

UPLIFTING ADOLESCENTS PROJECT
“Motivating Youth Through Drama” Workshop II

THEATRICALS in TEACHING

Drama & Other Creative Methodology in Teaching at-Risk Youth

WORKSHOP REPORT

for

NON-GOVERNMENT ORGANIZATIONS (NGOs)

Phillip Sherlock Centre for Creative Arts, UWI

February 29-March 2, 2000

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INTRODUCTION

Development Associates Inc. implemented a workshop on theatrics in teaching at the Philip Sherlock Centre for Creative Arts, The University of the West Indies (Mona Campus), between February 29 and March 2, 2000, for staff of non-government organisations (NGOs) participating in the Uplifting Adolescents Project (UAP).

This “Motivating Youth Through Drama — Theatrics in Teaching ” Workshop II was designed as a follow-up to one held June 2-3,1998, which had dealt primarily with script-writing and staging techniques. The objectives of the 2½ days of training given in the Part II workshop were to enable the participating NGO teachers to:

1. develop skills in the use of theatrics as a creative learning methodology; and
2. develop creative visual and written material to support the delivery of subject matter.

Topics covered were:

- Visual stimulation: photographs, drawings, videos, slides
- Recognition Exercises of vocabulary stimulated by visual images
- Transition from the visual and oral to the written
- Techniques for use of new vocabulary – both oral and written
- Creating familiar contexts for exploration of problem areas
- Verbal and non-verbal communication
- Use of role-play and improvisation
- Storytelling
 - (a) The ‘found’ story
 - (b) creating the story
- Evaluation techniques.

Thirteen (13) NGOs sent participants (See *Appendix I*) and attendance on the 3 days was: **Day 1** – 31; **Day 2** – 32; **Day 3** – 31.

The Summary Report which follows is intended to serve as a permanent record of the workshop’s proceedings. The copy being sent to each Head of the sub-grantee organisations should be used as a training manual, to ensure that **all staff teaching UAP classes** are familiar with, and make appropriate use of, the techniques outlined.

SUMMARY OF WORKSHOP

DAY 1

Welcome & Opening Remarks

Mrs. Sandra Cooper, UAP Training Co-ordinator , welcomed participants and introduced Mr. Francis Valva, Chief of Party of the UAP Management Team, and Mrs. Claire Spence, Project Officer at USAID, the funding source for the Uplifting Adolescents Project.

Mr. Valva also welcomed everyone, and pointed out that the workshop had been arranged to train participants in several practical strategies for using drama to enhance their teaching. He challenged them to put the skills they would acquire to good use in their UAP work, and said they were extremely fortunate to have someone as qualified and talented as Mrs. Jean Small to be the Workshop Presenter.

Mrs. Spence conveyed greetings and best wishes for a successful training experience from USAID. In doing so, she reminded participants that, at the heart of the UAP was *delivery* of positive information and skills to at-risk youths in a way that would enable their innate talents and self-esteem to flourish. Appropriate use of theatrics would provide a wonderful opportunity for unleashing that immense creative potential and make students' learning easier. She cautioned, however, that it would take time to achieve the desired changes and, to emphasise that point, she used the analogy of a young breadfruit plant which took time and nurturing to blossom, bear and ripen its fruit.

Mrs. Spence also shared the advice given in the following poem¹:

Because we are mortal, every talent, skill, ability we possess,
Every thought and feeling we ever have,
Every beautiful sight we ever see,
Every material possession we own will ultimately be lost,
 Unless we share it.
Unless we give what we have to others,
To our associates, to our adolescents,
To our friends, to our neighbours
To the strangers we encounter in our path
To you— what we know and value,
Will be irrevocably and utterly gone.

¹ Source unknown.

Before handing over direction of the proceedings to the Presenter, Mrs. Jean Small, Mrs. Cooper introduced her with a brief summary of her accomplishments to date, and stressed the versatility and multi-talented experience that Mrs. Small was bringing to the workshop as a result of her extensive work as actress, playwright, and teacher at high school and university levels.

For her part, Mrs. Small expressed her pleasure at being asked a second time to present a UAP drama workshop and her hope that participants would get some useful approaches to take back to their workplaces.

Session 1

Mrs. Small began by telling participants that it was wonderful how teaching and drama could be brought together to make lessons exciting and interesting, and the teacher's work more rewarding. She reminded her audience that, as teachers, they had a spiritual mission since they had the moulding of adolescent minds in their hands. She hoped that she could give them various techniques that would help them to draw out what was inside the adolescents they taught and so motivate them to be the best they could be. With that objective in view, she would often work with them in the same way as they should work with their own classes, so that they would gain practical experience in the use of the techniques demonstrated.

Ground Rules

Next, she distributed copies of the Programme Outline for the day and drew attention to the Ground Rules that should govern interactions during the workshop:

1. One person speaks at a time
2. Keep any personal information that comes up in the workshop as confidential. Do not carry any personal information outside of the workshop.
3. Listen carefully to different opinions. Different opinions are acceptable and decisions will be taken on the basis of a consensus.
4. 'Side-chat' is not encouraged in the workshop. This is very distracting to those who are working at any moment.
5. Everybody must really participate and be encouraged to do so. No one member must dominate the discussions. The quieter participants must be encouraged to contribute.
6. Ideas may be challenged in the workshop – not attacked.
7. Avoid using gender stereotypes in the discussions.
8. There may be more than one answer to a problem. These must be heard. Be open and willing to hear.

Introductory Exercises

Mrs. Small referred to the symbolic importance of the circle and its traditional significance in African culture. Through participation in the circle, individuals could experience the closeness of being identified with a group of which they were an integral and equal part, since a circle had no 'head'. She also said people felt pleased to be greeted/called by their names, so she would conduct an exercise through which members of the workshop group could learn each other's names.

Exercise #1

Participants were invited to come on stage, form themselves into a circle and individually do the following:

1. Look the person to your left straight in the eye for a count of FIVE.
2. Walk into the centre of the circle.
3. Look at each person in the circle straight in the eye.
4. Say your name, where you work, what you do, and your expectations from the workshop.
5. Say "Hello, everybody!" (to which the group will respond with, "Hello [your name]!")
6. Walk backwards to your former position in the circle.

