag and exits)*

Junior: *(Before mother exits)* Yes mama, nuh worry bout di shop, mi wi tek care a everything

Enters Customer 1

Customer 1: Good morning Junior, sell mi two kilogram a flour

Junior: Mawning *(Scratching his head, looking puzzled)* Two kilogram, two pound, same ting, si it yah

[Customer 1 pays and exits]

Customer 2 enters

Customer 2: Mawning Junior, sell mi half pint a oil.

Junior: Cho, why dem people yah nuh buy a whole a sumting and dun. Jus a confuse man *(under breath)* how much you seh yuh want again, half pint?

Customer 2: Yeah man (*Grinning*)

Junior: How much a half pint again? (*Softly*) Lady when yu seh half pint yuh mean half bottle

Customer 2: Yeah man

[Exit Customer 2, Enter Customer 3]

Customer 3: Serve, serve

Junior: Wha you waan lickle girl?

Customer 3: Mi madda seh fi sell mi weh deh pan di paper (*presents paper to Junior*)

Junior: Wha dis now? Three ova four saltfish? Three ova four saltfish? Lickle girl, go home an tell you madda seh fi decide if a three or four saltfish she want and nuh come back till she mek up har mine.

[Exit Customer 3, Enter Customer 4]

Customer 4: Serve! yuh have any plastic bokkle soda? (*Looking around shop*)

Junior: Yeah man

Customer 4: How much for this bag? It nice eeh

Junior: Hundred dollar

Customer 4: But it seh ten per cent discount. Dat nuh mean you fi tek off something?

Junior: Yes man, dat mean seh yu ongle pay nine dollar nintey. (*Customer 4 quickly pays and exits*)

Enter Customer 5

Junior: Good mawning sah, wha yuh want today?

Customer 5:

Ah want two yards a rope

Junior:

(Scratching his head he mimes the word - two yards) hol dis {giving the man one end of the rope and mimes, unreeling the rope} Walk pass Mr. Brown yard and pass Mr. Smith yard and den come back.

(Customer looks puzzled but does action anyway)

Come back now *(signalling he reels up back the rope)* dat a hundred dollar

{Customer pays and exits, Enter Customer 6 }

Customer 6:

Hello, am I seeing correctly? *(Pointing to sign) {sign says - Buy two get number three free}*
Sell mi dem deh *(attempts to pay)*

Junior:

No!! Yuh nuh pay nuh money *(points to sign)* it seh get tree free. *[Customer quickly collects dem and exits]*

Junior:

(Stretches) Lawd di day almost done, a how mama nuh come yet?

[Enters mother, greets Junior and embraces]

Mother:

How was yuh day? Yuh sell much today?

Junior:

Yes mama, mi sell hole heap a sinting today. Mi sell 2 kilometer a flour, two yard a rope, half bokkle a oil an mi coulda sell tree or four hola saltfish but mi neva sure a how much di lickle girl did want.

Mother:

[checks cash] but Junior if yuh sell all dem sinting deh, yuh shoulda have more money than dis? An if yuh sell two yard a rope weh di rest a rope deh?

Junior:

Mama, yu fi get seh di milk dem was fi free and di bag did deh pan discount, an de rope a two big yard mi use an measure it, Mr. brown yard and Mr. Smith yard.

Mother:

But yuh see mi dying trial, but Junior a nuh suh yuh calculate tings, Junior come mek mi show yuh *{goes to side*

of stage, mimes showing Junior, Junior nods understandingly

Yuh know wah, a hear seh dem have some remedial maths class programme a gwaan dung a di U.A.P Centre, ah go check it out fi yuh

Junior is in the shop selling and look very pleased

[Enters Customer 3]

Customer 3:

[Gives Junior paper] Mi madda seh fi sell mi dis

Junior:

{Looks at paper} tree ova four saltfish, yuh mean yuh want tree quarter pound a saltfish? O.K. One pound is fi \$50 suh three quarter pound if fi \$37.50 suh yuh fi get back \$12.50 change *[does this miming checking]*

[He comments] from me join the U.A.P programme numbers not bothering me nuh more

UPLIFTING ADOLESCENTS PROJECT

WORKSHOP FOR
MOTIVATING YOUTH THROUGH DRAMA - USE OF THEATRICALS IN TEACHING

June 2-3, 1998

Philip Sherlock Centre for the Creative Arts, UWI, Mona

PARTICIPANTS' EVALUATION

A. Workshop Content

Please review the statements given below and give your opinion on each by ticking the box which represents your views most closely. The following key should be used for the boxes:

- a. Strongly Agree
- b. Agree
- c. No Opinion
- d. Dis-agree
- e. Strongly Dis-agree

The Workshop Objective was:

To introduce the NGO Trainers to the use of DRAMA in clarifying the four UAP themes and arriving at dialogue among characters in preparation of the script. The dramatic process should be entertaining while educating and should introduce the participants to the use of indigenous cultural material and staging of a production which is cost-effective.