After each person had carried out those instructions, Mrs. Small called each person by name and explained that she was able to do so by noting some special feature of each individual's personality as they introduced themselves. She then asked for an explanation of what had just been done in the exercise. The responses, and her input, are summarised as follows:

- Participants had done their first bit of drama — "Life is all about drama and drama is all about life". "Drama is action".
- Prolonged eye contact sent a silent message: I want to know you/I want to understand you ← → I want to show you who I am. Therefore, looking fixedly into the eyes of someone helped to put one in touch with his/her basic nature, and so it helped in really getting to know that person. Many people found this form of personal contact uncomfortable to make or experience, because they were reluctant to be invasive on the one hand or to be self-revelatory on the other. Nevertheless, 'at-risk' young people, especially, needed to become comfortable with opening up to make that type of personal, individual contact.
- It emphasised the importance of peoples' names, which was the key to their existence. It was essential to use a person's given name in addressing them, bearing in mind the historical experience which ignored or discarded slaves' rightful names, so as to rob them of their former identity and depersonalise them.

- All one needed to create a theatre was an empty indoor or outdoor space, e.g., under a tree. The space within which the actors would work could be delineated by chairs or even by bodies. Teachers should also be aware that they were ‘on stage’ in their classroom interactions, and should be always conscious that the teacher’s deportment and behaviour will be regarded by students as a model of how they should also act.
- Actors should make good use of the available space and keep the entire audience in focus.
- The circle technique could be used in the classroom to get shy adolescents to speak out or to let adolescents show what they know, but no child should be sent in the centre to do anything that the teacher knows he/she is unable to do.

How to Use the Exercise as a Teaching Tool

a) Careers

Each student could be assigned a career, about which he/she should find out something (e.g., by talking to someone in the community engaged in that occupation). When the circle was formed, instead of coming into the centre to state his/her name, etc., the student would tell what the career entailed and the training/qualification needed to pursue it.

b) Language Proficiency

Through role play, each student could become a part of a sentence — noun, verb, adverb, adjective, phrase, clause, etc. He/she would explain the function that was performed (e.g., jumping up and down = a verb).

c) Any Other Subject Area

Assign a previously taught topic and give students an opportunity to come into the centre of the circle to recount something remembered or act out a related situation. If possible, give small rewards for participation (e.g., a pencil, a foil star, candy, etc.).

For instance:

Maths — Identify a shape; answer a question such as “How can you find the area of a square”; “Multiply 10 x 30”; Add 15 and 25.

Reading — Read aloud words/silently read then act out instructions written on a card.

Reproductive Health & Personal and Family Development — One or more students could be given an outline of a situation relating to a topic already covered in the class and asked to dramatise how the situation would be handled. For instance:

- You are an AIDS virus. Tell us in what kind of environment you like to flourish.²
- You are a counsellor. Advise a group of young people how to avoid contracting a sexually transmitted disease.
- You are 14 years old and you discover that you are pregnant. How did it happen?
- You have been caught stealing jewellery from a store. Why did you do this?
- You go to apply for a job. The Manager asks you to give a customer who has spent \$3.40 change from a \$5.00 note. You don't know how to do it. How do you feel?

Following the coffee break, Mrs. Small briefly reviewed what had taken place during the first part of the morning, then asked participants to regroup on the stage to participate in a few other exercises, which were also designed to build trust and break down barriers between members of a group.

Exercise #2

The instructions given were as follows:

1. Find a partner and stand facing that person.
2. Hold your partner by the shoulders.
3. Gently rock each other until the signal is given to stop.

After this was done, it was explained that the aim of the exercise was to show how touching, in addition to eye contact, could help to break down barriers within a group. It was also pointed out that many adolescents were not held or hugged or loved, especially boys who often were only touched by their parents when they were being flogged. Boys needed to be shown love as much as girls, and teachers should be careful to treat boys and girls with equal affection.

Exercise #3

The next exercise took the form of "The Atom Game". While still on stage, participants were told to:

1. Keep walking around randomly and rapidly in any direction on the stage while listening for instructions from the Presenter.
2. Immediately form themselves into small groups comprised of the number of persons as indicated from time to time (e.g., if she said "Atom 3", it would mean form groups of 3; "Atom 5" would mean form groups of 5, and so on).

² A few participants were selected later in the morning to demonstrate how this scene could be improvised.

3. Members of a group should hold onto each other. Persons found not to be in a group of the appropriate size would be declared 'out'.

Exercise #4

The instructions for this exercise were:

1. Walk around randomly around on the stage without touching each other.
2. While walking, think of your name and find a rhythm that matches the number of syllables in your name and the sound that you associate with your name and what you stand for.
3. Voice the sound and rhythm of your name.
4. At the given signals, form groups of 2, then 4, and blend the rhythms of the your group.

Exercise #5

This 'Trust Game' required:

1. Blindfolding a volunteer from among the members of the circle.
2. Selecting another member to give the blindfolded person instructions that should be followed trustfully, e.g., turn left, turn right, walk straight ahead.
3. A promise from the instructor that no injury would befall the blindfolded person during the process (e.g., walk off the edge of the stage, walk into a wall).

During the enactment, the blindfolded volunteer displayed complete confidence in her peers, to the extent that she even followed instructions given by persons other than the designated individual.

Session 2

Group Assignment I

Participants were divided into 4 working groups. Each group was assigned one of the 4 UAP subject areas and given 20 minutes in which to prepare short group presentations covering what they understood about the definition, content and typical problems students experience in the assigned area. In summary, the subsequent group presentations were as follows:

Group A — Literacy & Numeracy

Presenter: *Ms. Maureen Bowie, YWCA*

Literacy was the foundation skill that equipped people to gain an understanding of their environment, to fully grasp what others expressed orally or in writing, and to speak and write in a manner comprehensible to others using the same language.

Persons without this skill were at a considerable disadvantage, and were even sometimes unaware of imminent danger. They would have difficulty handling situations such as reading road signs or product labels (including those telling them when and how to take prescribed medication); preparing cost estimates; completing job applications/qualifying for most jobs; and following written instructions for emergency action. Such persons often went to great lengths to hide their illiteracy and usually suffered from low self-esteem which, in many cases, was masked by arrogant and/or belligerent behaviour.

Numeracy was the capacity for quantitative thought and expression, as well as the ability to calculate numbers according to accepted computation systems. Persons without this skill were often robbed because they could not calculate their change or read a scale correctly, or they would give incorrect change or incorrect weights when they sold something. Another problem they could encounter was finding a specific street address when told to go to a particular location (e.g., take the No. 7 bus and go to 214 Mountain View Avenue).

Group B — Personal and Family Development

Presenter: *Mrs. Veronica Blake, Youth Opportunities Unlimited*

The family was the first unit of socialisation and consisted of any group of people interconnected by blood, marriage or adoption. They could be living under the same roof and sharing household duties and responsibilities. Even when they lived apart, however, the family ties were recognised by members of the group. The traditional basic nuclear family structure had been changing to other patterns in response to socio-economic realities (e.g., extended and blended families; more families headed by older siblings or single-parents) and this often had an adverse effect on the adolescents involved.

Problems being faced were largely due to:

- the escalating number of teenagers who became parents before they were able to provide their offspring with the necessary emotional, moral and material support;
- the many parents who shirked their responsibility for supplying their adolescents with adequate food, shelter, clothing, guidance and access to available educational provisions. Adolescents were, therefore, often left to fend for themselves.

As a result, a large number of adolescents were not taught the positive values and behaviours they should learn at home, by example or precept, during the years (up to age 8) when they were most impressionable and could most easily learn right from wrong. This lack of guidance, together with material deprivation, often led many adolescents to adopt risky sexual and criminal lifestyles.

Group C — Reproductive Health

Presenter: *Ms. Corlett Pinnock, Sam Sharpe Teachers' College*

Teachers had a responsibility to ensure adolescents understood the physical and emotional changes which they would experience as they matured, since parents were often ignorant of these facts or incapable of explaining them properly. Adolescents needed accurate information to dispel common myths about sexuality and avoid behaviours leading to STDs (including AIDS) and teenage pregnancy.

Reproductive Health education efforts should also extend to parents, as they often condoned behaviour that was injurious to their adolescents' sexual and psychological health, e.g., incest and sex with non-related adult partners.

Group D — Technical & Vocational Skills

Presenters: *Ms. Maxine Coates, Western Society for the Upliftment of Adolescents*
Ms. Evelyn Walden, Sam Sharpe Teachers' College
Mr. Lennon Wint, Hope for Adolescents

Technical and Vocational Skills training provided direct and useful preparation for earning an income in the 'world of work'. This level of training did not require in-depth study of academic subjects, although some knowledge of particular subjects might be necessary.

Some of the problems being faced in this area were due to:

- lack of work ethic/motivation to learn
- low social ranking of technical/vocational occupations
- difficulties in gaining access to training institutions — financial problems, entry qualifications that could not be met.

Those problems could be corrected through increased effort to:

- instill the concept in adolescents and their parents that any type of work has worth
- get more public and private sector support (financial and work-study)
- improve basic education.

Group Assignment II

After the Assignment I presentations, the groups were told that they would subsequently be given some time to develop short dramatic presentations based on one of the problems they had identified in each subject areas. The format for each presentation was specified as follows:

Group A:	Skit
Group B:	Talk Show , with a host/hostess
Group C:	Use of Visual Aids to support teaching session
Group D:	Story-telling relating to Technical & Vocational Skills.

Improvisation Practice #1

Following lunch, Mrs. Small first used some Group C members to demonstrate the improvisation of a skit on a topic relating to AIDS. (See page 5, footnote #2.) After this was done, she pointed out that, by personalising the virus, it was made more real to the audience. When such an exercise was used with students after a lesson on any topic, it would also give the teacher an opportunity to find out what students had internalised about the topic and to dispel any remaining misunderstandings.

Next, some Group B members were chosen to present an improvisation based on the following outline:

You go to apply for a job as a cashier at a supermarket. After being hired, you are put to work at a cash register, but because of poor numeracy skills you make a serious mistake and are fired. How do you feel? What can you do?

The improvisation proceeded as follows:

SCENE 1: A mother urged her daughter to apply for a job at the local supermarket, so that she could earn some money to help out at home. The daughter went to the supermarket, applied for the job, was hired and assigned to a cash register.

SCENE 2: The manager leaves. A customer then came up to the daughter-cashier to make payment for some items. The sales transaction was carried out and the customer was given considerably more in change than she should have received. The manager returned and, in checking on what had transpired in her absence, discovers the error and fires the new cashier. Walking home in a despondent frame of mind, the daughter meets a friend to whom she recounts her sad tale. The friend accompanies her home and persuades her and her mother to go with to talk the situation over with a guidance counsellor.

SCENE 3: The daughter takes the counsellor's advice to go back to school to improve her skills and, after successfully completes her course of study, goes back to see the supermarket manager. She reports on her skills upgradings and the manager is so impressed by the initiative she has displayed that she re-hires her on a part-time basis (no full-time vacancy existed at the time). She goes back to report her success to her mother, who says: "Now you see the value of doing your work at school...".

In the discussion following the presentation, Mrs. Small made the point that it would have been better if the mother's encouragement to her daughter to seek employment had been motivated by a desire for her child's self-development rather than for her "to earn some money to help out at home". She also felt that, to heighten interest, there should have been a moment of crisis in the development of the action. For example, a change in the daughter's self-esteem could have been more dramatically presented — from a low point of lack of

success when she lost the job to great excitement when she improved her qualifications and regained her employment.

Group A was also given an outline to improvise a skit. This involved scenes in which a young man was left in charge of his mother's shop and lost business and money because of his inadequate literacy and numeracy skills. This skit, too, presented a before-and-after situation in which the main character took action to improve his weak skills. Copies of a full script for a similar situation (See Appendix II) were also distributed for use after the workshop.

For the remainder of the afternoon, participants worked in their groups on Group Assignment #2, and Mrs. Small moved around between the groups to give advice as necessary.

DAY 2

Session 3

After being welcomed by Mrs. Small and receiving copies of the Day's programme, participants were asked to gather in the centre of the room, in a circle formation, for an exercise that could be used to motivate friendly interactions between the adolescents in a class:

Activity #1: The Mirror Game

1. Divide into pairs, with one person in each pair being **A** and the other being **B**.
2. A starts with gestures (no words or sounds) which B must imitate.
3. A makes sounds to which B must respond with movements &/or gestures (no words).
4. A makes sounds to which B must 'talk back' with sounds (no words).
5. A and B switch identities so that A becomes B and B becomes A and Steps 2-4 are repeated.