1. The objective of the workshop was met.
a. b. c. d. e.
2. Workshop materials distributed were relevant to the program.
a. b. c. d. e.
3. The teaching methodologies used in this workshop were effective.
a. b. c. d. e.
4. The workshop's content is relevant to my work with youth through the NGO.
a. b. c. d. e.

5. I feel that I am now in a better position to successfully undertake responsibilities in my NGO relating to the use of theatrics in teaching at-risk adolescents.

- a. b. c. d. e.

6. My overall evaluation of the workshop is positive.

- a. b. c. d. e.
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B. Participant's Comments

Please take a few moments to provide below some written comments on the workshop.

1. What two positive features or aspects of the training received at this workshop stand out in your mind most?

2. Was there anything negative, in your opinion, about the workshop?

3. What kind of follow-up activity would you like to see in this area?

4. Any other overall comments:

UPLIFTING ADOLESCENTS PROJECT
TRAINING WORKSHOP
ON
MOTIVATING YOUTH THROUGH DRAMA
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PARTICIPANTS' COURSE EVALUATION

Evaluation Completion Rate

Ninety five percent (95%) of the participants (37 of 39) who were present on the second day completed the evaluation questionnaire. For all 41 registered participants, the completion rate was 90%.

General Evaluation Results

Participants rated this workshop highly, with an average score of 4.54 in the six factors on Workshop content. This is indicative that participants, on average, either "strongly agreed" or "agreed" with all the evaluation factors, with slightly more than half of them strongly agreeing. The items scoring highest in this section were that the objectives of the workshop were met, and that the workshop materials were relevant.. Both evaluation factors were rated "Strongly Agree" by 65% of the respondents, and the other 35% of the respondents "Agreed" with these two factors.

This workshop generated more different positive features identified than any other workshop to date. Twenty eight (28) different positive features were identified by participants, of which 12 received multiple mention. Compared to this, nine different negative features were identified, of which two were endorsed by more than one participant. "Nothing" or "None Stated" was the most prevalent response by participants in the **Negative Comments**, with 20 participants (54%) finding nothing negative to report. Similarly, "Nothing" or "None Stated" was also the most prevalent response (6 of 37 or 16%) under **Desirable Follow up Activities**, but for **Other Overall Comments** participants were more forthcoming with specific comments, and only three (8%) made no comment under this area.

Details on the assessments in each section are provided below.

Section A: Workshop Content

The overall rating of the workshop's content, based on six evaluation criteria in the questionnaire was an average of 4.54 out of a maximum 5 points. Of the six evaluation factors, four were rated at 4.50 or higher. The average scores for the factors "The workshop's content is relevant to my work in the NGO" and "I feel I am now in a better position to successfully teach at-risk adolescents using theatricals" were nevertheless 4.41 and 4.38 respectively out of 5. These two factors speak to the confidence of the participants, and the roles they play in the NGOs more than the effects of the workshop. Both ratings have suffered by less than half of the participants strongly agreeing with the factors, even though 95% (35 of 37) either "strongly agreed or "agreed" to both factors. In each case, two participants expressed contrary opinions by selecting "No Comment" and "Disagree" as their

reactions. Coupled with the lower positive response to the factors even by those who agreed, the ratings fell below 4.5. This was contrasted with the average score on the factor "My overall evaluation of the workshop is positive", where the same two participants again selected "No comment", but because the other participants were more positive, with 24 of 37 selecting "strongly agree", the average score on this factor was a high 4.59.

These two factors, as noted above, reflect more on the confidence of the participant, and the roles which they play in the NGOs. The low ratings ought not to be very surprising since very few NGOs have drama and theatrics built in to their program delivery strategies, thus the staff are not assigned with this specific responsibility. The two participants expressing contrary views to the majority may be representing the fact that they do not have responsibilities in drama in the NGO, nor do they plan to expand their roles in this way. While this may be a point for the UAP to raise with NGOs on the selection of participants to training programs, it must be noted nevertheless that the 5% dissension rate is not very significant, and should not be disappointing.