The next activity was presented as one that was useful for settling a restless class and making them alert and attentive. Different words could be used, depending on the age range involved. It was designed to achieve mental serenity, through the use of the imagination while in a relaxed physical state.

Activity #2: Relaxation Exercise

Speaking softly and slowly, the teacher would give instructions along these lines:

1. Sit on your chair in a relaxed position, with feet placed on the floor.
2. Close your eyes. Find your 'inner eye' in the middle of your forehead and move it around to erase the lines of tension and worry on your forehead, until they are all gone.
3. Moving your gaze downwards, 'rub' out the tension at the side of your nose.
4. Smooth out the tension in your neck.
5. Melt the lump in your chest.
6. Release the butterflies in your tummy, down, down and out through your toes.

- (pause, then clap and, with raised voice, say...)
7. Stand! Raise and lower your hands. Sit. (twice)

This exercise could also be done while lying on the floor, and the teacher could use tapes of soothing voices/sounds instead of her own voice.

Activity #3: Relationship in Space

Two volunteers were used to enact a dramatic situation in which a wife and husband communicated messages about their spatial relationship, through the dialogue that developed between them as a result of the leading remark made by one of the pair.

In the discussion that followed, participants agreed that as each person responded to the other person's remarks, their dialogue revealed thoughts, attitudes about the relationship and about life itself.

Mrs. Small pointed out that this oral composition technique could be used between any two persons — teacher-student, student-student, counsellor-student, pastor-student, parent-child — when the intent was to find out what was truly felt or experienced about a specific issue. This was because most people either used something from their personal lives or experience to interpret and play dramatic roles assigned to them, or felt safe in acting out a similar personal situation in their own lives under the disguise of the persona in which they were cast. Depending on the context, the teacher should be able to distinguish between a performer's idea of how the role should be played and the self-revelation that might become evident through how the role was performed.

Generally, it was important for the teacher to observe, listen and analyse objectively, so as to make constructive comments on students' performance.

Performances could be videotaped where possible, so that the performers could derive extra pleasure from watching their work. Students could also then try to write the scripts for the action they had improvised, as a means of developing writing proficiency.

Mrs. Cooper added that it was important for teachers to:

- provide a motivating classroom environment and build confidence, without alienating their students;
- know how to confidentially manage personal information revealed, particularly if it was evident that some form of intervention was needed to solve a problem situation;
- remember that they should be facilitators of the change process (e.g., by questioning, suggesting alternative courses of action, communicating/arranging access to sources of assistance) and should not force compliance with a particular course of action, since true behavioural change can only come from an individual's personal choice of the change they wanted to make.

Group Assignment #2: Dramatic Presentations

Performance arising out of the second assignment, which groups had prepared during the second session of the previous day, were presented in the following ways and sequence:

Group A — Literacy and Numeracy: *Skit*

The first scene showed a mother and her two adolescents at their home. The adolescents were having difficulty in doing their home work, although each child was trying unsuccessfully to help the other. The mother tried to check their completed work but could not do so effectively, as she obviously could not read well herself. She left the room suddenly without a word to them (perhaps through embarrassment).

In the second scene, the adolescents are at school and performing poorly in class. The scene shifts to a meeting between the teacher/counsellor, the mother and the adolescents in which the teacher/counsellor points out to the mother that the adolescents are not reading well for their ages and need special help. She wins the mother's agreement to allow the adolescents to attend extra classes.

The adolescents presumably benefited from their extra lessons because, in the third scene, they are seen correctly spelling and reading words that had given them trouble before. The skit ended with the mother returning to the school to thank the teacher for her interest in, and help to, her children.

Group B — Personal & Family Development: *Talk Show*

A panel of 'experts' and a teenager, discussed the topic, "What are the greatest problems affecting Family Life in Jamaica today", under the able guidance of a participant acting the part of the radio talk show hostess. Pertinent opinions, information and advice on the topic were offered to the listeners. The hostess summarised the points made from time to time, bridged gaps with relevant comments and asked leading questions to keep the discussion flowing smoothly. A further touch of realism was introduced through inclusion of a commercial break.

Group C — Reproductive Health: *Visual Aids*

The presentation began with a schoolgirl, Taneisha, leaving home for school. She walks to a point further away and waits until she is picked up by a man driving a vehicle. She starts a conversation with him and, from her body language, it can be deduced that they are on intimate terms. Soon she is heard telling him that she has missed her period. He replies, "Miss what!", and gives her some money as he quickly ushers her out of his vehicle.

The next scene takes place in the classroom where her drawing for the lesson assignment, indicated to the teacher that Taneisha might be pregnant. A meeting between her teacher and the guidance counsellor followed and a decision was taken to call her mother in to discuss the situation.

During the meeting of all parties concerned, Taneisha admitted that she was indeed pregnant. Her mother was angry and outraged at first but, after alternatives were suggested

by the teacher and guidance counsellor, agreed to be supportive and enrol her daughter in the Women's Centre's programme for girls in the same situation.

Group D — Vocational & Technical Skills: *Storytelling*

The storyteller, surrounded by a circle of listeners, recounted the tale of an individual who was experiencing low self-esteem and isolating herself from her peers, because she was unskilled and unable to earn an adequate living. After receiving information about low-cost training in food preparation and pursuing that training, she was able to get a job in a hotel that enabled her to properly look after herself, her mother and her child.

The lunch break followed.

How to Use the Techniques in Teaching

When participants returned from lunch, Mrs. Small asked them to discuss how they would use the 4 techniques, that they had demonstrated earlier, in their teaching. With her guidance, the consensus reached was as follows:

The skit was a familiar entertainment format that would easily engage student participation, as most liked being 'on stage'. The teacher's own involvement could persuade the reluctant ones to participate. In doing so, the teacher should always be 'the voice of reason' and perform the role of 'counsellor'. The **Guidelines for writing/ producing a skit** were:

- Establish a situation
- Define a problem or conflict
- Have an outcome that provides advice and/or a solution to the problem.

The talk show format could also be used to convey correct information about any topic. Teachers must ascertain the adolescents' information needs and prepare them with the background information and vocabulary they will need to perform well.

- Teachers have the responsibility of using whatever strategy was necessary to get adolescents interested in learning, and so should not make excuses that "these adolescents are not interested".
- Adolescents should be asked to act out selected themes, to ensure that learning has taken place.
- Use dramatic techniques to bridge the patois — Standard English gap gradually. Sometimes the teacher might even have to independently act, sing and gesticulate to get an intended message across.

Storytelling — The teacher would not have to go very far to find story content, but should show respect for students' lifestyles. Songs/music could also be introduced into the storytelling to increase interest.

In addition, this dramatic form could be used to teach new words and word usage, so as to expand students' vocabularies. Other communication skills (listening, writing, drawing,

speech) could be developed by asking students to write about or draw scenes from a story that they have been told, or to comment on the content.

In general

- The focus should be on passing on uplifting information in a relaxed, spontaneous and interesting atmosphere.
- Theatrics help students to deal with the personal/psychological problems (e.g., release emotions, let go of hurts) and share experiences which are barriers to their learning.

Mrs. Small commented favourably on each group's performance but pointed out ways in which some things could have been done better.

Arising out of the sharing of some classroom experiences, it had to be emphasised that evicting a student from class and expecting a parent in a clearly negative home environment to deal with him/her, was not the most appropriate action a teacher could take in the child's best interest. It was better to keep back a child after class for one-to-one dialogue to unearth the underlying problem causing unacceptable behaviour and to respond lovingly. In fact, in view of the high level of domestic violence in the society, teachers must set an example and persist in using a rational, soft approach to disciplinary problems even if it takes a long time to bring about the desired results. It was also pointed that some adolescents were living adult lives and yet in the classroom teachers were treating them like typical adolescents of the same age.

A discussion of other forms of creative motivational activity followed and some examples were given of what could be done (*See Appendix III*). As an example of what could be done, participants were then engaged in the following exercise which could also be used with their students to create poems (or songs) spontaneously:

Developing a Dub Poem

- a) Write a word in the centre of a page.
- b) Write all the other words you can think of that are associated with that first word.
- c) Create a dub poem on a theme that emerges from the word associations.
- d) Perform the poem.
- e) Organise an exhibition of the all the poems produced by the class, or put them together in a small publication with a cover designed by the students.

It was pointed out that letting others see and praise students' work engendered pride and encouraged them to greater effort.

Guidelines were also given on *Developing a Character*. Mrs Small said that a useful way of getting ideas for developing a character's personality and behaviour was to observe people ("Life is about people!). Having made the list of key and associated words, the teacher could use the key word (e.g., illiterate, disease, etc.) to get students to develop the central character of the main person and convincing dramatic action in which he/she would be involved:

- a) Draw a picture of the person (man, woman or child) and write the key word in the centre of the drawing. That word becomes the motivating characteristic of the person.
- b) Decide on answers to the following questions:
 - What situation does he/she find him/herself in?
 - Who are the other people in his/her environment?
 - What conflict arises?
 - What is the resolution?
- c) Dramatise the story.

Finally, participants were urged to take back the knowledge they had gained through the past two days and share it with their colleagues.

DAY 3

Session 4

The proceedings began with the usual welcome by Mrs. Small and an outline of what would be done during the morning. Participants were then told to gather in a circular formation in the centre of the performance area. They were asked to go one at a time into the centre of the circle and state something that they had learnt from the workshop and would use in their work. The following responses were given (some by more than one person):

- I learnt how to:
 - use the relaxation exercise to settle my class
 - help my students to dramatise their experiences and then offer them guidance
 - bridge the patois — Standard English gap through translating songs that the adolescents love
 - arrange for the adolescents to interview someone they are interested in so that they can practise articulating their thoughts and expressing themselves
 - improvise on a slight outline
 - get adolescents to perform without using a script to see how well what they are thinking will come out
 - interact with my students so as to get more out of them

- draw out shy students through drama participation
- help students to bond with each other through drama
- look someone straight in the face and maintain eye contact confidently
- remember people's names.

∴ I learned that:

- whatever it is, one can use action to bring some life into a lesson and enthuse students
- people's reactions to sounds ("The Mirror Game")/ I learnt a lot from the interaction in "The Mirror Game"
- drama is self-revealing and breaks down barriers
- a teacher is not someone who just writes on the background because a teacher has sometimes to be a mother/father-counsellor
- can't look at the outward appearance to know what adolescents are really feeling
- hugging and touching are important in socialising adolescents
- it is important to stimulate my students, to let them 'let off steam', and to participate with them so as to get to know them as individuals
- it is important to be one's self and to be a good role model for one's students
- we are all actors.

∴ What was done put a lot of what I already knew into a different perspective towards helping students; that is, use of group work, facilitating release of frustrations through acting and so I will incorporate drama more in my work.

∴ I was surprised by how easily I participated in the dramatic presentations because I never before felt that I could act.

Warm-Up Exercise

Mrs. Small introduced a group exercise to energise participants for the rest of the morning's activity. Her instructions were:

- a) Form a circle with the selected leader in the centre.
- b) Turn and look at the back of the person next to you.
- c) The leader starts to do an action or makes a sound (e.g., flapping the hands like the wings of a bird; humming) which everybody else must imitate.
- d) Whenever the leader changes the action or sound, everyone else follows suit.
- e) The activity ends when the teacher gives a signal to stop.

Improvisation Practice #2

The last assignment was one in which participants were asked to plan/create a storyline in which all 4 UAP subject areas were blended. The planning process was as follows:

- Choose the central word: LOVE
- How does LOVE feature in the story? Love is lacking.
- Is love lacking? Is love given? Love will be given.
- What type of change will occur?
(WITHOUT CHANGE, IT WILL BE A CHARACTER SKETCH NOT A STORY)
- Who will be the main character?
Develop this character.
- Who are the other characters in the situation?
A poor 13/14 year-old boy living in the inner-city. He is the oldest child of his mother's 4 adolescents. The others are 12, 11 and 2 years old. The three younger adolescents have the same father but he has a different father. Neither of the men who fathered these adolescents have lived with the mother at any time and she is no longer in touch with them. She lives with the adolescents in one room and no one in the family has any privacy.
The mother earns an inadequate, unstable income as a street vendor and day's worker. She leaves home at 5.00 a.m. each morning to 'take care of business' and the oldest son must take charge of home matters while she is gone. He is often whipped/verbally abused by his mother for failing to carry out those duties satisfactorily.
- How does he react? Resentment of his mother's treatment; poor behaviour at school
- How does his situation change? His teacher and guidance counsellor get both him and his mother to change their outlooks and all show him loving kindness.