By contrast, the participants at the first UAP workshop on using the performing arts, held in 1997, overwhelming strongly agreed with both factors as follows:

- ▶ for relevance to their work, 26 of 33 respondents strongly agreed, and the remaining seven agreed;
- ▶ for being in a better position to teach, using the methodology, 21 of 33 strongly agreed, and the remaining 12 agreed.

Section B: Participants' Comments

This section had four areas, and as stated above, "None or None Stated" was the most prevalent response in the two areas : "Negative Features of the Workshop" and "Desirable Follow-Up Activity".

Twenty eight (28) positive features of the workshop were identified with twelve (12) of these receiving multiple endorsements. All participants had something positive to say about the workshop. Every participant completing the evaluation identified a positive feature.

For the positive comments made, 9 participants (24%) felt that "Drama motivates and teaches. It's a good teaching tool". Other popular positive comments included:

- ▶ Learning the writing techniques (5);
- ▶ The warm-up, introductory exercises, especially about making eye contact (4);
- ▶ Positive collaboration, even with differences of opinion, to obtain a positive result (4);
- ▶ Competent, excellent presenter. Mrs. Small created activities for all to enjoy (4); and
- ▶ Learning the cost-effective ways, including using limited resources, of creating something worthwhile (4).

Other notable, multi-endorsed comments were:

- The amount of work, writing and acting, which was accomplished in such a short time(2);
- The presenter allowed for immediate feedback on the group's efforts in writing and acting; and
- Seeing the scripts performed (2).

Though they were opinions of single participants only, some other comments are useful measures of the success of the workshop:

- ◆ How a longer course was tightened and presented effectively in two days;
- ◆ Recording of skits allowed for immediate review and feedback;
- ◆ Use of characters to "drive" the writing of the scripts;
- ◆ Use of indigenous cultural material; and
- ◆ Using simple topics to bring out the positives and sending a "can do" message to adolescents.

For the **negative features** identified, the overwhelming response, as stated before was "Nothing or None Stated". Twenty (54%) of the respondents did not identify any negative features of the workshop. Two of those negative features identified did have multiple frequencies:

- Two days were not enough. Should have been a week long. Too short. (6); and
- Ladies serving the food were impatient, and insolent. Poor service detracted from an otherwise excellent workshop. (5)

Most of the other negative features mentioned also looked at time management, or the inadequacy of the time allotted. "Not done according to schedule", "Overloaded plan: too little time for particular sessions", and "Time was inadequate to explore more areas.." were some of the other responses under negative features. The preponderance of these time-related comments in the negative features, and the fact that they have been identified for at least the last three UAP-sponsored workshops, perhaps points to a need for the UAP to move to a three day schedule for workshops. It is evident that the workshop participants have a hunger for more knowledge and do not mind sacrificing work time to improve their skills, and be better positioned to serve the at-risk adolescents. The supervisors and managers of the mostly short-staffed NGOs may, however, have different reactions to any proposal to lengthen the training courses from two to three days.

One participant, one of those who did not enthuse about their improved capability to deliver drama interventions to the youth, also felt that ".. Not much time was spent instructing; not much time spent commenting on the groups; Poor choice of venue; Too many handouts that are not explained." This individual clearly felt quite negatively about the workshop, to the extent that his/her perceptions on several issues were markedly opposed to the those of the vast majority of other participants. The last comment regarding the handout not being explained is contradicted somewhat by another participant's overall comment that he/she "appreciated the additional material given". It is likely, perhaps, that these perceptions reflect more of the participant's attitude to attending this workshop, than they do of the workshop itself and how it was conducted.

Under **Desirable Follow-Up Activity**, "None or None Stated" was the response of 6 participants, a contrast with other workshops, where there have been incidences of much greater reluctance to identify follow-up activities. For this workshop, 17 different items were identified, of which two stand out:

- ▶ seven participants (19% of respondents) want to attend more drama specific training, including writing and the use of props, in order to better equip themselves for teaching adolescents;
- ▶ twelve others (32%) would like to see more workshops held in this area, perhaps in the communities (14%), longer and more in-depth (8%), and for specific groups (e.g. for the hearing impaired).