After a few minutes for preparation, the story outline was acted out in a skit entitled "Junior Searches for Love".

The Skit

In the first scene the mother, living with her 4 adolescents in one room, gives Junior instructions to perform a number of tasks relating to her food stall, the younger children's breakfast, and so on. She then leaves to carry out her various errands. Junior's numerous duties make him late for school, where he is shown to be the most disruptive of his boisterous classmates and to be having difficulty in understanding simple Maths concepts (e.g., $1+1 = 2$ rather than 11). The school principal enters the room to castigate him, because she had observed him using a stone to break a teacher's car window. Based on that incident as well as his poor school work and overall troublesome behaviour, the class teacher sends a note to his mother inviting her to a meeting at the school to discuss her son's case.

The meeting between the class teacher, guidance counsellor, mother and the son takes place in the second scene. Junior reveals that he feels unloved because his mother seems to blame him for everything including the wrong things that the other adolescents do. The mother tries to justify herself by explaining the burdens that she has to bear but says that she really loves Junior. The teacher tells the mother that lack of love and too much responsibility is causing Junior's problem behaviour.

The end result of the discussion is that the mother agrees to lessen Junior's burdensome family responsibilities, to take time to show him more affection, and to repay, over time, the cost of repairing the damage to the teacher's car. For his part, Junior indicates that he loves his mother, will be better behaved in the future, and will follow the teacher's suggestion that he attend extra classes. With encouragement from the teacher, Junior's mother hugs him.

In commenting on the performance, Mrs. Small pointed out that a relaxation exercise could have been used to settle down the students in the noisy Maths class, and a number of different things could have been easily done by the teacher to explain the concept of $1 + 1 = 2$ in a dramatic way. For example:

The teacher places one chair in the front of the room.



Teacher: "How many chairs have I put in the front of the room?"
(Desired response: One chair, Miss.)

Teacher: Yes, **1** chair.

The teacher then places another chair beside the first chair.



Teacher: “How many chairs are now in the front of the room?”
(Desired response: Two chairs, Miss.)

Teacher: Yes, $\boxed{1} + \boxed{1} = \boxed{2}$ chairs.

Summary

Mrs. Small then summarised the main elements of the topics covered during the workshop, as follows:

Motivation

The teacher must remain conscious of:

- ∴ the pervasive influence of certain **obstacles**, e.g.,
 - fear of failure
 - shame about home conditions
 - low self-esteem
 - lack of confidence
- ∴ but remember that most people want to change their lives for the better and, when they can, use various strategies to do so, e.g.,
 - migration — better living conditions
 - education — better jobs, more money/creature comforts; to gain more knowledge to better understand their environment/ themselves/and Life itself
 - re-definition of self — name changing; changed beliefs, values, attitudes, behaviour
 - upward social mobility.

In the classroom, the teacher can facilitate the motivational process by adopting the circle as a working format to:

- establish the psychology of the group
- break down barriers
- establish trust
- build confidence (through working in groups before being asked to perform individually)
- encourage self-definition (self-introduction games)
- feel comfortable maintaining eye contact with others
- achieve a state of ‘restful alertness’
- have fun together
- enjoy learning.

Classroom activities requiring students to sing, act, draw and participate in competitive teaching/learning games (e.g., Numbers Bingo) for which prizes are offered will increase motivation and participation.

- ∞ The teacher should **research** students’ background, personal interests, life experiences to inform class activities while maintaining confidentiality.

What is Drama and How Can It be Used?

Drama is about life, action, interaction/dialoguing. Some formats and techniques that can be used are:

- **THE SKIT**
verbal and non-verbal language
spatial relationships
conflict resolution
- **THE TALK SHOW**
conveys needed information/advice
allows discussion of a topic from more than one point of view
encourages self-expression and development of public speaking skills.
- **GAMES**
stimulate physical involvement
develop rhythmic ability
oral and written quizzes can sometimes be used
competition and reward element should be included.
- **VISUAL AIDS**
an alternative way to express self and ideas. Incorporate the analysis and change elements.

- **STORYTELLING**
the elder: voice of wisdom
story should be interesting but convey a moral/lesson
encourage audience participation (interjections, asking questions)
use folk language
retelling by teacher can be used to bridge the folk—Standard English
language gap.
 - **SONG**
adolescents can write their own lyrics and tunes
creative performance followed by discussion of lyrics
confidence built through creativity and performance.
 - **WORDS**
Acting out a proverb, poem, story. Let adolescents choose what they
want to do sometimes.
- „ Arrange exhibitions of adolescents’ work, performances for the rest of school/parents, recording/playback and publication (in a simple format) of their work. The applause and recognition they will received will foster the students’ sense of pride in their abilities.
 - „ Give encouragement always; don’t shame them before everybody else.
 - „ Elicit feedback to ensure learning has taken place and that everybody has understood what occurred. Invite questions and comments.

Workshop Evaluation

Following the Presenter’s summary, Workshop Evaluation forms (*See Appendix IV*) were distributed and participants given time to complete them. All of the 31 participants present handed in completed forms.

A detailed analysis of the evaluation results is attached as *Appendix V*. In brief, the analysis revealed that the overall rating accorded to Workshop content was a high 4.62 out of a possible 5 points.

Evaluation factors receiving the highest average scores were those relating to the relevance of the content to work with youth through the NGOs (4.81), the achievement of the workshop’s objectives (4.68) and the effectiveness of the teaching methodologies used (4.61).

The considerable level of satisfaction indicated by the high 4.62 rating was validated by the fact that only 19.4% of the respondents found anything negative to record, but none of those features pointed to major shortcomings. Even those six persons made favourable overall comments, and all participants were able to identify more than one positive feature of the workshop.