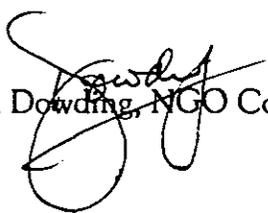
Three others felt that drama activities would be improved by incorporating dancing and singing, "use of songs and rhythms" into performances. This reaction, while a very useful observation, serves to remind the UAP to emphasize to trainees and the sub-grantees that the tools with which they are being equipped are not exclusive, and could and should be used in a mixed, or concerted way, all to deliver the product effectively and efficiently to the at-risk adolescent.

For the **Other Overall Comments**, only three respondents left this blank, and were scored at "None Stated". The most popular response was in high praise for Mrs. Small's efforts: "Special thanks to Mrs. Small; Great job; Excellent presenter; She showed much patience." Ten (27%) respondents' views are summarized in that response.

Sixteen (43%) of the respondents made comments as to the excellent quality of the workshop, in several different ways, including wishing for a longer workshop and highlighting how they have benefitted. Comments related to "effective in bringing out creative thinking", "improved my ability to teach", and "concepts gained could be taught easily".

One participant's overall comment perhaps captured the overall response of all participants best: "To the point. Great!"

Prepared by:


Sam Dowding, NGO Coordinator, UAP (June 26, 1998)

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 EVALUATION OF TRAINING WORKSHOP
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 PARTICIPANTS' EVALUATION TALLY SHEET

Section A: Views on Workshop Content						
Evaluation Factor & Weights	Strongly Agree 5	Agree 4	No Comment 3	Disagree 2	Strongly Disagree 1	AVERAGE SCORES
1 The objectives of the workshop were met.	24	13				4.65
2 Workshop materials distributed were relevant to the program.	24	13				4.65
3 The teaching methodologies used in this workshop were effective..	20	17				4.54
4 The workshop's content is relevant to my work through the NGO.	17	18	2			4.41
5 I am now in a better position to successfully teach at-risk adolescents using theatricals.	17	18	1	1		4.38
6 My overall evaluation of the workshop is positive.	24	11	2			4.59
<i>Overall Rating on Workshop Content</i>						4.54
<i>Section B: Participants' Written Comments</i>						
Frequency	<i>B1: Positive features of the Workshop</i>			<i>B1: Positive features of the Workshop CONTINUED</i>		Frequency
9	Drama motivates, teaches. It's a good teaching tool in any area.			Learning to develop scripts, and formatting them		2
5	Learning the writing techniques.			Presenter allowed for immediate feedback on efforts in writing and acting.		2
4	The warm-up, introductory exercises, especially re eye contact.			Precise understanding (cohesiveness) and effect among participants		2
4	Positive collaboration, even with differences of opinion. for positive result.			Seeing the scripts performed		2
4	Competent/excellent presenter. Mrs. Small created activities for all to enjoy.					
4	Cost effective ways, using limited resources, of creating something worthwhile.					
3	Talent. Latent talent in participants brought to the fore by workshop.					
2	The amount of work, writing & acting, accomplished in such a short time.					

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Section 1: Participants' Written Comments CONTINUED			
Frequency	B1: Positive features of the Workshop CONTINUED	B2: Negative features of the Workshop	Frequency
1	How a longer course was tightened and presented effectively in 2 days	None or None Stated	20
1	Recording of skits allowed for review and feedback	Two days not enough. Should have been a week long, bit too short.	6
1	Use the characters to "drive" the writing of the scripts.	Ladies serving food were impatient, insolent. Poor service detracted from an otherwise excellent workshop.	5
1	I was able to get hands-on experience instead of lectures.	Toilet at Theatre reeked of urine.	1
1	The different actions of parents were demonstrated in the scripts.	Would have liked to see groups interchange, to get more opinions.	1
1	I learnt the areas on which I should focus in script writing.	"On Day 2, presenter could have used some help from senior students to assist groups in modifying scripts."	1
1	Hand-outs were very helpful.	Not done according to schedule	1
1	Workshop was conducive to learning.	Overloaded plan. Too little time for particular sessions.	1
1	We all start equal in drama	"Time was inadequate to explore more areas, but days were too long"	1
1	How to work within tight time-frames	"Too short; not much time spent instructing, not much time spent commenting on the groups. Poor choice of venue. Too many handouts that are not explained."	1
1	Group inter-actions were very useful and productive		
1	Use of indigenous cultural material		
1	Excellent facilities		
1	Opportunity for full participation by all.		
1	Using simple topics to bring out positives and sending a "can do" message		
1	Ring activities		

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