The activities in which participants were engaged during the workshop and the insights gained concerning the benefits to be derived from using theatrics in teaching at-risk adolescents, were the positive features most frequently cited by respondents. The negatives recorded were:

1. “(a) Venue was too warm; (b) needed more time.”
2. “There should have been more activity.”
3. “We were not given a schedule/programme. This would have given us a guideline to the flow of activities”.
4. “The way the workshop ended on the first day and no agenda issued in advance for the daily activities.”
5. There could have been the input of some students so that their first-hand views could be heard.”
6. “You are the teacher that knows your students. Different things work with different students.”

The most notable suggestions for follow-up activity related to the desire for a reinforcement workshop in due course, at which participants could share their experiences with implementing the techniques they had learnt, and benefit from exposure to additional ideas for enhancing curriculum delivery through drama.

Closure

Mrs. Cooper thanked the NGO representatives for their attendance, and received their confirmation that spreading the workshop programme over 2½ days had avoided potential stress and allowed them more time to better absorb what they had been taught.

Miss Camille Taylor (*Children First*) and Mr. Lennon Wint (*Hope for Children*) conveyed appreciation to Mrs. Small and the organisers of the workshop in an original dub poem, which they had composed for the purpose at short notice.

Following a plea from Mrs. Cooper that participants practise and use the techniques they had learnt, as well as organise *Theatrics in Teaching* workshops for their peers, Mrs. Flo George, “on behalf of old and new friends” expressed thanks “for a wonderful 2 ½ days” and implored her colleagues to share their new knowledge with others.

The formal training agenda having ended, lunch was served and participants departed thereafter.

29/05/2002
/bpb

UAP “MOTIVATING YOUTH THROUGH DRAMA” WORKSHOP II
February 29 – March 2, 2000

LIST OF PARTICIPANTS

NGO		PARTICIPANTS	ADDRESS	PHONE/FAX	ATTENDANCE		
					29/2	1/3	2/3
Children First	1.	Mr. Damian Brown	Spanish Town P.O.	PHONE: 984-0367	✓	✓	✓
	2.	Ms. Camille Taylor		FAX: “	✓	✓	✓
Hope for Children	3.	Ms. Novelette Asphalt	74 Spanish Town Road Kingston 13	PHONE: 923-3594	✓	✓	✓
	4.	Ms. Karesha Preston		FAX: “	✓	✓	✓
	5.	Mr. Lennon Wint			✓	✓	✓
Jamaica Family Planning Association	6.	Mrs. Flo George	14 King Street, P.O. Box 92 St. Ann’s Bay P.O.	PHONE: 972-0260	✓	✓	✓
	7.	Mrs. Joanna Neil		FAX: 972-2224	✓	✓	✓
	8.	Ms. Yvonne Rodney			✓	✓	✓
Jamaica Red Cross	9.	Mrs. Donna Roberts Wright	Central Village, Spanish Town P.O.	PHONE: 984-7860 FAX: 984-8272	✓	✓	✓
Kingston Restoration Company	10.	Ms. Millicent Bernard	3 Duke Street Kingston	PHONE: 922-3126	✓	✓	✓
	11.	Ms. Lourine Brown		FAX: 922-0054	✓	✓	✓
Kingston YMCA	12.	Ms. Junie Hunter	21 Hope Road Kingston 10	PHONE: 926-8081	✓	✓	✓
	13.	Ms. Joycelyn McDonald		FAX: 929-9387	✓	✓	✓
	14.	Ms. Marjorie Malcolm			✓	✓	✓
	15.	Ms. Samantha Williams			–	✓	✓
Mel Nathan Institute for Social Research	16.	Ms. Nordia Brown	31 Mannings Hill Road Kingston 8	PHONE: 931-4989 FAX: 931-5004	✓	✓	✓
Rural Family Planning Support Organisation	17.	Ms. Lorna Bennett	5 Main Street May Pen P.O. Clarendon	PHONE: 986-4242 FAX: “	✓	✓	✓
Sam Sharpe Teacher’s College	18.	Ms. Corlette Pinnock	Granville Montego Bay P.O.	PHONE: 952-4000	✓	✓	✓
	19.	Ms. Evelyn Walden		FAX: 952-0862	✓	✓	✓
St. Patrick’s Foundation	20.	Ms. Teneisha Lopez	Henderson Avenue Olympic Gardens Kingston 11	PHONE: 920-8921	✓	✓	✓
	21.	Ms. Susan Smith		FAX: 968-3736	✓	✓	✓
	22.	Ms. Adeleine Townsend			✓	✓	✓
Western Society for the Upliftment of Children	23.	Ms. Simone Barrett	Finlandy Centre 26 Marion Way Montego Bay P.O.	PHONE: 952-3377	✓	✓	✓
	24.	Ms. Maxine Coates		FAX: 952-6187	✓	✓	✓
	25.	Ms. Bridget Delmar			✓	✓	✓

NGO		PARTICIPANTS	ADDRESS	PHONE/FAX	ATTENDANCE		
					29/2	1/3	2/3
Youth Opportunities Unlimited	26.	Ms. Veronica Blake	4 ½ Camp Road Kingston 5	PHONE: 759-2080 FAX: 759-2081	✓	✓	✓
	27.	Ms. Marjorie Holness			✓	✓	-
	28.	Miss Esther Reid			✓	✓	✓
	29.	Mrs. Pauline Benny Thompson			✓	✓	✓
YWCA National	30.	Ms. Maureen Bowie	2H Camp Road, Kingston 5 19 Barrett St., Spanish Town P.O. 45 Church Street, Montego Bay P.O.	PHONE: 928-3023 FAX: “	✓	✓	✓
	31.	Mrs. Mellisha Morris			✓	✓	✓
	32.	Miss Vanessa Williams			✓	✓	✓
USAID		Mrs. Claire Spence	2 Haining Road, Kingston 10	PHONE: 926-3645	<i>a.m.</i>	-	-
UAP		Mr. Francis Valva	1 Holborn Road Kingston 10	PHONE: 929-4779 FAX: 926-1813	<i>a.m.</i>	-	<i>a.m.</i>
		Mr. Samuel Dowding			-	<i>a.m.</i>	-
		Mrs. Marsha Hylton			<i>a.m.</i>	<i>a.m.</i>	<i>a.m.</i>
		Mrs. Sandra Cooper			✓	✓	✓
Workshop Presenter		Mrs. Jean Small	Philip Sherlock Centre, UWI	PHONE: 927-1456	✓	✓	✓
Workshop Rapporteur		Mrs. B.P. Butler	Box 364, Kingston 19		✓	✓	✓

NUMBERS A BOTHER MI

The performance begins with the narrator introducing the play.

NARRATOR: The play is entitled “Numbers a bother mi”. Sit back and enjoy as numbers really bother Junior.

Setting

Inside a small variety shop, where Miss P (the shopkeeper) and Junior (her son) are packing out goods and getting the shop ready for the day.

MISS P: 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 prepares to leave.]*

JUNIOR: Yes Mamma. Nuh worry ‘bout di shop, mi wi tek care a everyt’ing.

[Miss P exits. A customer enters soon after]

CUSTOMER #1: Good morning, Junior. Sell mi two kilogram a flour.

JUNIOR: Mawning. *[He scratches his head and looks 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: *[under his breath]* Cho, why dem people yah nuh buy a whole a sumting and dun. Dem jus a confuse man.
[raising his voice.] How much yu seh yu want again, half pint?

CUSTOMER #2: Yeah man. *[grinning]*

JUNIOR: *[softly]* How much a half pint again?
[raising his voice.] Lady, when yu seh half pint, yu mean half bottle?

CUSTOMER #2: Yeah man.
[Junior hands over a half bottle of oil and Customer #2 pays]

[Exit Customer #2, Enter Customer #3]

CUSTOMER #3: Serve, serve!

JUNIOR: What yu waan lickle girl?

CUSTOMER #3: Mi madda seh fi sell me weh deh pan dis 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 she 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 the shop*]

JUNIOR: Yeah man.

CUSTOMER #4: How much for this bag? It nice eeh.

JUNIOR: Hundred dollar.

CUSTOMER #4: But it seh ten percent discount. Dat nuh mean yu fi tek off something?

JUNIOR: Yes man, dat mean seh yu ongle pay nine dollar ninety.

[Customer #4 quickly pays and exits. Enter Customer #5]

JUNIOR: Good mawning sah, wha yu want today?

CUSTOMER #5: Ah want two yards a rope.

JUNIOR: [*scratching his head as he mimes the words "two yards"*] Hol' dis
[*gives 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#5 looks puzzled, but does as he was told anyway]

JUNIOR: [*shouting and signalling*] Come back now!

[Customer # 5 returns and Junior mimes reeling up the rope.]

JUNIOR: Dat a hundred dollar.

[Customer # 5 pays and quickly exits. Customer #6 enters.]

CUSTOMER #6: [*pointing to sign which says "Buy two get number three free"*] Hello, am I
seeing correctly?

JUNIOR: No!! Yuh nuh pay nuh money! [*points to sign*] It seh get tree free
[Customer quickly collects three items and exits.]

JUNIOR: *[stretches]* Lawd di day almost done, a how Mamma nuh come yet?

[Mother enters, greets and embraces Junior]

MOTHER: How was yuh day? Yuh sell much today?

JUNIOR: Yes Mamma, mi sell hole heap a sinting today. Mi sell 2 kilometer a flour, two yard a rope, half bokkle a oil and 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: Mamma, yu figet 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 yu 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 UAP Centre. Ah go check it out fi yuh.

[Junior is in the shop selling and looks very pleased. Customer #3 re-enters the shop.]

CUSTOMER #3: *[gives Junior a piece of paper]* Mi madda she fi sell mi dis.

JUNIOR: *[looks at paper]* T'ree ova four saltfish...yuh mean yuh want t'ree quarter pound a saltfish? O.K. One pound is fi \$50, suh three quarter pound is fi \$37.50...suh yuh fi get back \$12.50 change *[mimes making the calculation and handing over the change]*
From me join the UAP programme, numbers not bothering me nuh more!

***** THE END *****

Additional Suggestions for Classroom Activity

ROLE PLAY: INTERVIEWS

Activity #1

Select a student for the role of a famous and successful DJ/singer who has just returned from a tour in Europe. The teacher in the role of a newspaper reporter interviews the DJ on

- (a) how he became so successful
- (b) which countries he toured in Europe
- (c) how much money he earns
- (d) what he does with his wealth
- (e) what he plans to now that is is back home, etc.

Activity #2

Select a student for the role of the DJ's mother. The teacher in the role of a TV interviewer interviews the DJ's mother on

- (a) when she first noticed her son's talent
- (b) what she did to help him achieve his career goals
- (c) how she feels about her son being a famous DJ, etc.

Follow-Up Activity

Develop a writing assignment on CAREERS. What qualifications and efforts are necessary?

USING MUSIC TO MOTIVATE LEARNERS

Organise a song competition based on DJ songs, calypsoes or whatever genre is interesting to the group. Choose a winner and give a prize (which can be as simple as a chocolate).

1. Discuss with the class:
 - (a) What is the subject of the winning song?
 - (b) What aspect of society, woman, man, love, etc. is expressed in the song.and use the opportunity to inject your lesson objective.
2. Develop a writing exercise: "What have you learnt from this song?"

Example of Using a Song as Stimulus for Discussion:

Calypso

If your mother and your wife were drowning
I want to know which one you'll be saving
Well for me, I'll be holding on to my mother
For I can always get another wife
But I can never get another mother in my life.

Questions for Discussion:

- a) What do you think about the sentiments expressed in the song?
 - b) What would you do if you were in that situation?
 - c) What if your mother and your baby needed a significant amount of money and you could only help one — to whom would you give the money?
 - d) What are the reasons for the choices you have made?
- Discuss the pressures faced by many men to divide their financial and emotional resources among more than one family.
 - Extend the discussion to other loyalties:
 - Black man married to a white woman / black man married to a black woman
 - White man married to a black woman / white man married to a white woman
 - Indian man married to a black woman / Indian woman married to a black man
 - What do men feel for their stepchildren? / What do men feel for their natural children?
 - What do women feel for their stepchildren? / What do women feel for their natural children?

and other related topics:

The socialisation of boys / The socialisation of girls
What are boys in our communities doing / What are the girls doing?